START

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library

(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
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13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
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58	BSO	1935-1936
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64	BSO	1938-1939
65	Pops Tanglewood	1939
66	BSO	1939-1940
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68	BSO Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO Pops Tanglewood	1944-1945
75	BSO Pops Tanglewood	1945-1946
76	BSO Pops Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO Pops	1951-1952
83	BSO Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
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97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
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103	BSO Pops	1960-1961
104	Tanglewood	1961
105	BSO Pops	1961-1962
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108	Tanglewood	1963
109	BSO Pops	1963-1964
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113	BSO 85th Anniversary	1965
114	BSO Pops	1965-1966
115	Tanglewood	1966
116	BSO Pops	1966-1967
117	Tanglewood	1967
118	BSO Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO Pops	1968-1969
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122	BSO Pops	1969-1970
123	Tanglewood	1970
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127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO Pops	1972-1973
131	Tanglewood	1973
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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1461-0322-036-05
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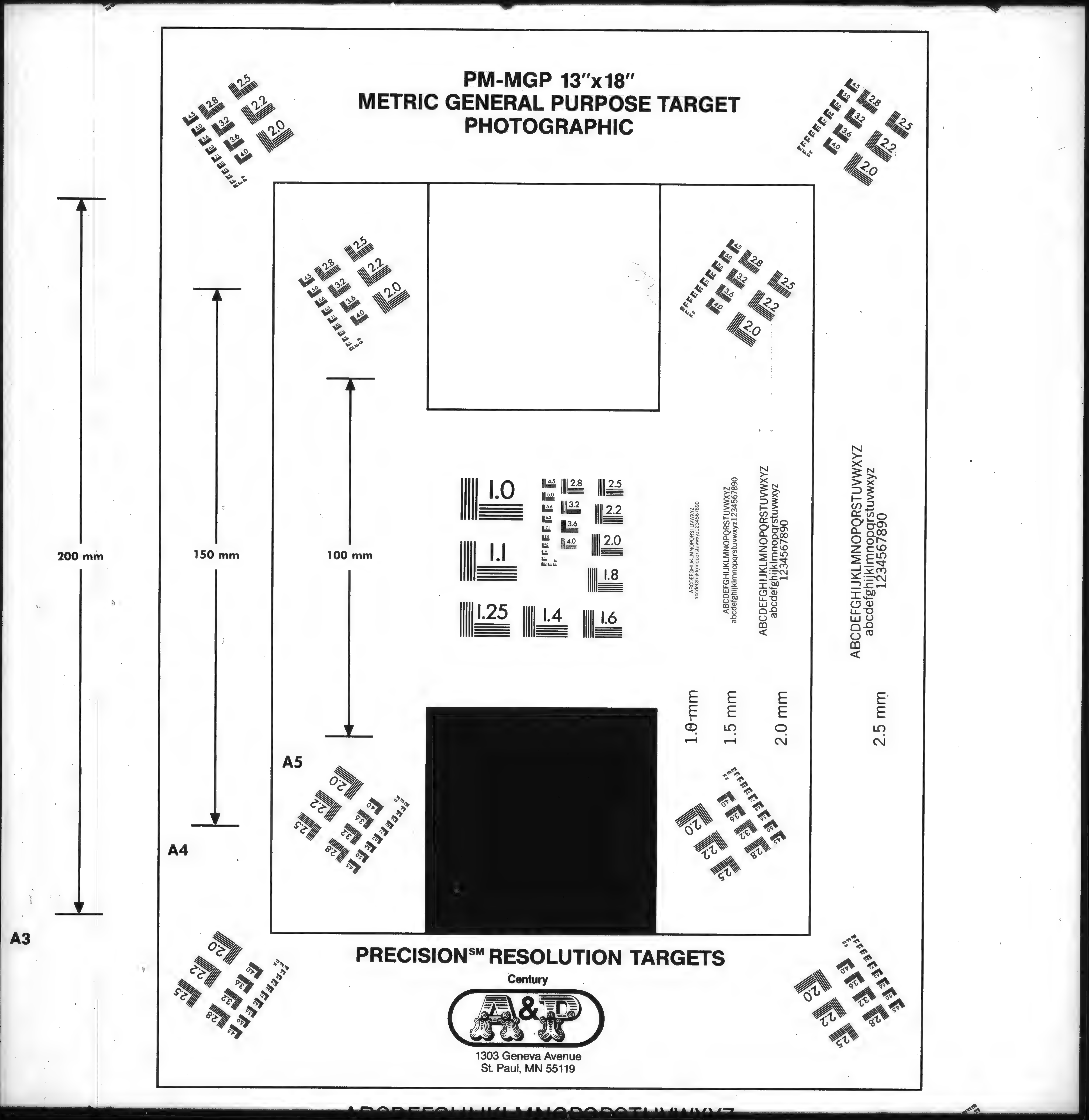
12-13
Kodak

REEL 24

Volume 46

BSO
BSO
Advertisements
Pops
Advertisements
1924-1926

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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PRECISION℠ RESOLUTION TARGETS

Century
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St. Paul, MN 55119

MULTIPLE EXPOSURES
DUE TO
COLOR VARIATIONS
AND OVERLAPPING
MATERIAL

VOLUME 46

BSO
BSO Advertisements
Pops Advertisements

1924 - 1926

DIVIDED TEXT

The contents of this scrapbook are separated into two sections, both covering the same time span. The first section, running from the front to the center of the volume, contains advertisements. The second section, running from the back to the center of the volume, contains articles.

For ease of viewing and of reference, the two sections have been paginated and filmed as though they run consecutively. In fact, the pages of the second section run in reverse order and upside down in relation to those of the first section.

Separating the two sections is a series of blank pages (not filmed).

CUT-OUT

SYMPHONY HALL

43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Tran 9/8

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
ROBERT SCHMITZ
ELISABETH RETHBERG
HAROLD BAUER
ROLAND HAYES
LIONEL TERTIS
MORIZ ROSENTHAL
VERA JANACOPULOS

For Fridays, all seats have been subscribed
For Saturdays, a few desirable seats now on sale at
$65, $55, $48, $40, $35, $30, $20 (no tax)

SUN. AFT. Sept. 30 at 3.30 — **CHERKASSKY** — The Phenomenal Boy Pianist

"It is doubtful if even Josef Hofmann at 11 excelled him in technical facility or quite equalled him in general expressiveness and artistic taste."—HAROLD RANDOLPH, Director, Peabody Conservatory, Baltimore.
(STEINWAY PIANO)

SUN., OCT. 7 at 3.30, TUES., OCT. 9 at 8.15 — **McCORMACK** — TWO CONCERTS

SUN. AFT. Oct. 14 at 3.30 — **CHALIAPIN**

SUN. AFT. Oct. 21 at 3.30 — **DePACHMANN** — ONLY CONCERT

SUN. AFT. Oct. 28 at 3.30 — **SCHUMANN-HEINK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Sept 8

SYMPHONY HALL

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Traveler Sept 8

Herald Sept 8

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BOSTON SYMPHONY ORCHESTRA

Adv 11

PIERRE MONTEUX, Conductor

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Advertiser Sept 9

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons—24 Saturday Evenings

Beginning Oct. 12-13

BOSTON SYMPHONY ORCHESTRA

Post 9/12

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

ONEGIN
THIBAUD
NIKISCH
JANACOPULOS
HAYES
FLESCH
BAUER
RETHBERG
CASALS
ROSENTHAL
FREUND
SCHMITZ
TERTIS
GAUTHIER

For Fridays, all seats subscribed. For Saturdays, a few good seats now on sale: $65, $55, $48, $40, $35, $30, $20 (no tax). Mail orders to W. H. Brennan, Symphony Hall, Boston.

Post Sept 12

SYMPHONY HALL

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BEGINNING OCT. 12-13

Tran 9/12

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HAYES
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Transcript Sept 12

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BOSTON SYMPHONY ORCHESTRA

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Herald Sept 13

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Season Ticket Sale Now

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BEGINNING OCT. 12-13

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

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Globe Sept 13

CUT-OUT

SYMPHONY HALL

43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Begin'g Oct. 12-13

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Post Sept [illegible]

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

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SUN. AFT. Oct. 21 at 3:30 | **DePACHMANN** ONLY CONCERT

SUN. AFT. Oct. 28 at 3:30 | **SCHUMANN-HEINK**

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Post Sept

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43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Trans 9/15

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

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MARYA FREUND
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MORIZ ROSENTHAL
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CARL FLESCH
ROBERT SCHMITZ
ELISABETH RETHBERG
HAROLD BAUER
ROLAND HAYES
LIONEL TERTIS
VERA JANACOPULOS

For Saturdays, a few desirable season tickets now on sale at
$65, $55, $48, $40, $35, $30, $20 (no tax)
For Fridays, all reserved seats subscribed. (Admission to 2nd Balcony 50c)

SUN. AFT. Sept. 30 at 3.30 | **CHERKASSKY** | The Phenomenal Boy Pianist

STEINWAY PIANO—VICTOR RECORDS—DUO-ART RECORDINGS

SUN., OCT. 7 at 3.30 TUES., OCT. 9 at 8.15 | **McCORMACK**

SUN. AFT. Oct. 14 at 3.30 | **CHALIAPIN**

FRI. EVE. Oct. 19 at 8.15 | EDITH **MASON** AND ALBERT **SPALDING**

SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment Fund (tax free)

SUN. AFT. Oct. 21 at 3.30 | **DePACHMANN** Farewell American Tour

SUN. AFT. Oct. 28 at 3.30 | **SCHUMANN-HEINK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Sept 15

SYMPHONY H

43rd Season; 24 Friday Aft'n and 24 Saturday Eve

SEASON TICKET SA

BOSTON SYM
ORCHEST

PIERRE MONTEUX,

ASSISTING ARTIST

SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
MORIZ ROSENTHAL
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
ROBERT SCHMITZ
VE

For Saturdays, a few desirable season ti
$65, $55, $48, $40, $35, $30, $2
For Fridays, all reserved seats subscribed. (Ad

SUN. AFT. Sept. 30 at 3:30 | **CHERKASS**

STEINWAY PIANO—VICTOR REC

SUN., OCT. 7 at 3:30 TUES., OCT. 9 at 8:15 | **McCORMA**

SUN. AFT. Oct. 14 at 3:30 | **CHALIAPIN**

SUN. AFT. Oct. 21 at 3:30 | **DePACHMA**

SUN. AFT. Oct. 28 at 3:30 | **SCHUMANN**

Seats for above recitals, $2.50, $2.00,

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Traveler Sept

HALL

Concerts, Beginning Oct. 12-13

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Her 9/16

Conductor

ELISABETH RETHBERG
HAROLD BAUER
ROLAND HAYES
LIONEL TERTIS
RA JANACOPULOS

kets now on sale at
(no tax)
mission to 2nd balcony 50c)

KY The Phenomenal Boy Pianist

RDS—DUO-ART Recordings

CK

NN Farewell American Tour

-HEINK

0, $1 (plus tax)

Symphony Hall)

16

SYMPHONY HALL

43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beg'ng Oct. 12-13

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Tel 9/15

ASSISTING ARTISTS

SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
MORIZ ROSENTHAL
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
ROBERT SCHMITZ
ELISABETH RETHBERG
HAROLD BAUER
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LIONEL TERTIS
VERA JANACOPULOS

For Saturdays, a few desirable season tickets now on sale at
$65, $55, $48, $40, $35, $30, $20 (no tax)

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SUN., OCT. 7 at 3:30
TUES., OCT. 9 at 8:15 | **McCORMACK**

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Telegram Sept 15

SYMPHONY HALL

43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Gl 9/16

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

SIGRID ONEGIN
JACQUES THIBAUD
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MITJA NIKISCH
MORIZ ROSENTHAL
PABLO CASALS
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For Fridays, all reserved seats subscribed. (Admission to 2nd balcony 50c)

SUN. AFT. Sept. 30 at 3:30 | **CHERKASSKY** The Phenomenal Boy Pianist

STEINWAY PIANO—VICTOR RECORDS—DUO-ART Recordings

SUN., OCT. 7 at 3:30 TUES., OCT. 9 at 8:15 | **McCORMACK**

SUN. AFT. Oct. 14 at 3:30 | **CHALIAPIN**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Sept 16

CUT-OUT

SYMPHONY HALL

43rd Season; 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning October 12-13

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Adv 9/16

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
MORIZ ROSENTHAL
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
ROBERT SCHMITZ
VERA JANACOPULOS
ELISABETH RETHBERG
HAROLD BAUER
ROLAND HAYES
LIONEL TERTIS

For Saturdays, a few desirable season tickets now on sale at $65, $55, $48, $40, $35, $30, $20 (no tax)
For Fridays, all reserved seats subscribed. (Admission to 2nd balcony 50c)

SUN. AFT. Sept. 30 at 3:30 — **CHERKASSKY** The Phenomenal Boy Pianist
Steinway Piano—Victor Records—Duo-Art Recordings

SUN., OCT. 7 at 3:30 Tues., Oct. 9 at 8:15 — **McCORMACK** TWO CONCERTS

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
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Advertiser Sept 16

SYMPHONY HALL

43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Begin'g Oct. 12-13

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

P 9/16

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

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STEINWAY PIANO—VICTOR RECORDS—DUO-ART Recordings

SUN. OCT. 7 at 3:30 TUES. OCT. 9 at 8:15 — **McCORMACK**

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

SUN. AFT. Oct. 21 at 3:30 — **DePACHMANN** Farewell American Tour

SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN-HEINK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Sept 16

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons—24 Saturday Evenings
BEGINNING OCT. 12-13

[redacted]

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

ONEGIN
THIBAUD
NIKISCH
JANACOPULOS
HAYES
FLESCH
BAUER
RETHBERG
CASALS
ROSENTHAL
FREUND
SCHMITZ
TERTIS
GAUTHIER

For Saturdays, a few good seats, $65, $55, $48, $40, $35, $30, $20 (no tax).
For Fridays, all reserved seats taken.
Admission to 2nd balcony 50c

Herald Sept 18

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons—24 Saturday Evenings
BEGINNING OCT. 12-13

BOSTON SYMPHONY ORCHESTRA

Tr 9/18

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

ONEGIN
THIBAUD
NIKISCH
JANACOPULOS
HAYES
FLESCH
BAUER
RETHBERG
CASALS
ROSENTHAL
FREUND
SCHMITZ
TERTIS
GAUTHIER

For Saturdays, a few good seats, $65, $55, $48, $40, $35, $30, $20 (no tax).
For Fridays, all reserved seats taken.
Admission to Second Balcony, 50c.

Transcript Sept 18

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons—24 Saturday Evenings
BEGINNING OCT. 12-13

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

ONEGIN
THIBAUD
NIKISCH
JANACOPULOS
HAYES
FLESCH
BAUER
RETHBERG
CASALS
ROSENTHAL
FREUND
SCHMITZ
TERTIS
GAUTHIER

For Saturdays, a few good seats, $65, $55, $48, $40, $35, $30, $20 (no tax).
For Fridays, all reserved seats taken.
Admission to Second Balcony, 50c.

Transcript Sept 19

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons — 24 Saturday Evenings
BEGINNING OCT. 12-13

BOSTON SYMPHONY ORCHESTRA

Her 9/20

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

ONEGIN
THIBAUD
NIKISCH
JANACOPULOS
HAYES
FLESCH
BAUER
RETHBERG
CASALS
ROSENTHAL
FREUND
SCHMITZ
TERTIS
GAUTHIER

For Saturdays, a few good seats, $65, $55, $48, $40, $35, $30, $20 (no tax).
For Fridays, all reserved seats taken.
Admission to 2nd balcony 50c

Herald Sept 20

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons—24 Saturday Evenings
BEGINNING OCT. 12-13

BOSTON SYMPHONY ORCHESTRA

Post 9/20

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

ONEGIN
THIBAUD
NIKISCH
JANACOPULOS
HAYES
FLESCH
BAUER
RETHBERG
CASALS
ROSENTHAL
FREUND
SCHMITZ
TERTIS
GAUTHIER

For Saturdays, a few good seats, $65, $55, $48, $40, $35, $30, $20 (no tax)
For Fridays, All Reserved Seats Taken
Admission to Second Balcony, 50c

Post Sept 20

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons—24 Saturday Evenings
BEGINNING OCT. 12-13

BOSTON SYMPHONY ORCHESTRA

Gl 9/19

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

ONEGIN
THIBAUD
NIKISCH
JANACOPULOS
HAYES
FLESCH
BAUER
RETHBERG
CASALS
ROSENTHAL
FREUND
SCHMITZ
TERTIS
GAUTHIER

[redacted]

Globe Sept 19

Season Tickets for the 24 Saturday Evening Concerts of the *Boston Symphony Orchestra*, Pierre Monteux, Conductor, are *Now on Sale*. Desirable Seats are available at prices ranging from $20 to $65, no tax. The first Saturday Concert takes place on October 13. Fourteen Soloists, all leaders in their fields, will assist during the season.

Subscription Department,
Symphony Hall, Boston
Telephone Back Bay 1492

Transcript Sept 21.
[School + College Page]

SYMPHONY HALL

43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13

LAST TWO WEEKS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
MORIZ ROSENTHAL
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
ROBERT SCHMITZ
VERA JANACOPULOS
ELISABETH RETHBERG
HAROLD BAUER
ROLAND HAYES
LIONEL TERTIS

For Saturdays, a few desirable season tickets now on sale at $65, $55, $48, $40, $35, $30, $20 (no tax)
For Fridays, all reserved seats subscribed. (Admission to 2nd balcony 50c)

THE MUSICAL FIND OF THE GENERATION

NEXT SUN. AFT. Sept. 30 at 3:30 — **CHERKASSKY** The Phenomenal Boy Pianist
STEINWAY PIANO—VICTOR RECORDS—DUO-ART Recordings

SUN., OCT. 7 at 3:30 TUES., OCT. 9 at 8:15 — **McCORMACK**

Trav 9/22

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

SUN. AFT. Oct. 21 at 3:30 — **DePACHMANN** Farewell American Tour

SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN-HEINK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Sept 22

SYMPHONY HALL

43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13

LAST TWO WEEKS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

Trans 9/22

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
MORIZ ROSENTHAL
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
ROBERT SCHMITZ
VERA JANACOPULOS
ELISABETH RETHBERG
HAROLD BAUER
ROLAND HAYES
LIONEL TERTIS

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THE MUSICAL FIND OF THE GENERATION

NEXT SUN. AFT. Sept. 30 at 3.30 — **CHERKASSKY** The Phenomenal Boy Pianist
STEINWAY PIANO—VICTOR RECORDS—DUO-ART RECORDINGS

SUN., OCT. 7 at 3.30 TUES., OCT. 9 at 8.15 — **McCORMACK**

SUN. AFT. Oct. 14 at 3.30 — **CHALIAPIN**

FRI. EVE. Oct. 19 at 8.15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment Fund (tax free)

SUN. AFT. Oct. 21 at 3.30 — **DePACHMANN** Farewell American Tour

SUN. AFT. Oct. 28 at 3.30 — **SCHUMANN-HEINK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
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Transcript Sept 22

SYMPHONY HALL

43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13
LAST TWO WEEKS OF SEASON SALE

Boston Symphony Orchestra

Mon 9/22

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
MORIZ ROSENTHAL
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
ROBERT SCHMITZ
VERA JANACOPULOS
ELISABETH RETHBERG
HAROLD BAUER
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"THE MUSICAL FIND OF THE GENERATION"

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STEINWAY PIANO—VICTOR RECORDS—DUO-ART Recordings
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

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Monitor Sept 22

[4]

CUT-OUT

SYMPHONY HALL

43rd Season; 24 Friday Aft's and 24 Saturday Eve's Concerts, Beginning Oct. 12-13
LAST TWO WEEKS OF SEASON SALE

BOSTON [redacted] ESTRA

Her 9/27

SIGRID ONEG
JACQUES TH
MARYA FREUN
MITJA NIKISCH
MORIZ ROSENTHAL
CARL FLESCH
ROBERT SCHMITZ
ETH RETHBERG
BAUER
ROLAND HAYES
LIONEL TERTIS
VERA JANACOPULOS

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For Fridays, all reserved seats subscribed. (Admission to 2nd balcony 50c)

NEXT SUN. AFT. Sept. 30 at 3:30	THE MUSICAL FIND OF THE GENERATION **CHERKASSKY** The Phenomenal Boy Pianist STEINWAY PIANO—VICTOR RECORDS—DUO-ART Recordings
SUN., OCT. 7 at 3:30 TUES., OCT. 9 at 8:15	**McCORMACK**
SUN. AFT. Oct. 14 at 3:30	**CHALIAPIN**
SUN. AFT. Oct. 21 at 3:30	**DePACHMANN** Farewell American Tour
SUN. AFT. Oct. 28 at 3:30	**SCHUMANN-HEINK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
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Herald Sept 23

SYMPHONY HALL

43rd Season; 24 Friday Aft. and 24 Saturday Eve. Concerts, Beginning Oct. 12-13
LAST TWO WEEKS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Gl 9/23

ASSISTING ARTISTS

SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
MORIZ ROSENTHAL
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
ROBERT SCHMITZ
ELISABETH RETHBERG
HAROLD BAUER
ROLAND HAYES
LIONEL TERTIS
VERA JANACOPULOS

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NEXT SUN. AFT. Sept. 30 at 3:30	THE MUSICAL FIND OF THE GENERATION **CHERKASSKY** The Phenomenal Boy Pianist STEINWAY PIANO—VICTOR RECORDS—DUO-ART Recordings
SUN., OCT. 7 at 3:30 TUES., OCT. 9 at 8:15	**McCORMACK**
SUN. AFT. Oct. 14 at 3:30	**CHALIAPIN**
SUN. AFT. Oct. 28 at 3:30	**SCHUMANN-HEINK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
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Globe Sept 23

SYMPHONY HALL

43rd Season; 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning October 12-13
LAST TWO WEEKS OF SEASON SALE

[redacted]

PIERRE MONTEUX, Conductor
ASSISTING ARTISTS

SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
MORIZ ROSENTHAL
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
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VERA JANACOPULOS

For Saturdays, a few desirable season tickets now on sale at $65, $55, $48, $40, $35, $30, $20 (no tax)
For Fridays, all reserved seats subscribed. (Admission to 2nd balcony 50c)

NEXT SUN. AFT. Sept. 30 at 3:30	THE MUSICAL FIND OF THE GENERATION **CHERKASSKY** The Phenomenal Boy Pianist Steinway Piano—Victor Records—Duo-Art Recordings
SUN., OCT. 7 at 3:30 Tues., Oct. 9 at 8:15	**McCORMACK**
SUN. AFT. Oct. 14 at 3:30	**CHALIAPIN**

Cde 9/23

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
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Monitor Sept 23

SYMPHONY HALL

43rd Season; 24 Friday Aft's and 24 Saturday Eve's Concerts, Begin'g Oct. 12-13
LAST TWO WEEKS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Post 9/23

ASSISTING ARTISTS

SIGRID ONEGIN
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SUN., OCT. 7 at 3:30 TUES., OCT. 9 at 8:15	**McCORMACK**
SUN. AFT. Oct. 14 at 3:30	**CHALIAPIN**
[illegible]	**DePACHMANN** Farewell American Tour
	SCHUMANN-HEINK

Post Sept 23

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Her 9/25

PIERRE MONTEUX, CONDUCTOR
With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2nd Bal., on Friday Aft. 50c

Next Sun. Aft. Sept. 30 at 3.30	SHURA **CHERKASSKY** Phenomenal Boy Pianist "He is marvellous. That is the word."—*Victor Herbert.* "It is no exaggeration to state that this child is one of the very few real prodigies in the history of music."—*Baltimore American.* Tickets $2.50 $2 $1.50 $1 (plus tax)
Mon. Eve. Oct. 8 at 8.15	**Harvard-Oxford Debate** "French Occupation of the Ruhr" Prices. $2, $1.50, $1, 50c (plus tax)

Herald Sept 25

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Post 9/25

PIERRE MONTEUX, Conductor
With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2d Bal. on Friday Aft. 50c

Next Sun. Aft. Sept. 30 at 3:30	SHURA **CHERKASSKY** Phenomenal Boy Pianist "He is marvellous. That is the word."—*Victor Herbert.* "It is no exaggeration to state that this child is one of the very few real prodigies in the history of music."—*Baltimore American.* Tickets $2.50, $2, $1.50, $1 (plus tax)
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Post Sept 25

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Gl 9/25

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With Distinguished Soloists
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Admission to 2nd Bal. on Friday Aft. 50c

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Globe Sept 25

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2nd Bal. on Friday Aft. 50c

Next Sun. Aft. Sept. 30 at 3.30	SHURA **CHERKASSKY** Phenomenal Boy Pianist "He is marvellous. That is the word."—*Victor Herbert.* "It is no exaggeration to state that this child is one of the very few real prodigies in the history of music."—*Baltimore American.* Tickets $2.50 $2 $1.50 $1 (plus tax)
Mon. Eve. Oct. 8	**Harvard-Oxford** [illegible]

Post Sept 23

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Trans 9/26

With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2nd Bal. on Friday Aft. 50c

Mon. Eve. Oct. 8 at 8.15	**Harvard-Oxford Debate** "French Occupation of the Ruhr" Prices: $2, $1.50, $1, 50c (plus tax)

Transcript Sept 26

SYMPHONY HALL

Boston
Monday Eve., Oct. 8, at 8:15

Mon 9/27

DEBATE "French Occupation of the Ruhr"

HARVARD

vs.

OXFORD

(Debating Societies desiring to sit together should make early reservations.)
Tickets, $2, $1.50, $1, 50c (plus tax)

Monitor Sept 27

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2nd Bal. on Friday Aft. 50c

Next Sun. Sept. 30 at 3.30	SHURA **CHERKASSKY** Phenomenal Boy Pianist Tickets $2.50 $2 $1.50 $1 (plus tax)
Mon. Eve. Oct. 8 at 8.15	**Harvard-Oxford Debate** "French Occupation of the Ruhr" Prices: $2, $1.50, $1, 50c (plus tax)

Transcript Sept 27

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Gl 9/27

Pierre Monteux, Conductor
With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2nd Bal. on Friday Aft., 50c

Next Sun. Sept. 30 at 3:30	SHURA **CHERKASSKY** Phenomenal Boy Pianist Tickets $2.50 $2 [illegible]
Mon. Eve. Oct. 8 at 8:15	**Harvard-Oxford Debate** "French Occupation of the Ruhr" Prices: $2, $1.50, $1 (plus tax)

Globe Sept 27

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Her 9/28

With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2nd Bal. on Friday Aft. 50c

Next Sun. Sept. 30 at 3.30	SHURA **CHERKASSKY** Phenomenal Boy Pianist Tickets $2.50 $2 $1.50 $1 (plus tax)
Mon. Eve. Oct. 8 at 8.15	**Harvard-Oxford Debate** "French Occupation of the Ruhr" Prices. $2, $1.50, $1 (plus tax)

Herald Sept 28

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2d Bal. on Friday Aft. 50c

Next Sun. Sept. 30 at 3:30	SHURA **CHERKASSKY** Phenomenal Boy Pianist Tickets $2.50, $2, $1.50, $1 (plus tax)
Mon. Eve. Oct. 8 at 8:15	**Harvard - Oxford Debate** "French Occupation of the Ruhr" Prices: $2, $1.50, $1 (plus tax)

Post Sept 28

SISTINE CHAPEL CHOIR

ANTONIO RELLA Conductor
55 VOICES
From the Vatican, Rome
SYMPHONY HALL
Tuesday Eve., Oct. 16

Pilot 9/25

Pilot Sept 25
(Front page)

SYMPHONY HALL

MONDAY EVE., OCT. 8, AT 8.15

DEBATE "French Occupation of the Ruhr"

HARVARD

vs.

OXFORD

Tech 9/28

(Debating Societies desiring to sit together should make early reservations.)
Tickets, $2, $1.50, $1, 50c (plus tax)

"Tech" Sept 28

DIRECT FROM ROME

Monsignor Antonio Rella

(Perpetual Vice-Director, Sistine Chapel)
and his

54 Magnificent Voices

Pilot 9/17

of the

SISTINE CHAPEL CHOIR

16 Tenors 10 Bassos 4 Male Sopranos
4 Male Altos 20 Boy Singers

SYMPHONY HALL, TUES. EVE., OCT. 16, at 8.15

PROGRAM of beautiful music heard heretofore only in the Sistine Chapel, including inedited compositions of Rella's illustrious associate, Don Lorenzo Perosi.

TICKETS NOW at Box Office. $1.10, $1.65, $2.20, $2.75, including tax.

SISTINE CHAPEL CHOIR

ANTONIO RELLA Conductor
55 VOICES
From the Vatican, Rome
SYMPHONY HALL
Tuesday Eve., Oct. 16

Pilot Oct 13

CUT-OUT

SYMPHONY HALL

43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13

LAST TWO WEEKS OF SEASON SALE

BOSTON [redacted] **HESTRA**

Hx 9/23

SIGRID ONEG — JACQUES TH — MARYA FREU — MITJA NIKISCH — CARL FLESCH — ROBERT SCHMITZ — ETH RETHBERG — BAUER — ROLAND HAYES — LIONEL TERTIS
MORIZ ROSENTHAL — VERA JANACOPULOS

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NEXT SUN. AFT. Sept. 30 at 3:30 — THE MUSICAL FIND OF THE GENERATION **CHERKASSKY** The Phenomenal Boy Pianist
STEINWAY PIANO—VICTOR RECORDS—DUO-ART Recordings

SUN., OCT. 7 at 3:30, TUES., OCT. 9 at 8:15 — **McCORMACK**

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

SUN. AFT. Oct. 21 at 3:30 — **DePACHMANN** Farewell American Tour

SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN-HEINK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Sept 23

SYMPHONY HALL

43d Season; 24 Friday Aft. and 24 Saturday Eve. Concerts, Beginning Oct. 12-13

LAST TWO WEEKS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Gl 9/23

ASSISTING ARTISTS

SIGRID ONEGIN — PABLO CASALS — ELISABETH RETHBERG
JACQUES THIBAUD — EVA GAUTHIER — HAROLD BAUER
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Globe Sept 23

SYMPHONY HALL

43rd Season; 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning October 12-13

LAST TWO WEEKS OF SEASON SALE

[redacted]

PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

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JACQUES THIBAUD — EVA GAUTHIER — HAROLD BAUER
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Steinway Piano—Victor Records—Duo-Art Recordings

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Adv 9/23

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Advertiser Sept 23

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LAST TWO WEEKS OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Post 9/23

ASSISTING ARTISTS

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Post Sept 23

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Her 9/25

PIERRE MONTEUX, CONDUCTOR
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A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2nd Bal. on Friday Aft. 50c

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"He is marvellous. That is the word."—*Victor Herbert.*
"It is no exaggeration to state that this child is one of the very few real prodigies in the history of music."—*Baltimore American.*
Tickets $2.50 $2 $1.50 $1 (plus tax)

Mon. Eve. Oct. 8 at 8.15 — **Harvard-Oxford Debate**
"French Occupation of the Ruhr"
Prices. $2, $1.50, $1, 50c (plus tax)

Herald Sept 25

SYMPHONY HALL

Last Days of Season Sale

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Post 9/25

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Globe Sept 25

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Transcript Sept 25

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Tran 9/26

With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2nd Bal. on Friday Aft. 50c

Mon. Eve. Oct. 8 at 8.15 — **Harvard - Oxford Debate**
"French Occupation of the Ruhr"
Prices: $2, $1.50, $1, 50c (plus tax)

Transcript Sept 26

SYMPHONY HALL
Boston
Monday Eve., Oct. 8, at 8:15

DEBATE "French Occupation of the Ruhr"

HARVARD
vs.
OXFORD

(Debating Societies desiring to sit together should make early reservations.)
Tickets $2, $1.50, $1, 50c (plus tax)

Monitor Sept 27

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

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Transcript Sept 27

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Gl 9/27

Pierre Monteux, Conductor
With Distinguished Soloists
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Globe Sept 27

SYMPHONY HALL

Last Days of Season Sale

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Hx 9/28

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Herald Sept 28

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Post Sept 28

SISTINE CHAPEL CHOIR
ANTONIO RELLA Conductor
55 VOICES
From the Vatican, Rome
SYMPHONY HALL
Tuesday Eve., Oct. 16

Pilot Sept 25 (Front page)

SYMPHONY HALL
MONDAY EVE., OCT. 8, AT 8.15

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HARVARD
vs.
OXFORD

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"Tech" Sept 28.

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54 Magnificent Voices
of the
SISTINE CHAPEL CHOIR

16 Tenors — 10 Bassos — 4 Male Sopranos
4 Male Altos — 20 Boy Singers

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SISTINE CHAPEL CHOIR
ANTONIO RELLA Conductor
55 VOICES
From the Vatican, Rome
SYMPHONY HALL
Tuesday Eve., Oct. 16

Pilot Oct 13

[5]

Season Tickets for the 24 Saturday Evening Concerts of the *Boston Symphony Orchestra*, Pierre Monteux, Conductor, are *Now on Sale*. Desirable Seats are available at prices ranging from $20 to $65, no tax. The first Saturday Concert takes place on October 13. Fourteen Soloists, all leaders in their fields, will assist. Address,

Box Office, Symphony Hall, Boston.

S-C Trans 9/28

Transcript Sept 28
School & College Page

SYMPHONY HALL
BOSTON
Tuesday Eve., Oct. 16
AT 8.15
FROM THE VATICAN, ROME
SISTINE CHAPEL CHOIR
ANTONIO RELLA, Conductor
55 VOICES
Tickets $1.00 to $2.50 (Plus Tax) Now on sale at Box Office
Mail orders promptly filled

Pilot 9/25

← Pilot Sept 25

SYMPHONY HALL
43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13
LAST WEEK OF SEASON SALE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ASSISTING ARTISTS
SIGRID ONEGIN, JACQUES THIBAUD, MARYA FREUND, MITJA NIKISCH, PABLO CASALS, EVA GAUTHIER, CARL FLESCH, ROBERT SCHMITZ, ELISABETH RETHBERG, HAROLD BAUER, ROLAND HAYES, LIONEL TERTIS, MORIZ ROSENTHAL, VERA JANACOPULOS
For Saturdays, a few desirable season tickets now on sale at $65, $55, $48, $40, $35, $30 (no tax)
For Fridays, all reserved seats subscribed. (Admission to 2nd balcony 50c)

TOMORROW at 3:30 — THE MUSICAL FIND OF THE GENERATION **CHERKASSKY** The Phenomenal Boy Pianist
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SUN., OCT. 7 at 3:30, TUES., OCT. 9 at 8:15 — **McCORMACK**

MON. EVE. OCT. 8 at 8:15 — **HARVARD - OXFORD DEBATE** "French Occupation of the Ruhr"
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SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

TUES. EVE. OCT. 16 at 8:15 — **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor 55 VOICES FROM THE VATICAN, ROME
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

FRI. EVE. Oct. 19 at 8:15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment Fund
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Trav 9/29

Traveler Sept 29

SYMPHONY HALL
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
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Gl 9/30

Globe Sept 30

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PIERRE MONTEUX, Conductor
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Trans 9/29

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Adv 9/30

Advertiser Sept 30

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Benefit Radcliffe Endowment Fund
Prices: $2.50, $2.00, $1.50, $1.00 (tax free)
Mail Orders Filled Promptly

Monitor Sept 29

SYMPHONY HALL
Monday Eve., Oct. 8, at 8.15
DEBATE "FRENCH OCCUPATION OF THE RUHR"
HARVARD VS. OXFORD
(Debating Societies desiring to sit together should make early reservations.) Tickets $2, $1.50, $1, 50c. (plus tax) on sale at the Harvard Coop and Symphony Hall.

Crimson 10/1

H. Crimson Oct 1

SYMPHONY HALL
Next Sun. at 3:30; Tues., Oct. 9, at 8:15
McCORMACK
Admission $1.10 Stage Seats $2.20
Mon. Eve., Oct. 8, at 8:15
DEBATE "French Occupation of the Ruhr"
HARVARD VS. OXFORD
Tickets 50c to $2 (plus tax)
Sunday Afternoon, Oct. 14, at 3:30
CHALIAPIN
Tickets $1.00 to $3.00 (plus tax)

Globe Oct 2

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
With Distinguished Soloists
A few desirable seats for 24 Sat. Eves. Admission to 2d Bal. on Friday Aft'n, 50c
Next Mon. Eve., Oct. 8, at 8.15
DEBATE "FRENCH OCCUPATION OF THE RUHR"
HARVARD VS. OXFORD
Tickets 50c to $2 (plus tax)
Sunday Afternoon, Oct. 14, at 3.30
CHALIAPIN
Tickets $1 to $3 (plus tax)

Transcript Oct 2

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Her 10/3
Pierre Monteux, Conductor
With Distinguished Soloists
A few desirable seats for 24 Sat. Eves. Admission to 2d Bal. on Friday Aft'n, 50c.

MON. EVE. OCT. 8, at 8:15 — **DEBATE** "French Occupation of the Ruhr" **HARVARD VS. OXFORD**
Seats—$2, $1.50, $1, [illegible] (plus tax)

SUN. OCT. 14 at 3:30 — **CHALIAPIN**
$3, $2.50, $2, $1.50, $1 [illegible]

Herald Sept 3

TICKETS NOW at Box Office, $1.10, $1.65, $2.20, $2.75, including tax.

TICKETS NOW at Box Office, $1.10, $1.65, $2.20, $2.75, Including tax.

Season Tickets for the 24 Saturday Evening Concerts of the *Boston Symphony Orchestra*, Pierre Monteux, Conductor, are *Now on Sale.* Desirable Seats are available at prices ranging from $20 to $65, no tax. The first Saturday Concert takes place on October 13. Fourteen Soloists, all leaders in their fields, will assist. Address,

Box Office, Symphony Hall, Boston.

S.C. Trans 9/28

Transcript Sept 28
School & College Page

SYMPHONY HALL **Tuesday Eve., Oct. 16**
BOSTON AT 8.15
FROM THE VATICAN, ROME
SISTINE CHAPEL CHOIR
ANTONIO RELLA, Conductor
55 VOICES
Tickets $1.00 to $2.50 (Plus Tax) Now on sale at Box Office
Mail orders promptly filled

Pilot 9/25

← Pilot Sept 25

SYMPHONY HALL
43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13
LAST WEEK OF SEASON SALE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

Trav 9/29

ASSISTING ARTISTS
SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
ROBERT SCHMITZ
ELISABETH RETHBERG
HAROLD BAUER
ROLAND HAYES
LIONEL TERTIS
MORIZ ROSENTHAL
VERA JANACOPULOS

For Saturdays, a few desirable season tickets now on sale at $65, $55, $48, $40, $35, $30 (no tax)
For Fridays, all reserved seats subscribed. (Admission to 2nd balcony 50c)

TOMORROW at 3:30 — THE MUSICAL FIND OF THE GENERATION **CHERKASSKY** The Phenomenal Boy Pianist
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SUN., OCT. 7 at 3:30 TUES., OCT. 9 at 8:15 — **McCORMACK**

MON. EVE. OCT. 8 at 8:15 — **HARVARD - OXFORD DEBATE** "French Occupation of the Ruhr"
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

TUES. EVE. OCT. 16 at 8:15 — **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor 55 VOICES FROM THE VATICAN, ROME
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

FRI. EVE. Oct. 19 at 8:15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment Fund
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Sept 29

SYMPHONY HALL
43rd Season; 24 Friday Af'n and 24 Saturday Ev'g Concerts, Beginning Oct.12-13
LAST WEEK OF SEASON'S SALE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

Gl 9/30

ASSISTING ARTISTS
SIGRID ONEGIN
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PABLO CASALS
EVA GAUTHIER
CARL FLESH
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TODAY at 3:30 — THE MUSICAL FIND OF THE GENERATION **CHERKASSKY** The Phenomenal Boy Pianist
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

MON. EVE. Oct. 8 at 8:15 — A PUBLIC DEBATE OF VITAL INTEREST **Harvard vs. Oxford**
"French Occupation of the Ruhr"
Tickets, $2.00, $1.50, $1.00, 50c (plus tax)

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

TUES. EVE. Oct. 16 at 8:15 — FROM THE VATICAN, ROME **THE SISTINE CHAPEL CHOIR**
ANTONIO RELLA, Conductor. 55 VOICES
Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax)
MAIL ORDERS Filled Promptly. Make Checks to Symphony Hall

Globe Sept 30

SYMPHONY HALL
43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13
LAST WEEK OF SEASON SALE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

Trans 9/29

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For Fridays, all reserved seats subscribed. (Admission to 2nd Balcony 50c)

TOMOR'W at 3.30 — THE MUSICAL FIND OF THE GENERATION **CHERKASSKY** The Phenomenal Boy Pianist
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SUN., OCT. 7 at 3.30 TUES., OCT. 9 at 8.15 — **McCORMACK**

MON. EVE. Oct. 8 at 8.15 — **HARVARD - OXFORD DEBATE** "French Occupation of the Ruhr"
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

SUN. AFT. Oct. 14 at 3.30 — **CHALIAPIN**

TUES. EVE. Oct. 16 at 8.15 — **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor 55 VOICES FROM THE VATICAN, ROME
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FRI. EVE. Oct. 19 at 8.15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment Fund
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Sept 29

SYMPHONY HALL
43rd Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 12-13
LAST WEEK OF SEASON SALE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

ASSISTING ARTISTS
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VERA JANACOPULOS

Her 9/30

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SOPRANO, Chicago Opera Co. VIOLIN
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Herald Sept 30

SYMPHONY HALL
43rd Season; 24 Friday Aft'n and 24 Sat. Eve'g Concerts, Begin'g Oct. 12-13
LAST WEEK OF SEASON SALE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

Adv 9/30

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SIGRID ONEGIN
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PABLO CASALS
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Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax)

MON. EVE. Oct. 8 at 8:15 — A PUBLIC DEBATE OF VITAL INTEREST **HARVARD OXFORD**
"French Occupation of the Ruhr"
Tickets, $2.00, $1.50, $1.00, 50c (plus tax)

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

TUES. EVE. Oct. 16 at 8:15 — FROM THE VATICAN, ROME **THE SISTINE CHAPEL CHOIR**
ANTONIO RELLA, Conductor 55 VOICES
Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Sept 30

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
With Distinguished Soloists
A limited number of season tickets for the 24 Saturday Eve. Concerts
Admission to 2nd Bal. on Friday Aft. 50c

Mon. Eve. Oct. 8 at 8:15 — **Harvard-Oxford Debate**
"French Occupation of the Ruhr"
Prices: $2, $1.50, $1 (plus tax)

Fri. Eve. Oct. 19 at 8:15 — EDITH **MASON** SOPRANO
ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment Fund
Prices: $2.50, $2.00, $1.50, $1.00 (tax free)
Mail Orders Filled Promptly

Monitor Sept 29

SYMPHONY HALL
Monday Eve., Oct. 8, at 8.15
DEBATE "FRENCH OCCUPATION OF THE RUHR"
HARVARD VS. OXFORD

(Debating Societies desiring to sit together should make early reservations.) Tickets $2, $1.50, $1, 50c. (plus tax) on sale at the Harvard Coop and Symphony Hall.

Crim 10/1

H. Crimson Oct 1

SYMPHONY HALL
Next Sun. at 3:30; Tues., Oct. 9, at 8:15
McCORMACK
Admission $1.10 Stage Seats $2.20
Mon. Eve., Oct. 8, at 8:15
DEBATE "French Occupation of the Ruhr"
HARVARD VS. OXFORD
Tickets 50c to $2 (plus tax)
Sunday Afternoon, Oct. 14, at 3:30
CHALIAPIN
Tickets $1.00 to $3.00 (plus tax)

Gl 10/2

Globe Oct 2

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
With Distinguished Soloists
A few desirable seats for 24 Sat. Eves. Admission to 2d Bal. on Friday Aft'n, 50c

Next Mon. Eve., Oct. 8, at 8.15
DEBATE "FRENCH OCCUPATION OF THE RUHR"
HARVARD VS. OXFORD
Tickets 50c to $2 (plus tax)

Sunday Afternoon, Oct. 14, at 3.30
CHALIAPIN
Tickets $1 to $3 (plus tax)

Transcript Oct 2

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
With Distinguished Soloists
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MON. EVE. OCT. 8, at 8:15 — **DEBATE** "French Occupation of the Ruhr"
HARVARD VS. OXFORD
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. OCT. 14 at 3:30 — **CHALIAPIN**
$3, $2.50, $2, $1.50, $1 (plus tax)

Her 10/3

Herald Sept 3

SYMPHONY HALL
43rd Season: 24 Friday Aft's and 24 Saturday Eve'g Concerts, Begin'g Oct. 12-13
LAST WEEK OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Post 9/30

ASSISTING ARTISTS
SIGRID ONEGIN
JACQUES THIBAUD
MARYA FREUND
MITJA NIKISCH
PABLO CASALS
EVA GAUTHIER
CARL FLESCH
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TODAY at 3:30 — THE MUSICAL FIND OF THE GENERATION
CHERKASSKY The Phenomenal Boy Pianist
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SUN. OCT. 7 at 3:30, TUES. OCT. 9 at 8:15 — **McCORMACK**

MON. EVE. OCT. 8 at 8:15 — **HARVARD-OXFORD DEBATE** "French Occupation of the Ruhr"
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**
Tickets $3.00, $2.50, $2.00, $1.50, $1.00 (plus tax)

TUES. EVE. OCT. 16 at 8:15 — **SISTINE CHAPEL CHOIR**
ANTONIO RELLA, Conductor
55 VOICES
From the Vatican, Rome
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

FRI. EVE. Oct. 19 at 8:15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment Fund

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Sept 30

SYMPHONY HALL

TOMORROW at 3:30, NEXT TUES. at 8:15 — **McCORMACK** Trav 10/6

A Public DEBATE of International Importance
NEXT MON. EVE. Oct. 8 at 8:15 — **HARVARD vs. OXFORD**
"This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

NEXT FRI. AFT. Oct. 12 at 3:30, SAT. Oct. 13 at 8:15 — OPENING CONCERTS OF THE SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW ON SALE

NEXT FRI. EVE. Oct. 12 at 8:15 — Triangle Chorus—100 Male Voices — MAY **PETERSON**
JOHN HERMANN LOUD, Organist — Soprano, Metropolitan Op. Co.
Tickets $2.00, $1.50, $1.00 (plus tax)

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

FRI. EVE. Oct. 19 at 8:15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)

TUES. EVE. Oct. 23 at 8:15 — WILLY **BURMESTER** Violin
Benefit, Boston Music School Settlement
Tickets $1.00 to $2.50 (plus tax)

SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN-HEINK**
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Travlr Oct 6

SYMPHONY HALL

A Public Debate of International Importance
NEXT MON. EVE. Oct. 8 at 8:15 — **HARVARD vs. OXFORD**
GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
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Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
TICKETS NOW ON SALE

NEXT FRI. EVE. Oct. 12 at 8:15 — Triangle Chorus—100 Male Voices — MAY **PETERSON**
JOHN HERMANN LOUD, Organist. — Soprano, Metropolitan Op. Co.
Tickets $2.00, $1.50, $1.00 (plus tax)

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN** Mon 10/6

SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN-HEINK**
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

TUES. EVE. Oct. 23 at 8:15 — WILLY **BURMESTER** Violin
BENEFIT, BOSTON MUSIC SCHOOL SETTLEMENT
Tickets $1.00 to $2.50 (Plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

MONITOR - OCT 6

SYMPHONY HALL
Next Mon. Eve., Oct. 8, at 8:15
DEBATE "French Occupation of the Ruhr"
HARVARD vs. OXFORD Tel 10/6
Tickets 50c to $2 (plus tax)
Sun. Aft., Oct. 14, at 3:30
CHALIAPIN
Sun. Aft. Oct. 28 at 3:30
[illegible]-HEINK
[illegible] $2.00, $1.50, $1.00 (plus tax)
[illegible] to Symphony Hall

SYMPHONY HALL
Next Mon. Eve., Oct. 8, at 8:15
DEBATE "French Occupation of the Ruhr"
HARVARD vs. OXFORD Am 10/6
Tickets 50c to $2 (plus tax)
Sun. Aft., Oct. 14, at 3:30
CHALIAPIN
Sunday Afternoon, Oct. 28 at 3:30
[illegible]
[illegible] $1.00

SYMPHONY HALL

TOMORROW at 3.30, NEXT TUES. at 8.15 — **McCORMACK** Trans 10/6

A PUBLIC DEBATE OF INTERNATIONAL IMPORTANCE
NEXT MON. EVE. Oct. 8 at 8.15 — **HARVARD-OXFORD**
"This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

NEXT FRI. AFT. Oct. 12 at 3.30, SAT. Oct. 13 at 8.15 — OPENING CONCERTS OF THE SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW ON SALE

NEXT FRI. EVE. Oct. 12 at 8.15 — Triangle Chorus—100 Male Voices — MAY **PETERSON**
JOHN HERMANN LOUD, Organist — Soprano, Metropolitan Op. Co.
Tickets $2.00, $1.50, $1.00 (plus tax)

SUN. AFT. Oct. 14 at 3.30 — **CHALIAPIN**

FRI. EVE. Oct. 19 at 8.15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)

TUES. EVE. Oct. 23 at 8.15 — WILLY **BURMESTER** Violin
Benefit, Boston Music School Settlement
Tickets $1.00 to $2.50 (plus tax)

SUN. AFT. Oct. 28 at 3.30 — **SCHUMANN-HEINK**
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Oct 6

SYMPHONY HALL

TODAY at 3:30, NEXT TUES. at 8:15 — **McCORMACK** Her 10/7

A Public DEBATE of International Importance
TOMORROW MON. EVE. Oct. 8 at 8:15 — **HARVARD vs. OXFORD**
"This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

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Benefit, Boston Music School Settlement
Tickets $1.00 to $2.50 (plus tax)

SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN-HEINK**
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Oct 7

SYMPHONY HALL

TODAY at 3:30, NEXT TUES. at 8:15 — **McCORMACK** Globe 10/7

A Public DEBATE of International Importance
TOMORROW MON. EVE. Oct. 8 at 8:15 — **HARVARD vs. OXFORD**
"This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
Tickets, $2.00, $1.50, $1.00, 50c (plus tax)

NEXT FRI. AFT. Oct. 12 at 3:30, SAT., Oct. 13 at 8:15 — OPENING CONCERTS OF THE SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW ON SALE

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JOHN HERMAN LOUD, Organist — Soprano, Metropolitan Opera Co.
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SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment
Tickets, $2.50, $2.00, $1.50, $1.00 (tax free)

SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN-HEINK**
Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax)

TUES. EVE. Oct. 23 at 8:15 — WILLY **BURMESTER** VIOLIN
Benefit Boston Music School Settlement
Tickets, $1.00 to $2.50 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Oct 7

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
With Distinguished Soloists
A few desirable seats for 24 Sat. Eves. Admission to 2d Bal. on Friday Aft'n, 50c

Next Sun. at 3.30, Tues. Oct. 9 at 8.15
McCORMACK
Admission $1.10. Stage Seats $2.20

Mon. Eve., Oct. 8, at 8.15
DEBATE "French Occupation of the Ruhr"
HARVARD vs. OXFORD
Tickets 50c to $2 (plus tax)

Sunday Afternoon, Oct. 14, at 3.30
CHALIAPIN
Tickets $1.00 to $3.00 (plus tax)

Post Oct 3

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
With Distinguished Soloists
A few desirable seats for 24 Sat. Eves. Admission to 2d Bal. on Friday Aft'n, 50c

MON. EVE., OCT. 8, at 8.15 — **DEBATE** "French Occupation of the Ruhr"
HARVARD vs. OXFORD
Seats: $2, $1.50, $1, 50c (plus tax)

SUN., OCT. 14, at 3.30 — **CHALIAPIN**
$3, $2.50, $2, $1.50, $1 (plus tax)

Transcript Oct 3

SYMPHONY HALL
MONDAY EVE., OCT. 8, AT 8.15

DEBATE "French Occupation of the Ruhr"
HARVARD
Trans 10/3 vs. S+C
OXFORD

(Debating Societies desiring to sit together should make early reservations.)
Tickets $2, $1.50, $1, 50c (plus tax)

S+College Pg
Transcript Oct 3

SYMPHONY HALL

MON. EVE. OCT. 8, at 8:15 — **DEBATE** "French Occupation of the Ruhr"
HARVARD vs. OXFORD
Seats—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. OCT. 14 at 3:30 — **CHALIAPIN**
$3, $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 4

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
With Distinguished Soloists
A few desirable seats for 24 Sat. Eves. Admission to 2d Bal. on Friday Aft'n, 50c

MON. EVE., OCT. 8, at 8.15 — **DEBATE** "French Occupation of the Ruhr"
HARVARD vs. OXFORD
Seats: $2, $1.50, $1, 50c (plus tax)

SUN., AFT., OCT. 14, at 3.30 — **CHALIAPIN**
Seats—$3, $2.50, $2, $1.50, $1 (plus tax).

Transcript Oct 4

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
With Distinguished Soloists
A few desirable seats for 24 Sat. Eves. Admission to 2d Bal. on Friday Aft'n, 50c.

NEXT MON. EVE., OCT. 8, at 8:15 — **DEBATE** "French Occupation of the Ruhr"
HARVARD vs. OXFORD
Seats—$2, $1.50, $1, 50c (plus tax)

Herald Oct 5

SYMPHONY HALL
Last Week of Season Sale
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
With Distinguished Soloists
A few desirable seats for $4 Sat. Eves. Admission to 2d Bal. on Friday Aft'n, 50c

NEXT MON. EVE. OCT. 8 at 8:15
DEBATE "French Occupation of the Ruhr"
HARVARD vs. OXFORD
Seats—$2, $1.50, $1, 50c (plus tax)

Post Oct 5

SYMPHONY HALL
BOSTON
Next Monday Eve., Oct. 8, at 8:15
Debate "French Occupation of the Ruhr"
HARVARD vs OXFORD
GOV. CHANNING H. COX WILL PRESIDE
HARVARD UNIVERSITY DOUBLE QUARTET WILL SING
(Debating Societies desiring to sit together should make reservations now.
Tickets $2, $1.50, $1, 50c (plus tax)

Monitor Oct 4

SYMPHONY HALL
MONDAY EVE., OCT. 8, AT 8.15
DEBATE "French Occupation of the Ruhr"
HARVARD vs. OXFORD
(Debating Societies desiring to sit together should make early reservations.)
Tickets $2, $1.50, $1, 50c (plus tax)

Trans 10/5

Transcript Oct 5

SYMPHONY HALL
Monday Eve., Oct. 8, at 8.15
DEBATE "FRENCH OCCUPATION OF THE RUHR"
HARVARD VS. OXFORD
(Debating Societies desiring to sit together should make early reservations.) Tickets $2, $1.50, $1, 50c. (plus tax) on sale at the Harvard Coop and Symphony Hall.

Crimson 10/4

Crimson Oct 4

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD vs. OXFORD
DEBATE "This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
Music by UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00 (plus tax)

Herald Oct 8

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD vs OXFORD
DEBATE "This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
Music by UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00 (plus tax)

Globe Oct 8

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD vs. OXFORD
DEBATE "This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00 (plus tax)

Post Oct 8

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD vs. OXFORD
DEBATE "This House Disapproves the French Occupation of the Ruhr"
[illegible]

Symphony Hall, Boston
Mon. Eve., Oct. 8, at 8.15
DEBATE
HARVARD VS. OXFORD
"French Occupation of the Ruhr"
Tickets—50c, $1.00, $1.50, $2.00 (plus tax)—make group reservations now—mail orders to "Symphony Hall, Boston."

Wellesley College News Oct 4

SYMPHONY HALL

TODAY at 3:30 Next TUES. at 8:15
McCORMACK

Tomorrow MON. EVE. Oct. 8 at 8:15
A PUBLIC DEBATE OF INTERNATIONAL IMPORTANCE
HARVARD vs. OXFORD
"This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
Music by University Double Quartet
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

NEXT FRI. AFT. Oct. 12 at 2:30 SAT. Oct. 13 at 8:15
OPENING CONCERTS OF THE SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW ON SALE

SUN. AFT. Oct. 14 at 3:30
CHALIAPIN

SUN. AFT. Oct. 28 at 3:30
SCHUMANN-HEINK
Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Oct 7

SYMPHONY HALL
TONIGHT AT 8.15
HARVARD vs OXFORD
DEBATE "This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
Music by UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00, (plus tax)

Trans 10/8

Transcript Oct 8

SYMPHONY HALL
TONIGHT AT 8:15
McCORMACK
By Special Request Mr. McCormack Will Sing the "Snowy Breasted Pearl"
This Fri. at 2:30 This Sat. at 8:15
OPENING CONCERTS
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TICKETS NOW ON SALE
Next Sun. Aft., Oct. 14, at 3:30
CHALIAPIN
Tues. Eve., Oct 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome, Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Post 10/9

Post Oct 9

SYMPHONY HALL
This Fri. at 2:30 This Sat. at 8:15
OPENING CONCERTS
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TICKETS NOW ON SALE
Next Sun. Aft., Oct. 14, at 3:30
CHALIAPIN
Tues. Eve., Oct. 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome. Antonio Rella, Conductor.
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)
Fri. Eve., Oct. 19, at 8:15
EDITH MASON SOPRANO
ALBERT SPALDING VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)

Globe Oct 10

SYMPHONY HALL
NEXT SUN. AT 3:30
THE MIGHTY
CHALIAPIN
Tues. Eve., Oct. 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome, Antonio Rella, Conductor.
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Adv 10/10

Advertiser Oct 10

SYMPHONY HALL
TONIGHT at 8:15
McCORMACK
This Fri. at 2:30 This Sat. at 8:15
OPENING CONCERTS
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TICKETS NOW ON SALE
Next Sun. Aft., Oct. 14, at 3:30
CHALIAPIN
Tues. Eve., Oct. 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Herald Oct 9

SYMPHONY HALL
THE MIGHTY
CHALIAPIN
NEXT SUNDAY AFT., AT 3.30
TICKETS NOW

Trans 10/11

Transcript Oct 11

SYMPHONY HALL
THE MIGHTY
CHALIAPIN
NEXT SUNDAY AFT. at 3:30
Tickets Now

Herald 10/12

Herald Oct 12

SYMPHONY HALL
Today at 2:30 Tomorrow at 8:15
OPENING CONCERTS
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TICKETS NOW ON SALE
TONIGHT at 8:00
TRIANGLE CHORUS 100 Male Voices
MAY PETERSON SOPRANO, MET. OP. CO.
John Hermann Loud, Organist
Tickets $2.00, $1.50, $1.00 (tax free)
Next Sun. Aft., Oct. 14, at 3:30
THE MIGHTY
CHALIAPIN
[illegible] t 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome Antonio Rella, Conductor
[illegible] .00, $1.50, $1.00 (plus tax)

Globe Oct 12

SYMPHONY HALL
THE MIGHTY
CHALIAPIN
NEXT SUNDAY AFT., AT 3:30
TICKETS NOW

Post 10/12

Post Oct 12

SYMPHONY HALL
OPENING CONCERTS TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Tomorrow SUN. at 3:30
THE MIGHTY CHALIAPIN

Herald Oct 13

SYMPHONY HALL

TODAY at 3:30 NEXT TUES. at 8:15
McCORMACK

TOMORROW [illegible] Oct. 8 at 8:15
A Public DEBATE of International Importance
HARVARD vs. OXFORD
"This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

NEXT FRI. AFT. Oct. 12 at 2:30 SAT. Oct. 13 at 8:15
OPENING CONCERTS OF THE SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW ON SALE

NEXT FRI. EVE. Oct. 12 at 8:15
Triangle Chorus—100 Male Voices
MAY PETERSON Soprano Metropolitan Op. Co.
JOHN HERMANN LOUD, Organist
Tickets $2.00, $1.50, $1.00 (plus tax)

SUN. AFT. Oct. 14 at 3:30
CHALIAPIN

TUES. EVE. OCT. 23 at 8:15
WILLY BURMESTER Violin
Benefit, Boston Music School Settlement
Tickets $1.00 to $2.50 (plus tax)

SUN. AFT. Oct. 28 at 3:30
SCHUMANN-HEINK
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Oct 7

DIRECT FROM ROME
Monsignor Antonio Rella
(Perpetual Vice-Director, Sistine Chapel)
and his
54 Magnificent Voices
of the
SISTINE CHAPEL CHOIR
16 Tenors 10 Bassos 4 Male Sopranos
4 Male Altos 20 Boy Singers
SYMPHONY HALL, TUES. EVE., OCT. 16, at 8:15
PROGRAM of beautiful music heard heretofore only in the Sistine Chapel, including inedited compositions of Rella's illustrious associate, Don Lorenzo Perosi. TICKETS NOW at Box Office. $1.10, $1.65, $2.20, $2.75, including tax.

Post 10/10

Post Oct 10

SYMPHONY HALL
This Fri. at 2.30. This Sat. at 8.15
OPENING CONCERTS
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TICKETS NOW ON SALE
Next Sun. Aft. Oct. 14, at 3:30
THE MIGHTY
CHALIAPIN
Tues. Eve., Oct. 16, at 8.15
SISTINE CHAPEL CHOIR From the Vatican, Rome Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)
Fri. Eve., Oct. 19, at 8.15
EDITH MASON SOPRANO
ALBERT SPALDING VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)
Tues. Eve., Oct. 23 at 8.15
WILLY BURMESTER VIOLIN
Benefit Boston Music School Settlement
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Trans 10/10

Transcript Oct 10

SYMPHONY HALL
Tomorrow at 2:30, This Sat. at 8:15
OPENING CONCERTS
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TICKETS NOW ON SALE
Tomorrow Evening, October 12, at 8:00
TRIANGLE CHORUS 100 Male Voices
MAY PETERSON SOPRANO, MET. OP. CO.
John Hermann Loud, Organist
Tickets $2.00, $1.50, $1.00 (tax free)
Next Sun. Aft., Oct. 14, at 3:30
THE MIGHTY
CHALIAPIN
TICKETS NOW
Tues. Eve., Oct. 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)
Fri. Eve., Oct. 19, at 8:15
EDITH MASON SOPRANO
ALBERT SPALDING VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2, $1.50, $1 (tax free)

Herald Oct 11

SYMPHONY HALL
Next Sun. Aft., Oct. 14, at 3:30
THE MIGHTY
CHALIAPIN
Tickets Now
Next Tues. Eve., Oct. 16, at 8:15
DIRECT FROM ROME
SISTINE CHAPEL CHOIR ANTONIO RELLA, Conductor 55 Voices
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Globe Oct 11

SYMPHONY HALL
TOMORROW EVE., OCTOBER 12, AT 8:00
TRIANGLE CHORUS 100 Male Voices
MAY PETERSON
SOPRANO, METROPOLITAN OPERA CO.
JOHN HERMANN LOUD, Organist
Tickets $2.00, $1.50, $1.00 (tax free)

Monitor Sept 11

SYMPHONY HALL
OPENING CONCERTS TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor

SYMPHONY HALL
Tomorrow at 2:30. This Sat. at 8:15
OPENING CONCERTS
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TICKETS NOW ON SALE
Tomorrow Evening, October 12, at 8:00
TRIANGLE CHORUS 100 Male Voices
MAY PETERSON SOPRANO, MET. OP. CO.
John Hermann Loud, Organist
Tickets $2.00, $1.50, $1.00 (tax free)
Next Sun. Aft., Oct. 14, at 3:30
THE MIGHTY
CHALIAPIN
TICKETS NOW
Tues. Eve., Oct 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome, Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)
Fri. Eve., Oct. 19, at 8:15
EDITH MASON SOPRANO
ALBERT SPALDING
VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, [illegible]

Post Oct 11

SYMPHONY HALL

Last Week of Season Sale

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

With Distinguished Soloists

A few desirable seats for 24 Sat. Eves. Admission to 2d Bal. on Friday Aft'n, 50c

NEXT MON. EVE. OCT. 8, at 8:15

DEBATE "French Occupation of the Ruhr"

HARVARD vs. OXFORD

Seats—$2, $1.50, $1, 50c (plus tax)

Post Oct 5

SYMPHONY HALL
BOSTON
Next Monday Eve., Oct. 8, at 8:15

Debate "French Occupation of the Ruhr"

HARVARD vs OXFORD

GOV. CHANNING H. COX WILL PRESIDE
HARVARD UNIVERSITY DOUBLE QUARTET WILL SING

(Debating Societies desiring to sit together should make reservations now.

Tickets $2, $1.50, $1, 50c (plus tax)

Monitor Oct 4

SYMPHONY HALL
MONDAY EVE., OCT. 8, AT 8.15

DEBATE "French Occupation of the Ruhr"

HARVARD vs. OXFORD

Trans 10/5

(Debating Societies desiring to sit together should make early reservations.)

Tickets $2, $1.50, $1, 50c (plus tax)

Transcript Oct 5

SYMPHONY HALL
Monday Eve., Oct. 8, at 8.15

DEBATE "FRENCH OCCUPATION OF THE RUHR"

HARVARD VS. OXFORD

(Debating Societies desiring to sit together should make early reservations.) Tickets $2, $1.50, $1, 50c. (plus tax) on sale at the Harvard Coop and Symphony Hall.

Crimson Oct 4

SYMPHONY HALL
TONIGHT AT 8:15

HARVARD vs. OXFORD

DEBATE "This House Disapproves the French Occupation of the Ruhr"

GOV. CHANNING H. COX WILL PRESIDE
Music by UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00 (plus tax)

Herald Oct 8

SYMPHONY HALL
TONIGHT AT 8:15

HARVARD vs OXFORD

DEBATE "This House Disapproves the French Occupation of the Ruhr"

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Globe Oct 8

SYMPHONY HALL
TONIGHT AT 8:15

HARVARD vs. OXFORD

DEBATE "This House Disapproves the French Occupation of the Ruhr"

GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00 (plus tax)

Post Oct 8

SYMPHONY HALL
TONIGHT AT 8:15

HARVARD vs. OXFORD

DEBATE "This House Disapproves the French Occupation of the Ruhr"

GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00 (plus tax)

American Oct 8

Symphony Hall, Boston — Mon. Eve., Oct. 8, at 8.15

DEBATE

HARVARD VS. OXFORD

"French Occupation of the Ruhr"

Tickets—50c, $1.00, $1.50, $2.00 (plus tax)—make group reservations now—mail orders to "Symphony Hall, Boston."

Wellesley College News Oct 4

SYMPHONY HALL

TODAY at 3:30, Next TUES. at 8:15 — **McCORMACK**

Tomorrow MON. EVE. Oct. 8 at 8:15 — A PUBLIC DEBATE OF INTERNATIONAL IMPORTANCE
HARVARD vs. OXFORD
"This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
Music by University Double Quartet
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

NEXT FRI. AFT. Oct. 12 at 3:30, SAT. Oct. 13 at 8:15 — OPENING CONCERTS OF THE SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW ON SALE

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN—HEINK**

Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Oct 7

SYMPHONY HALL
TONIGHT AT 8.15

HARVARD vs OXFORD

Trans 10/8

DEBATE "This House Disapproves the French Occupation of the Ruhr"

GOV. CHANNING H. COX WILL PRESIDE
Music by UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00, (plus tax)

Transcript Oct 8

SYMPHONY HALL
TONIGHT AT 8:15

McCORMACK

By Special Request Mr. McCormack Will Sing the "Snowy Breasted Pearl"

This Fri. at 2:30 — This Sat. at 8:15
OPENING CONCERTS

BOSTON SYMPHONY ORCHESTRA

Post 10/9

Pierre Monteux, Conductor
TICKETS NOW ON SALE

Next Sun. Aft., Oct. 14, at 3:30
CHALIAPIN

Tues. Eve., Oct 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome, Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Post Oct 9

SYMPHONY HALL
TONIGHT at 8:15

McCORMACK

This Fri. at 2:30 — This Sat. at 8:15
OPENING CONCERTS

BOSTON SYMPHONY ORCHESTRA

Her 10/9

Pierre Monteux, Conductor
TICKETS NOW ON SALE

Next Sun. Aft., Oct. 14, at 3:30
CHALIAPIN

Tues. Eve., Oct. 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome, Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Herald Oct 9

SYMPHONY HALL
Today at 2:30 — Tomorrow at 8:15
OPENING CONCERTS

BOSTON SYMPHONY ORCHESTRA

Gl 9

Pierre Monteux, Conductor
TICKETS NOW ON SALE

TONIGHT at 8:00
TRIANGLE CHORUS 100 Male Voices — MAY **PETERSON** SOPRANO, MET. OP. CO.
John Hermann Loud, Organist
Tickets $2.00, $1.50, $1.00 (tax free)

Next Sun. Aft. Oct. 14, at 3:30
THE MIGHTY
CHALIAPIN

at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome, Antonio Rella, Conductor
$2.50, $2.00, $1.50, $1.00 (plus tax)

Globe Oct 12

SYMPHONY HALL
This Fri. at 2:30 — This Sat. at 8:15
OPENING CONCERTS

BOSTON SYMPHONY ORCHESTRA

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TICKETS NOW ON SALE

Next Sun. Aft., Oct. 14, at 3:30
CHALIAPIN

Tues. Eve., Oct. 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome. Antonio Rella, Conductor.
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Fri. Eve., Oct. 19, at 8:15
EDITH **MASON** SOPRANO
ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)

Globe Oct 10

SYMPHONY HALL
NEXT SUN. AT 3:30
THE MIGHTY

CHALIAPIN

Tues. Eve., Oct. 16, at 8:15
SISTINE CHAPEL CHOIR From the Vatican, Rome. Antonio Rella, Conductor.
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Advertiser Oct 10

SYMPHONY HALL
THE MIGHTY

CHALIAPIN

NEXT SUNDAY AFT., AT 3.30
TICKETS NOW

Trans 10/11

Transcript Oct 11

SYMPHONY HALL
THE MIGHTY

CHALIAPIN

NEXT SUNDAY AFT. at 3:30
Tickets Now

Her 10/12

Herald Oct 12

SYMPHONY HALL
THE MIGHTY

CHALIAPIN

Post 10/12

NEXT SUNDAY AFT., AT 3:30
TICKETS NOW

Post Oct 12

SYMPHONY HALL
OPENING CONCERTS TONIGHT at 8:15

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Tomorrow SUN. at 3:30 — THE MIGHTY **CHALIAPIN**

Herald Oct 13

DIRECT FROM ROME

Monsignor Antonio Rella

(Perpetual Vice-Director, Sistine Chapel)
and his

54 Magnificent Voices
of the

SISTINE CHAPEL CHOIR

16 Tenors — 10 Bassos — 4 Male Sopranos
4 Male Altos — 20 Boy Singers

SYMPHONY HALL, TUES. EVE., OCT. 16, at 8:15

PROGRAM of beautiful music heard heretofore only in the Sistine Chapel, including inedited compositions of Rella's illustrious associate, Don Lorenzo Perosi. TICKETS NOW at Box Office. $1.10, $1.65, $2.20, $2.75, including tax.

Post 10/10

Post Oct 10

SYMPHONY HALL
This Fri. at 2.30. — This Sat. at 8.15
OPENING CONCERTS

BOSTON SYMPHONY ORCHESTRA

Trans 10/10

Pierre Monteux, Conductor
TICKETS NOW ON SALE

Next Sun. Aft. Oct. 14, at 3.30
THE MIGHTY
✓ **CHALIAPIN**

Tues. Eve., Oct. 16, at 8.15
✓ **SISTINE CHAPEL CHOIR** From the Vatican, Rome Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Fri. Eve., Oct. 19, at 8.15
✓ EDITH **MASON** SOPRANO
ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)

Tues. Eve., Oct. 23 at 8.15
WILLY **BURMESTER** VIOLIN
Benefit Boston Music School Settlement
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Transcript Oct 16

SYMPHONY HALL
✓ Next Sun. Aft., Oct. 14, at 3:30
THE MIGHTY

CHALIAPIN

Tickets Now

Gl 10-11

Next Tues. Eve., Oct. 16, at 8:15
DIRECT FROM ROME
SISTINE CHAPEL CHOIR ✓ANTONIO RELLA, Conductor
55 Voices
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Globe Oct 11

SYMPHONY HALL
TOMORROW EVE., OCTOBER 12, AT 8:00
TRIANGLE CHORUS 100 Male Voices

MAY PETERSON

SOPRANO, METROPOLITAN OPERA CO.
JOHN HERMANN LOUD, Organist
Tickets $2.00, $1.50, $1.00 (tax free)

10/11

Monitor Sept 11

SYMPHONY HALL
OPENING CONCERTS TONIGHT AT 8:15

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

TOMORROW AT 3:30
CHALIAPIN

Globe Oct 13

SYMPHONY HALL

TODAY at 3:30, NEXT TUES. at 8:15 — **McCORMACK**

Post 10/7

TOMORROW MON. EVE. Oct. 8 at 8:15 — A Public DEBATE of International Importance
HARVARD vs. OXFORD
"This House Disapproves the French Occupation of the Ruhr"
GOV. CHANNING H. COX WILL PRESIDE
MUSIC BY UNIVERSITY DOUBLE QUARTET
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

NEXT FRI. AFT. Oct. 12 at 3:30, SAT. Oct. 13 at 8:15 — OPENING CONCERTS OF THE SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW ON SALE

NEXT FRI. EVE. Oct. 12 at 8:15 — Triangle Chorus—100 Male Voices — MAY **PETERSON** Soprano Metropolitan Op. Co.
JOHN HERMANN LOUD, Organist
Tickets $2.00, $1.50, $1.00 (plus tax)

SUN. AFT. Oct. 14 at 3:30 — **CHALIAPIN**

TUES. EVE. OCT. 23 at 8:15 — WILLY **BURMESTER** Violin
Benefit, Boston Music School Settlement
Tickets $1.00 to $2.50 (plus tax)

SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN-HEINK**
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Oct 7

SYMPHONY HALL
Tomorrow at 2:30. — This Sat. at 8:15
OPENING CONCERTS

BOSTON SYMPHONY ORCHESTRA

Her 10/11

Pierre Monteux, Conductor
TICKETS NOW ON SALE

Tomorrow Evening, October 12, at 8:00
TRIANGLE CHORUS 100 Male Voices — MAY **PETERSON** SOPRANO, MET. OP. CO.
John Hermann Loud, Organist
Tickets $2.00, $1.50, $1.00 (tax free)

Next Sun. Aft., Oct. 14, at 3:30
THE MIGHTY
✓ **CHALIAPIN**
TICKETS NOW

Tues. Eve., Oct. 16, at 8:15
✓ **SISTINE CHAPEL CHOIR** From the Vatican, Rome Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Fri. Eve., Oct. 19, at 8:15
✓ EDITH **MASON** SOPRANO
ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2, $1.50, $1 (tax free)

Herald Oct 11

SYMPHONY HALL
Tomorrow at 2:30 — This Sat. at 8:15
OPENING CONCERTS

BOSTON SYMPHONY ORCHESTRA

Post 10/11

✓ *Pierre Monteux, Conductor*
TICKETS NOW ON SALE

Tomorrow Evening, October 12, at 8:00
TRIANGLE CHORUS 100 Male Voices — MAY **PETERSON** SOPRANO, MET. OP. CO.
John Hermann Loud, Organist
Tickets $2.00, $1.50, $1.00 (tax free)

Next Sun. Aft., Oct. 14, at 3:30
THE MIGHTY
✓ **CHALIAPIN**
TICKETS NOW

Tues. Eve., Oct 16, at 8:15
✓ **SISTINE CHAPEL CHOIR** From the Vatican, Rome, Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

Fri. Eve., Oct. 19, at 8:15
EDITH **MASON** SOPRANO
✓ ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)

Post Oct 11

[8]

SYMPHONY HALL
Today at 2.30. Tomorrow at 8.15
OPENING CONCERTS
BOSTON SYMPHONY ORCHESTRA Trans
Pierre Monteux, Conductor
TICKETS NOW ON SALE

Next Sunday Aft., Oct. 14, at 3.30
THE MIGHTY
CHALIAPIN
TICKETS NOW

Next Tues. Eve., Oct. 16, at 8.15
SISTINE CHAPEL CHOIR From the Vatican, Rome. Antonio Rella, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SANDERS THEATRE—Cambridge
2 Thurs. Eve. Concerts, beginning Oct. 18
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With SOLOISTS
Season Tickets now on sale at University Bookstore, Harvard Sq.

Transcript Oct 12

SYMPHONY HALL
THE MIGHTY
CHALIAPIN Adv
TOMORROW AFT., AT 3:30
TICKETS NOW

Advertiser Oct 13

SYMPHONY HALL
OPENING CONCERTS Tonight at 8:15
BOSTON SYMPHONY ORCHESTRA Post
Pierre Monteux, Conductor
Tomorrow Aft. at 3:30 | THE MIGHTY **CHALIAPIN**

Post Oct 13

SYMPHONY HALL
Next Fri. Aft., Oct. 19, at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA Mon 10/13
Pierre Monteux, Conductor
Soloist
ELIZABETH RETHBERG Soprano
TICKETS NOW

Next Fri. Eve. Oct. 19 at 8:15
EDITH MASON
SOPRANO
ALBERT SPALDING
VIOLIN
Benefit Radcliffe Endowment
Tickets: $2.50, $2.00, $1.50, $1.00
$1.00 (tax free)

Monitor Oct 13

SYMPHONY HALL
TOMORROW AT 3:30
THE MIGHTY
CHALIAPIN
Next Tues. Eve., Oct. 16, at 8:15
Direct From Rome
SISTINE CHAPEL CHOIR
55 VOICES
Antonio Rella, Conductor
TICKETS NOW

Telegram Oct 13

SYMPHONY HALL
TOMORROW EVENING AT 8:15
DIRECT FROM ROME
SISTINE CHAPEL CHOIR
55 Voices
Antonio Rella, Conductor
Tickets Now—$1.00 to $2.50 (plus tax)

Herald Oct 15

SYMPHONY HALL
TOMORROW EVENING AT 8:15
DIRECT FROM ROME
SISTINE CHAPEL CHOIR
55 Voices
Antonio Rella, Conductor
Tickets Now—$1.00 to $2.50 (plus tax)

Globe Oct 15

SYMPHONY HALL
TOMORROW EVENING AT 8:15
DIRECT FROM ROME Adv 10/15
SISTINE CHAPEL CHOIR
55 Voices
Antonio Rella, Conductor
Tickets Now—$1.00 to $2.50 (plus tax)

Advertiser Oct 15

SYMPHONY HALL
TOMORROW EVENING AT 8:15
DIRECT FROM ROME
SISTINE CHAPEL CHOIR
55 Voices
Antonio Rella, Conductor
Tickets Now—$1.00 to $2.50 (plus tax)

American Oct 15

DIRECT FROM ROME
Monsignor Antonio Rella
(Perpetual Vice-Director, Sistine Chapel)
and his
54 Magnificent Voices HW
of the
SISTINE CHAPEL CHOIR
16 Tenors 10 Bassos 4 Male Sopranos
4 Male Altos 20 Boy Singers
SYMPHONY HALL, TUES. EVE., OCT. 16, at 8:15
PROGRAM of beautiful music heard heretofore only in the Sistine Chapel, including inedited compositions of Rella's illustrius associate, Dom Lorenzo Perosi.
TICKETS NOW at Box Office. $1.10, $1.65, $2.20, $2.75, including tax.

Church page Herald Oct 13

DIRECT FROM ROME
Monsignor Antonio Rella
(Perpetual Vice Director, Sistine Chapel)
and his
Post **54 Magnificent Voices**
of the
SISTINE CHAPEL CHOIR
16 Tenors 10 Bassos 4 Male Sopranos
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SYMPHONY HALL, TUES. EVE., OCT. 16, at 8:15
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Church page Post Oct 13

SYMPHONY HALL

TOMORROW at 3.30 — **CHALIAPIN** THE MIGHTY RUSSIAN SINGER

NEXT TUES. EVE. Oct. 16 at 8.15 — **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor 55 VOICES FROM THE VATICAN, ROME
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

NEXT FRI. AFT. Oct. 19 at 2.30 SAT. Oct. 20 at 8.15 — **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX Conductor
SOLOIST, ELIZABETH RETHBERG, Soprano—TICKETS NOW

NEXT FRI. EVE. Oct. 19 at 8.15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)

SUN. AFT. Oct. 21 at 3.30 — **DePACHMANN**

TUES. EVE. Oct. 23 at 8.15 — WILLY **BURMESTER** Violin
Benefit, Boston Music School Settlement
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SUN. EVE. Oct. 28 at 8.15 — **FISK JUBILEE SINGERS** Folk Songs and Plantation Melodies
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

SAT. EVE. Nov. 10 at 8.15 — **ELSIE JANIS** AND HER COMPANY Tenor, Piano, Violin
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Oct 13

SYMPHONY HALL

TOMORROW at 3:30 — **CHALIAPIN** THE MIGHTY RUSSIAN SINGER

NEXT TUES. EVE. OCT. 16 at 8:15 — **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor 55 VOICES FROM THE VATICAN, ROME Tr 10/14
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Oct 13

SYMPHONY HALL

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Tickets $2.00, $1.50, $1.00, 50c (plus tax)

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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Oct 14

SYMPHONY HALL

TODAY at 3:30 — **CHALIAPIN** THE MIGHTY RUSSIAN SINGER

NEXT TUES. EVE. OCT. 16 at 8:15 — **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor 55 VOICES FROM THE VATICAN, ROME
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Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Oct 13

SYMPHONY HALL
TOMORROW EVENING AT 8.15
DIRECT FROM ROME
SISTINE CHAPEL CHOIR
55 Voices
Antonio Rella, Conductor
Tickets Now—$1.00 to $2.50 (plus tax)
Post 10/15

Post Oct 15

SYMPHONY HALL
TOMORROW EVENINB AT 8.15
DIRECT FROM ROME T 10/15
SISTINE CHAPEL CHOIR
55 Voices
Antonio Rella, Conductor
Tickets Now—$1.00 to $2.50 (plus tax)

Transcript Oct 15

SYMPHONY HALL
OPENING AMERICAN CONCERT
TONIGHT at 8:15
SISTINE CHAPEL CHOIR
Antonio Rella, Conductor
PRESENTED UNDER THE PATRONAGE OF HIS EMINENCE, WILLIAM CARDINAL O'CONNELL, ARCHBISHOP OF BOSTON.
TICKETS $1.00 to $2.50 (PLUS TAX)

THIS FRI. EVE., Oct. 19, at 8:15
EDITH **MASON** SOPRANO
ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2, $1.50, $1 (tax free)

Herald Oct 16

SYMPHONY HALL
OPENING AMERICAN CONCERT
TONIGHT AT 8:15
SISTINE CHAPEL CHOIR
Antonio Rello. Conductor
Gl 10/16
PRESENTED UNDER THE PATRONAGE OF HIS EMINENCE WILLIAM CARDINAL O'CONNELL, ARCHBISHOP OF BOSTON.
Tickets $1 to $2.50 (plus tax)

Globe Oct 16

[9]

CUT-OUT

SYMPHONY HALL

TODAY at 3:30 — **CHALIAPIN** THE MIGHTY RUSSIAN SINGER

NEXT TUES. EVE. OCT. 16 at 8:15 — **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor
55 VOICES FROM THE VATICAN, ROME
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

NEXT FRI. AFT. Oct. 19 at 2:30 SAT. at 8:15 — **Boston Symphony ORCHESTRA** Pierre Monteux CONDUCTOR
SOLOIST, ELIZABETH RETHBERG, Soprano TICKETS NOW

NEXT FRI. EVE. Oct. 19 at 8:15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment
Tickets $2.50, $2.00, $1.50, $1.00 (tax free)

TUES. EVE. Oct. 23 at 8:15 — WILLY **BURMESTER** Violin
Benefit, Boston Music School Settlement
Tickets $2.50, $2, $1.50, $1 (plus tax)

SUN. EVE. Oct. 28 at 8:15 — **FISK JUBILEE SINGERS** Folk Songs and Plantation Melodies
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

SAT. EVE. Nov. 10 at 8:15 — **ELSIE JANIS** AND HER COMPANY Tenor, Piano, Violin
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Oct 14

SYMPHONY HALL

TODAY at 3:30 — **CHALIAPIN** THE MIGHTY RUSSIAN SINGER

NEXT TUES. EVE. OCT. 16 at 8:15 — **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor
55 VOICES FROM THE VATICAN, ROME
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NEXT FRI. AFT. OCT. 19 at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX Conductor
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NEXT FRI. EVE. Oct. 19 at 8:15 — EDITH **MASON** AND ALBERT **SPALDING**
SOPRANO, Chicago Opera Co. VIOLIN
For the benefit of the Radcliffe Endowment
Tickets $2.50, $2, $1.50, $1 (tax free)

SUN. AFT. Oct. 21 at 3:30 — **DePACHMANN**

TUES. EVE. Oct. 23 at 8:15 — WILLY **BURMESTER** Violin
Benefit, Boston Music School Settlement
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SUN. AFT. Oct. 28 at 3:30 — **SCHUMANN-HEINK**

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Tickets $2.50, $2, $1.50, $1 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Oct 14

OPENING AMERICAN CONCERT
TONIGHT at SYMPHONY HALL
SISTINE CHAPEL CHOIR

16 Tenors 10 Bassos 4 Male Sopranos
4 Male Altos 20 Boy Singers

Monsignor Antonio Rella
Conductor

PRESENTED UNDER THE PATRONAGE OF HIS EMINENCE
WILLIAM CARDINAL O'CONNELL, ARCHBISHOP
OF BOSTON

Tickets, $1.00 to $2.50, plus tax

Post 10/16

Post Oct 16

SYMPHONY HALL
OPENING AMERICAN CONCERT
TONIGHT at 8:15
SISTINE CHAPEL CHOIR ANTONIO RELLA Conductor
PRESENTED UNDER THE PATRONAGE OF HIS EMINENCE, WILLIAM CARDINAL O'CONNELL, ARCHBISHOP OF BOSTON.
Tickets $1.00 to $2.50 (plus tax)

American Oct 16

SYMPHONY HALL
This Friday Evening, Oct. 19, at 8:15
EDITH **MASON** SOPRANO
ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2, $1.50, $1 (Tax free)

Next Tues. Eve., Oct. 23, at 8:15
WILLY **BURMESTER** VIOLIN
Benefit Boston Music School Settlement
Tickets $2.50, $2, $1.50, $1 (plus tax)

Sunday Afternoon, Oct. 28, at 3:30
SCHUMANN-HEINK
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 17

SYMPHONY HALL
This Friday Evening, Oct. 19, at 8:15
EDITH **MASON** SOPRANO
ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2, $1.50, $1. (Tax free)

Post Oct 17

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EDITH **MASON** SOPRANO
ALBERT **SPALDING** VIOLIN
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Next Tuesday Evening, Oct. 23, at 8.15
WILLY **BURMESTER** VIOLIN
Benefit Boston Music School Settlement
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Sunday Afternoon, Oct. 28, at 3.30
SCHUMANN-HEINK
Tickets $2.50, $2, $1.50, $1. (Plus tax)

SANDERS' THEATRE—Cambridge
Opening Concert, tomorrow, (Oct. 18) at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. Rachmaninov, 2nd Symphony; Brahms, Variations on Haydn Theme; Strauss, Dance of Salome; Airs of Saint-Saëns and Verdi, with KATHRYN MEISLE, Soloist.
Tickets now on sale at University Bookstore, Harvard Sq.

Transcript Oct 17

SYMPHONY HALL
Tomorrow Aft. at 2:30; Sat. Eve. at 8:15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
ELIZABETH RETHBERG, Soprano
Tickets Now

Tomorrow Evening, Oct. 19, at 8:15
EDITH **MASON** Soprano
ALBERT **SPALDING** Violin
Benefit Radcliffe Endowment
Tickets $2.50, $2, $1.50, $1 (Tax free)

NEXT TUES. EVE., OCT. 23, at 8:15
WILLY **BURMESTER** Violin
Benefit Boston Music School Settlement
Tickets $2.50, $2, $1.50, $1 (Plus tax)

SUN. AFT., OCT. 28, at 3:30
SCHUMANN-HEINK
Tickets $2.50, $2, $1.50, $1 (Plus tax)

SANDERS THEATRE—Cambridge
Opening Concert Tonight (Oct. 18) at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Rachmaninov, 2nd Symphony; Brahms, Variations on Haydn Theme; Strauss, Dance of Salome; Airs of Saint-Saens and Verdi, with KATHRYN MEISLE, Soloist.
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Herald Oct 18

SYMPHONY HALL
TOMORROW Aft., at 2:30; Sat. Eve., at 8:15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
ELIZABETH RETHBERG, Soprano—Tickets Now

NEXT TUESDAY EVE., OCT. 23, at 8:15
WILLY **BURMESTER** VIOLIN
Benefit Boston Music School Settlement
Tickets $2.50, $2, $1.50, $1 (plus tax)

SUNDAY AFT., OCT. 28, AT 3:30
SCHUMANN-HEINK
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 18

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Tomorrow Aft., at 2.30; Sat. Eve., at 8.15
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Pierre Monteux, Conductor
ELIZABETH RETHBERG, Soprano
Tickets Now

Tomorrow Evening, Oct. 19 at 8.15
EDITH **MASON** SOPRANO
ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment
Tickets $2.50, $2, $1.50, $1. (Tax free)

Transcript Oct 18

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Pierre Monteux, Conductor
ELIZABETH RETHBERG, Soprano
TICKETS NOW

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ALBERT **SPALDING** VIOLIN
Benefit Radcliffe Endowment
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SUNDAY AFT., Oct. 28, at 3:30
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Post Oct 18

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BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
ELIZABETH RETHBERG, Soprano—TICKETS NOW

Herald Oct 20

SYMPHONY HALL
Tomorrow
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
ELIZABETH RETHBERG, Soprano
Tickets Now

Next Tuesday Evening, October 23, at 8.15
WILLY **BURMESTER** VIOLIN
Benefit Boston Music School Settlement
Tickets $2.50, $2, $1.50, $1 (plus tax)

Transcript Oct 19

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
ELIZABETH RETHBERG, Soprano
TICKETS NOW

SUNDAY Aft., Oct. 28, at 3:30
SCHUMANN-HEINK
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Oct 20

Post Oct 20

Symphony Hall MARTEDI SERA 16 OTTOBRE
ORE 8.15 P. M.
CORO DELLA CAPPELLA SISTINA DEL VATICANO DI ROMA
Cinquantaquattro artisti esperti a perfezione, 14 Tenori, 10 Bass
4 Soprani maschi, 4 Contralti maschi, 20 fanciulli cantori, Direttore, Assistente Direttore.
Sotto la Direzione del Maestro Antonio Rella
Monsignore e Canonico Vaticano, Vice direttore perpetuo de Coro della Cappella Sistina.
FRANK W. HEALY, Manager
PREZZI $1,00 - 2.00 - 2.50 - 3.00
oltre la tassa di Guerra del 10 %

Gazetta Oct 13

SYMPHONY HALL

TOMORROW at 3.30 — **DePACHMANN**

THIS TUES. EVE. Oct. 23 at 8.15 — WILLY **BURMESTER** Violin
Benefit, Boston Music School Settlement
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

NEXT FRI. AFT. Oct. 26 at 2.30 SAT. at 8.15 — **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX Conductor
Sibelius, 1st Symphony; Frank Bridge will conduct his Suite, "The Sea"

SUN. AFT. Oct. 28 at 3.30 — **SCHUMANN-HEINK**

SUN. EVE. Oct. 28 at 8.15 — **FISK JUBILEE SINGERS** Tickets 50c, $1, $1.50 (plus tax) Folk Songs and Plantation Melodies

MON. EVE. Oct. 29 at 8.15 — **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor
Under the patronage of His Eminence William Cardinal O'Connell, Archbishop of Boston
Tickets $1, $1.50, $2, $2.50 (plus war tax)
Now at Steinert and Symphony Halls. Personal Direction Albert Steinert.

SUN. AFT. Nov. 4 at 3.30 — FIRST CONCERT — STEINERT SERIES
NEW YORK PHILHARMONIC ORCHESTRA OF 103 MUSICIANS
(The Oldest Musical Organization in America)
WILLEM VAN HOOGSTRATEN, Conductor
Assisted by
Mme. ANTOINETTE SZUMOWSKA, Solo Pianist
JOSEPH SCHWARZ, Internationally Known Baritone
IN A WAGNER-TCHAIKOVSKY PROGRAM ("PATHETIC" SYMPHONY)
Reserved Seats now at Steinert and Symphony Halls.
THE STEINERT PIANO Prices $1.00 to $2.50 (plus tax)

SAT. EVE. Nov. 10 at 8.15 — **ELSIE JANIS** In Dance, Song and Character Sketches
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SUN. AFT. Nov. 11 at 3.30 — **HOFMANN** MASTER PIANIST
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

THURS. EVE. Nov. 15 at 8.15 — **DUNCAN DANCERS** ANNA LISA MARGO
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

CUT-OUT

SYMPHONY HALL

TOMORROW at 3:30 — **DePACHMANN**

THIS TUES. EVE. Oct. 23 at 8:15 — **WILLY BURMESTER** Violin
Benefit, Boston Music School Settlement
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Folk Songs and Plantation Melodies

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THURS. EVE. Nov. 15 at 8:15 — **DUNCAN DANCERS** ANNA LISA MARGO
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

THREE CHORAL CONCERTS, DEC. 13, FEB. 14, APR. 3
HARVARD GLEE CLUB Dr. A. T. DAVISON Conductor
SIGRID **ONEGIN** PABLO **CASALS** LUCREZIA **BORI**
Subscriptions to Series: $7.50, $6, $4.50 $3 (no tax). Apply now to Symphony Hall Box Office or Music Bldg., Cambridge
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Oct 20

SYMPHONY HALL

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Globe Oct 21

SYMPHONY HALL

NEXT SUN. AFT. at 3:30 — **SCHUMANN-HEINK**
TICKETS NOW

NEXT SUN. EVE. — THE ORIGINAL **FISK**

SYMPHONY HALL

THIS SUN. AFT. at 3:30 — **SCHUMANN-HEINK**
TICKETS NOW

THIS SUN. EVE. at 8:15 — The Original **FISK JUBILEE SINGERS**

SYMPHONY HALL

TODAY at 3:30 — **DePACHMANN**

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Herald Oct 21

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Now at Steinert and Symphony Halls. Personal Direction Albert Steinert.

SAT. EVE. Nov. 10 at 8:15 — **ELSIE JANIS** IN DANCE, SONG and CHARACTER SKETCHES
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Advertiser Oct 21

SYMPHONY HALL

THIS SUN. AFT. At 3:30 — **SCHUMANN-HEINK**
TICKETS NOW

THIS SUN. EVE. At 8:15 — THE ORIGINAL **FISK JUBILEE SINGERS**
Tickets 50c to $1.50 (Plus Tax)

NEXT MON. EVE. Oct. 29 At 8:15 — SISTINE CHAPEL CHOIR
54 Voices
Antonio Rella, Conductor
Under the patronage of His Eminence William Cardinal O'Connell, Archbishop of Boston. Personal direction Albert Steinert.
Tickets $1 to $2.50—Steinert and Symphony Halls.

Globe Oct 26

[11]

SYMPHONY HALL

Tomorrow Night, October 23, at 8.15
WILLY BURMESTER VIOLIN
Benefit Boston Music School Settlement
Tickets $2.50, $2, $1.50, $1 (plus tax)

Transcript Oct 22

SYMPHONY HALL

Tonight at 8:15 — **WILLY BURMESTER** VIOLIN
Benefit Boston Music School Settlement
Tickets $1 to $2.50 (plus tax)

Next Sunday Aft. at 3:30 — **SCHUMANN-HEINK**
Tickets Now

Next Sun. Eve. at 8:15 — THE ORIGINAL **FISK JUBILEE SINGERS**
Tickets 50c to $2 (plus tax)

Globe Oct 23

SYMPHONY HALL
TONIGHT at 8:15
WILLY BURMESTER Violin
Benefit Boston Music School Settlement
Tickets $1.00 to $2.50 (plus tax)

Post Oct 23

SYMPHONY HALL

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TICKETS NOW

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Tickets 50c to $1.50 (plus tax)

Transcript Oct 23

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TICKETS NOW

NEXT SUN. EVE. 8:15 — THE ORIGINAL **FISK JUBILEE SINGERS**
Tickets 50c to $1.50 (plus tax)

Next MONDAY EVE., OCT. 29, at 8:15
SISTINE CHAPEL CHOIR
ANTONIO RELLA, Conductor
Under the patronage of His Eminence William Cardinal O'Connell, Archbishop of Boston

SUNDAY AFT., NOV. 4, AT 3:30
New York Philharmonic Orchestra WILLIAM VAN HOOGSTRATEN Conductor Assisted by
Mme. Antoinette Szumowska, Piano
Joseph Schwarz, Baritone
WAGNER - TCHAIKOVSKY PROGRAM
("Pathetic" Symphony)

Tickets for the above concerts now at Steinert & Symphony Halls—$1 to $2.50 (plus tax)

Herald Oct 24

SYMPHONY HALL

NEXT SUN. AFT. at 3:30 — **Schumann-Heink**
TICKETS NOW

NEXT SUN. EVE. at 8:15 — THE ORIGINAL **FISK JUBILEE SINGERS**
Tickets 50c to $1.50 (plus tax)

Post Oct 24

Symphony Hall
Next Monday Eve., Oct. 29, at 8:15
SISTINE CHAPEL CHOIR
ANTONIO RELLA, Conductor
Under the patronage of His Eminence, William Cardinal O'Connell, Archbishop of Boston

Sunday Aft., Nov. 4, at 3:30
NEW YORK PHILHARMONIC ORCHESTRA William Van Hoogstraten, Conductor Assisted by
Mme. Antoinette Szumowska, Piano
Joseph Schwarz, Baritone
Wagner—Tchaikovsky Program
("Pathetic" Symphony)

Tickets for the above concerts now at Steinert & Symphony Halls—$1 to $2.50 (plus tax)

Post Oct 24

SYMPHONY HALL

NEXT SUN. AFT. AT 3:30 — **Schumann-Heink**
TICKETS NOW

NEXT SUN. EVE. AT 8:15 — **The Original Fisk Jubilee Singers**
Tickets 50c to $1.50 (Plus Tax)

Advertiser Oct 24

SYMPHONY HALL
This Fri. Aft.—Sat. Eve.
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Sibelius—First Symphony.
Frank Bridge will conduct his suite, "The Sea"
TICKETS NOW.

NEXT MONDAY EVE., Oct. 29, at 8.15
SISTINE CHAPEL CHOIR ANTONIO RELLA Conductor
Under the patronage of His Eminence, William Cardinal O'Connell, Archbishop of Boston.

SUNDAY AFTERNOON, Nov. 4, at 3
NEW YORK PHILHARMONIC ORCHESTRA Willem Van Hoogstraten Conductor
Assisted by
MME. ANTOINETTE SZUMOWSKA, Piano.
JOSEPH SCHWARZ, Baritone.
WAGNER-TCHAIKOVSKY PROGRAMME
("Pathetic" Symphony).

Tickets for the above concerts now at Steinert & Symphony Halls, $1 to [illegible]

Transcript Oct 24

SYMPHONY HALL

TODAY at 3:30 — **DePACHMANN** Post 10/21

THIS TUES. EVE. Oct. 23 at 8:15 — WILLY **BURMESTER** Violin
Benefit, Boston Music School Settlement
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NEXT FRI. AFT. Oct. 26 at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX Conductor

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THURS. EVE. Nov. 15 at 8:15 — **DUNCAN DANCERS**
ANNA LISA MARGO
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

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Post Oct 21

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This Fri. Aft.—Sat. Eve.
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor 10/26
Sibelius—First Symphony.
Frank Bridge will conduct his suite, "The Sea"
TICKETS NOW.

NEXT MON. EVE. Oct. 29, at 8:15 — **SISTINE CHAPEL CHOIR**
Antonio Rella, Conductor
UNDER THE PATRONAGE OF HIS EMINENCE WILLIAM CARDINAL O'CONNELL, ARCHBISHOP OF BOSTON. PERSONAL DIRECTION ALBERT STEINERT.
Tickets $1 to $2.50. Steinert and Sym. Halls

Transcript Oct 26

SYMPHONY HALL

TO-NIGHT AT 8:15 — **BOSTON SYMPHONY ORCHESTRA** Pierre Monteux Conductor
Sibelius, 1st Symphony. Frank Bridge will conduct his suite, "The Sea."
TICKETS NOW
H 10/26

TOMORROW at 3:30 — **SCHUMANN-HEINK**
TICKETS NOW

TOMORROW at 8:15 — **The Original FISK JUBILEE SINGERS**
Tickets 50c to $1.50 (plus tax)

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Under the patronage of His Eminence William Cardinal O'Connell, Archbishop of Boston. Personal direction Albert Steinert. Tickets $1 to $2.50, Steinert and Symphony Halls.

SUN. NOV. 11 at 3:30 — **Josef Hofmann**

Herald Oct 27

SYMPHONY HALL

Tomorrow at 3:30
SCHUMANN-HEINK
Tomorrow at 8:15
FISK JUBILEE SINGERS Only Boston Appearance
Next Mon. Eve., at 8:15
SISTINE CHAPEL CHOIR Antonio Rella Conductor
Under the Patronage of His Eminence William Cardinal O'Connell, Archbishop of Boston
Tickets Now — Steinert and Symphony Halls

Amer 10-27

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TICKETS NOW
10/26

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TICKETS NOW

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SUN., NOV. 11, at 3.30 — **Josef Hofmann**

Post Oct 27

SYMPHONY HALL

ONLY BOSTON APPEARANCE OF THE ORIGINAL
FISK JUBILEE SINGERS Herald CP 10/27
In a Program of Favorite Spirituals and Folk Songs, including "Steal Away," "Roll, Jordan, Roll," "Go Down Moses," "Swing Low," "Kentucky Home."
TOMORROW, SUNDAY EVE, at 8:15
SYMPHONY HALL

Herald Oct 27
Church Page

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Only Boston Appearance
OF THE ORIGINAL
FISK JUBILEE SINGERS CP Post
In a Program of Favorite Spiritual and Folk Songs, including "Steal Away," "Roll Jordan Roll," "Go Down Moses," "Swing Low," "Kentucky Home."
Tomorrow, Sunday Eve., at 8:15
SYMPHONY HALL

Post Oct 27
Church Page

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FRI. AFT. Nov. 2 at 2.30 SAT. EVE. at 8.15 — **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX Conductor
Soloist: MITJA NIKISCH, Piano

SUN. AFT. Nov. 4 at 3.30 — FIRST CONCERT — STEINERT SERIES
NEW YORK PHILHARMONIC ORCHESTRA OF 103 MUSICIANS
(The Oldest Musical Organization in America)
WILLEM VAN HOOGSTRATEN, Conductor
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JOSEPH SCHWARZ, Internationally Known Baritone
IN A WAGNER-TCHAIKOVSKY PROGRAM ("PATHETIC" SYMPHONY)
THE STEINERT PIANO—Tickets $1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls

SAT. EVE. Nov. 10 at 8.15 — **ELSIE JANIS**
Celebrated Comedienne In Her Famous Imitations, Character Songs and Costume Dances
Assisted by a Pianist, Tenor, Violinist
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SUN. AFT. Nov. 11 at 3.30 — **HOFMANN** MASTER PIANIST Only Concert This Season
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

THURS. EVE. Nov. 15 at 8.15 — **DUNCAN DANCERS**
ANNA LISA MARGO
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

COURSE SALE Opens Monday, Nov. 5. $6.60, $4.40, $3.30 (Tax Included)
MAIL ORDERS NOW
NEWMAN TRAVELTALKS
5 FRI. EVES. SAT. MATS. BEG. NOV. 16-17
SOUTH AMERICA
IMPRESSIONS OF 1923

CHILE AND STRAITS OF MAGELLAN	NOV. 16-17
ARGENTINE	NOV. 23-24
BRAZIL	NOV. 30-DEC. 1
AMAZON RIVER	DEC. 7-8
IGUAZU FALLS, PARAGUAY, URUGUAY	DEC- 14-15

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Oct 27

SYMPHONY HALL

TOMORR'W at 3:30 — **SCHUMANN-HEINK**

TOMORR'W at 8:15 T 10/27 — **FISK JUBILEE SINGERS** Tickets 50c to $1.50 (plus tax) Folk Songs and Plantation Melodies

NEXT (MONDAY) EVE. OCT. 29 at 8:15 — **SISTINE CHAPEL CHOIR** 54 Voices ANTONIO RELLA, Conductor
UNDER THE PATRONAGE OF HIS EMINENCE, WILLIAM CARDINAL O'CONNELL, ARCHBISHOP OF BOSTON
Tickets $1, $1.50, $2, $2.50 (plus tax). Now at Steinert and Symphony Halls. Personal Direction Albert Steinert.

FRI. AFT. Nov. 2 at 2:30 SAT. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX Conductor
Soloist: MITJA NIKISCH, Piano

SUN. AFT. Nov. 4 at 3:30 — FIRST CONCERT—STEINERT SERIES
NEW YORK PHILHARMONIC ORCHESTRA OF 103 MUSICIANS
(The Oldest Musical Organization in America)
WILLEM VAN HOOGSTRATEN, Conductor
Assisted by
Mme. ANTOINETTE SZUMOWSKA, Solo Pianist
JOSEPH SCHWARZ, Internationally Known Baritone
IN A WAGNER-TCHAIKOVSKY PROGRAM ("PATHETIC" SYMPHONY)
THE STEINERT PIANO—Tickets $1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls

SAT. EVE. Nov. 10 at 8:15 — **ELSIE JANIS**
Celebrated Comedienne IN HER FAMOUS IMITATIONS, CHARACTER SONGS and COSTUME DANCES
Assisted By a Pianist, Tenor, Violinist
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

[12] Traveler Oct 27

SYMPHONY HALL

TOMORROW AT 3:30
Schumann-Heink
TOMORROW AT 8:15
Fisk Jubilee Singers Only Boston Appearance
NEXT MON. EVE. at 8:15
Sistine Chapel Choir Antonio Rella Conductor
Under the patronage of His Eminence William Cardinal O'Connell, Archbishop of Boston.
Tickets now—Steinert & Symphony halls

Telegram Oct 27

SYMPHONY HALL

THIS FRI. at 3:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor
MITJA NIKISCH, Piano—Tickets Now

NEXT SUN. AFT. NOV. 4 at 3:30 — **NEW YORK PHILHARMONIC ORCHESTRA**
Willem Van Hoogstraten, Conductor
Antoinette Szumowska, Piano
Joseph Schwarz, Baritone
WAGNER-TCHAIKOVSKY Programme
Tickets at Steinert & Symphony Halls

SUN. NOV. 11 at 3:30 — **JOSEF HOFMANN** MASTER PIANIST

Herald Oct 30

SYMPHONY HALL

THIS FRI. at 3:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor
MITJA NIKISCH, Piano. Tickets Now

NEXT SUN. AFT. NOV. 4 at 3:30 — **NEW YORK PHILHARMONIC ORCHESTRA**
Willem Van Hoogstraten, Conductor
Antoinette Szumowska, Piano
Joseph Schwarz, Baritone
WAGNER-TSCHAIKOVSKY Programme
Tickets at Steinert & Symphony Halls

SUN. NOV. 11 at 3:30 — **JOSEF HOFMANN** MASTER PIANIST

Globe Oct 30

SYMPHONY HALL

THIS FRI. at 3:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor
MITJA NIKISCH, Piano. Tickets Now

NEXT SUN. AFT. Nov. 4 at 3:30 P 10/31 — **N. Y. PHILHARMONIC ORCHESTRA**
Willem Van Hoogstraten, Cond.
Antoinette Szumowska, Piano
Joseph Schwarz, Baritone
Wagner-Tchaikovsky Programme
Tickets, Steinert & Symphony Halls

SUN. Nov. 11 at 2:30 — **JOSEF HOFMANN** MASTER PIANIST

Post Oct 31

SYMPHONY HALL

THIS FRI. at 3.30 SAT. at 8.15 — **BOSTON SYMPHONY ORCHESTRA** PierreMonteux Conductor
Mitja Nikisch, Piano Tickets Now

NEXT SUN. AFT. NOV. 4 at 3.30 Tr 10/31 — **N. Y. PHILHARMONIC ORCHESTRA**
Willem Van Hoogstraten, Cond.
ANTOINETTE SZUMOWSKA, Piano
JOSEPH SCHWARZ, Baritone
WAGNER-TCHAIKOVSKY Programme
Tickets at Steinert & Symphony Halls.

SUN. NOV. 11 at 3.30 — **JOSEF HOFMANN** MASTER PIANIST

Transcript Oct 31

SYMPHONY HALL

THIS FRI. at 3:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor
MITJA NIKISCH, Piano. Tickets Now

NEXT SUN. AFT. NOV. 4 at 3:30 H 11/1 — **N. Y. PHILHARMONIC ORCHESTRA**
Wilhelm Van Hoogstraten, Conductor
ANTOINETTE SZUMOWSKA, Piano
JOSEPH SCHWARZ, Baritone
WAGNER-TCHAIKOVSKY Programme
Tickets at Steinert & Symphony Halls.

SUN. NOV. 11 at 3:30 — **JOSEF HOFMANN** MASTER PIANIST

Herald Nov 1

[illegible]

SYMPHONY HALL

TODAY at 3:30 **SCHUMANN-HEINK**

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AMAZON RIVER . . . . DEC. 7-8
IGUAZU FALLS, PARAGUAY, URUGUAY DEC. 14-15
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Oct 28

SYMPHONY HALL

TODAY at 3:30 **SCHUMANN-HEINK**

TONIGHT at 8:15 **FISK JUBILEE SINGERS** Tickets 50c to $1.50 (plus tax) Folk Songs and Plantation Melodies

Ad 10/28

TOMORROW MONDAY EVE. at 8:15 **SISTINE CHAPEL CHOIR** 54 Voices ANTONIO RELLA, Conductor
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IGUAZU FALLS, PARAGUAY, URUGUAY DEC 14-15
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Advertiser Oct 28

SYMPHONY HALL
THIS FRI at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor
MITJA NIKISCH, Piano. Tickets Now

G 11/1

NEXT SUN. AFT. NOV. 4 at 3:30 **N. Y. PHILHARMONIC ORCHESTRA**
Willem Van Hoogstraten, Conductor.
ANTOINETTE SZUMOWSKA, Piano
JOSEPH SCHWARZ, Baritone
WAGNER-TCHAIKOVSKY Programme
Tickets at Steinert & Symphony Halls

SUN. NOV. 11 at 3:30 **JOSEF HOFMANN** MASTER PIANIST

Globe Nov 1

SYMPHONY HALL
THIS SUN. AFT. NOV. 4 at 3:30 **NEW YORK PHILHARMONIC ORCHESTRA**

Post 11/2

Willem Van Hoogstraten, Conductor
Antoinette Szumowska, Piano
Joseph Schwarz, Baritone
WAGNER-TSCHAIKOVSKY Programme
Tickets at Steinert & Symphony Halls

SAT. EVE. NOV. 10 at 8:15 **ELSIE JANIS** Imitations, Character Songs and Dances
Tickets $1 to $2.50 (Plux tax)

SUN. Nov. 11 at 3:30 **JOSEF HOFMANN** MASTER PIANIST

Post Nov 2

SYMPHONY HALL
TO-MORROW at 8.15 **BOSTON SYMPHONY ORCHESTRA** PierreMonteux Conductor
Mitja Nikisch. Piano Tickets Now

T 11/2

THIS SUN. AFT. NOV. 4 at 3.30 **N. Y. PHILHARMONIC ORCHESTRA**
Willem van Hoogstraten, Cond.
ANTOINETTE SZUMOWSKA, Piano
JOSEPH SCHWARZ, Baritone
WAGNER-TCHAIKOVSKY Programme
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Sun Aft. NOV. 11 at 3.30 **JOSEF HOFMANN** MASTER PIANIST

Transcript Nov 2

SYMPHONY HALL

TODAY at 3:30 **SCHUMANN-HEINK**

TONIGHT at 8:15 **FISK JUBILEE SINGERS** Tickets 50c to $1.50 (plus tax) Folk Songs and Plantation Melodies

G 10/28

TOMORROW MONDAY EVE. at 8:15 **SISTINE CHAPEL CHOIR** 54 Voices ANTONIO RELLA, Conductor
UNDER THE PATRONAGE OF HIS EMINENCE, WILLIAM CARDINAL O'CONNELL, ARCHBISHOP OF BOSTON
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Soloist: MITJA NIKISCH, Piano

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IMPRESSIONS OF 1923
CHILE and Straits of Magellan . NOV. 16-17
ARGENTINA . . . . NOV. 23-24
BRAZIL . . . . NOV. 30 DEC. 1
AMAZON RIVER . . . . DEC. 7-8
IGUAZU FALLS, Paraguay, Uruguay DEC. 14-15
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Oct 28

SYMPHONY HALL

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Post 10/28

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IGUAZU FALLS, PARAGUAY, URUGUAY DEC. 14-15
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Oct 28

SYMPHONY HALL
TO-NIGHT at 8:15 **BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor
MITJA NIKISCH, Piano. Tickets Now

H 11/3

TO-MORROW AFT. at 3:30 **N. Y. PHILHARMONIC ORCHESTRA**
Willem Van Hoogstraten, Conductor.
Antoinette Szumowska, Piano.
Joseph Schwarz, Baritone
WAGNER-TCHAIKOVSKY Programme
Tickets at Steinert & Symphony Halls

SUN. NOV. 11 at 3:30 **JOSEF HOFMANN** MASTER PIANIST

Herald Nov 3

SYMPHONY HALL
TONIGHT at 8:15 **BOSTON SYMPHONY ORCHESTRA** Pierre Monteux, Conductor
MITJA NIKISCH, Piano
Tickets Now

11/3

Post Nov 3

T 11/3

SYMPHONY HALL

FIRST CONCERT — STEINERT SERIES

TOMORROW
at 3.30

NEW YORK PHILHARMONIC ORCHESTRA OF 103 MUSICIANS
(The Oldest Musical Organization in America)
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NEXT SAT. EVE.
Nov. 10
at 8.15

ELSIE JANIS In Her Famous Imitations Character Songs and Costume Dances
Assisted by a Pianist, Baritone, Violinist

SUN. AFT.
Nov. 11
at 3.30

HOFMANN MASTER PIANIST
Only Concert This Season

THURS. EVE.
Nov. 15
at 8.15

DUNCAN DANCERS
MAX RABINOWITSCH, Piano
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

SUN. AFT.
Nov. 18
at
3.30

PENSION FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

SUN. EVE.
Nov. 18
at
8.15

MAX RABINOFF Presents ALEXANDER KOSHETZ' **UKRAINIAN NATIONAL CHORUS**
Soloist: EWSSEI BELOUSSOFF, Russia's Foremost 'Cellist

SUN. AFT.
Nov. 25
at
3.30

Return of Last Season's Musical Sensation
SIGRID ONEGIN
Contralto, Metropolitan Opera Company

COURSE SALE Opens Monday, Nov. 5. $6.60, $4.40, $3.30 (Tax Included)

MAIL ORDERS NOW

NEWMAN TRAVELTALKS
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IMPRESSIONS OF 1923

CHILE AND STRAITS OF MAGELLAN . .	NOV. 16-17
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BRAZIL	NOV. 30-DEC. 1
AMAZON RIVER	DEC. 7-8
IGUAZU FALLS, PARAGUAY, URUGUAY .	DEC. 14-15

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Nov 3

J 11/3

SYMPHONY HALL

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ELSIE JANIS IN HER FAMOUS IMITATIONS, CHARACTER SONGS and COSTUME DANCES
ASSISTED BY A PIANIST, BARITONE, VIOLINIST

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Nov. 11
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HOFMANN MASTER PIANIST
Only Concert This Season

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MAX RABINOWITSCH, Piano
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IGUAZU FALLS, PARAGUAY, URUGUAY	DEC. 14-15

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Traveler Nov 3

SYMPHONY HALL

FIRST CONCERT—STEINERT SERIES

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3:30

PENSION FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets $2.50, $2, $1.50, $1 (No Tax)

SUN. EVE.
Nov. 18
at
8:15

MAX RABINOFF Presents ALEXANDER KOSHETZ' **UKRAINIAN NATIONAL CHORUS**
Soloist: EWSSEI BELOUSSOFF, Russia's Foremost 'Cellist

SUN. AFT.
Nov. 25
at
3:30

Return of Last Season's Musical Sensation!
SIGRID ONEGIN
Contralto, Metropolitan Opera Company

COURSE SALE Opens Monday, Nov. 5. $6.60, $4.40, $3.30 (Tax Included)

MAIL ORDERS NOW

NEWMAN TRAVELTALKS
5 FRI. EVES. SAT. MATS. BEG. NOV. 16-17
SOUTH AMERICA
IMPRESSIONS OF 1923

CHILE AND STRAITS OF MAGELLAN .	NOV. 16-17
ARGENTINA	NOV. 23-24
BRAZIL	NOV. 30 DEC. 1
AMAZON RIVER	DEC. 7-8
IGUAZU FALLS, PARAGUAY, URUGUAY	DEC. 14-15

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Nov 4

G 11-4

SYMPHONY HALL

FIRST CONCERT—STEINERT SERIES

TODAY
at 3:30

NEW YORK PHILHARMONIC ORCHESTRA OF 103 MUSICIANS
(The Oldest Musical Organization in America)
WILLEM VAN HOOGSTRATEN,, Conductor
Assisted by
Mme. ANTOINETTE SZUMOWSKA, Solo Pianist
JOSEPH SCHWARZ, Internationally Known Baritone
IN A WAGNER-TCHAIKOVSKY PROGRAM
("PATHETIC" SYMPHONY)
THE STEINERT PIANO—Tickets $1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls

NEXT SAT. EVE.
Nov. 10
at 8:15

ELSIE JANIS IN HER FAMOUS IMITATIONS, CHARACTER SONGS and COSTUME DANCES
Assisted by a Pianist, Baritone, Violinist

SUN. AFT.
Nov. 11
at 3:30

HOFMANN MASTER PIANIST
Only Concert This Season

THURS. EVE.
Nov. 15
at 8:15

DUNCAN DANCERS
MAX RABINOWITSCH, Piano
Tickets. $2.00, $1.50, $1.00, 50c (plus tax)

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Globe Nov 4

SYMPHONY HALL

THIS SAT. EVE.
NOV. 10
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ELSIE JANIS
America's Greatest Comedienne
Imitations, Character Songs and Dances. Tickets $1 to $2.50 (plus tax.)

Next SUN. AFT.
NOV. 11
at 3:30

JOSEF HOFMANN
MASTER PIANIST

NEWMAN TRAVELTALKS
Beautiful Color Views Motion Pictures
Chile and Straits of Magellan, Argentina, Brazil, Amazon River, Iguaza Falls, Paraguay, Uruguay
5 FRI. EVES. SAT. MATS. Beg. Nov. 16-17
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Herald Nov 6

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JOSEF HOFMANN
Pianist—Only Boston Recital This Season

THURS. EVE., NOV. 15, AT 8:15

DUNCAN DANCERS
Max Rabinowitsch, Pianist

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Post N

SYMPHONY HALL
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ELSIE JANIS T 11/7
IN A TYPICAL JANIS PROGRAMME
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JOSEF HOFMANN
PIANIST—Only Boston recital this season.

THURSDAY EVE., Nov. 15, at 8.15
DUNCAN DANCERS
MAX RABINOWITSCH, Piano

NEWMAN TRAVELTALKS
Beautiful Color Views Motion Pictures
Chile and Straits of Magellan, Argentina, Brazil, Amazon River, Iguaza Falls, Paraguay, Uruguay
5 FRI. EVES. SAT. MATS. Beg. Nov. 16-17
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Single Tickets Monday

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Post Nov 8

SYMPHONY HALL
ONE BOSTON APPEARANCE
TOMORROW NIGHT AT 8:15
ELSIE JANIS H 11/9
Character Songs; French Songs (in Costume); Dances; Imitations; Impressions—all with the inimitable Janis pep. The program that captured New York. Tickets Now—$1.00 to $2.50 (plus tax).

THIS SUN. at 3:30 JOSEF HOFMANN

Herald Nov 9

SYMPHONY HALL
ONE BOSTON APPEARANCE
TOMORROW NIGHT AT 8:15
ELSIE JANIS G 11/9
Character Songs; French Songs (in Costume); Dances; Imitations; Impressions—all with the inimitable Janis pep. The program that captured New York. Tickets Now—$1.00 to $2.50 (plus tax).

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Globe Nov 9

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SYMPHONY HALL
ONE BOSTON APPEARANCE
Tonight at 8:15
ELSIE JANIS Post 11/10
Character Songs; French Songs (in Costume); Dances; Imitations; Impressions—all with the inimitable Janis pep. The program that captured New York. Tickets Now — $1.00 to $2.50

Post Nov 10

G-11/11

SYMPHONY HALL

TODAY at 3:30
HOFMANN MASTER PIANIST
Only Concert This Season

NEXT THURS. EVE. Nov. 15 at 8:15
DUNCAN DANCERS
RAFAELO DIAZ, Tenor, Metropolitan Opera Co.
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

NEXT FRI. EVE. Nov. 16 at 8:15
SAT. AFT. Nov. 17 at 2:30
NEWMAN COLOR VIEWS MOTION PICTURES
TRAVEL TALKS Impressions of 1923
CHILE and Straits of Magellan
Tickets Monday—50c to $1.50 (Plus Tax)

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Return of Last Season's Musical Sensation
SIGRID ONEGIN
Contralto Metropolitan Opera Company

TO-MORROW MON. EVE. At 8:15
SIR NIELS BUKH AND 28 PUPILS
DANISH FOLK SONGS, FOLK DANCES, GYMNASTICS
Tickets $2.00, $1.50, $1.00 (Plus Tax)

EXTRA SERIES — FIVE MONDAY EVENING CONCERTS
Dec. 3 Jan. 14 Feb. 4 Mar. 10 April 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
CECELIA HANSON, Violin
CLAUDIO ARRAU, Piano
EVA GAUTHIER, Soprano
FELIX FOX, Piano
WANDA LANDOWSKA, Harpsichord
Season Tickets—$9, $7.50, $5, $4 (No tax). Sale opens Mon., Nov. 19. MAIL ORDERS to W. H. Brennan, Symphony Hall, received on or before Sat., Nov. 17, filled in advance of public sale.
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Nov 11

CUT-OUT

HOFMANN Only Concert This Season

THURS. EVE. Nov. 15 at 8.15 — **DUNCAN DANCERS**
RAFAELO DIAZ, Tenor, Metropolitan Opera Co.
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Huldigungs March; Siegfried Idyll; Excerpts from Tannhauser (Bacchanale), Meistersingers (Act. III), Parsifal (Prelude), "Valkyries' Ride," "Forest Murmurs," Siegfried's Ascent to Brunnhilde's Rock, Siegfried's Rhine Journey.
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Traveler Nov 10

ENGAGEMENT OF
DePACHMANN
IN AN ALL
CHOPIN PROGRAM
WEDNESDAY AFT., NOV. 28, at 3:00
Tickets at Box Office NOW

Herald Nov 12

SYMPHONY HALL BOSTON
SPECIAL ANNOUNCEMENT
RETURN ENGAGEMENT
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IN AN ALL
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American Nov 12

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
PENSION FUND CONCERT
WAGNER PROGRAM
SOLOIST: MARGARET
MATZENAUER
In Scenes from "Tristan" and "Dusk of the Gods," "Prelude to Mastersingers," "Siegfried Idyll," Excerpts, "Tannhauser," "Ride of the Valkyries," "Forest Murmurs."
Tickets now at Box Office

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Danish Folk Songs—Folk Dances—Gymnastics
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TRAVEL TALKS Impressions of 1923 **CHILE** and Straits of Magellan
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN. AFT. Nov. 18 at 3:30 — **PENSION** FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Huldigungs March; Siegfried Idyll; Excerpts from Tannhauser (Bacchanale), Mastersingers (Act III), Parsifal (Prelude), "Valkyrie's Ride," "Forest Murmurs," Siegfried's Ascent to Brunnhilde's Rock, Siegfried's Rhine Journey.
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Soloist, EWSSEI BELOUSSOFF, Russia's Foremost 'Cellist

SUN. AFT. Nov. 25 at 3:30 — Return of Last Season's Musical Sensation!
SIGRID ONEGIN
Contralto, Metropolitan Opera Company

EXTRA SERIES — FIVE MONDAY EVENING CONCERTS
Dec. 3 Jan. 14 Feb. 4 Mar. 10 April 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
CECILIA HANSON, Violin | EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano | FELIX FOX, Piano
WANDA LANDOWSKA, Harpsichord
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Herald Nov 11

SYMPHONY HALL

TODAY at 3:30 — **HOFMANN** MASTER PIANIST Only Concert This Season

TOMORROW MON. EVE. at 8:15 — **DUNCAN DANCERS**
RAFAELO DIAZ, Tenor, Metropolitan Opera Co.
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

NEXT THURS. EVE. Nov. 15 at 8:15 — **SIR NEILS BUKH** And 28 Pupils
Danish Folk Songs—Folk Dances—Gymnastics
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Advertiser Nov 11

SYMPHONY HALL, BOSTON—SATURDAY, NOV. 10, AT 8.15

ELSIE JANIS

Celebrated Comedienne and Mimic

And her own company, consisting of pianist, tenor and violinist, in a Cosmopolitan Recital, including the inimitable Elsie Janis famous imitations, character songs and costume dances.

TICKETS NOW AT BOX OFFICE—$1.00 TO $2.50 (PLUS TAX).
Mail orders and make checks payable to "Symphony Hall."

H. Crimson Nov 7

SYMPHONY HALL, BOSTON——SATURDAY, NOV. 10, AT 8:1

ELSIE JANIS

CELEBRATED COMEDIENNE AND MIMIC

and her own Company, consisting of pianist, tenor and violinist in a cosmopolita [redacted]
INIMITABLE ELSIE
TIONS. CHARACTER
DANCES.
TICKETS NOW AT BOX OFF
MAIL ORDERS AND MAKE CHECKS PAYABLE TO SYMPHONY HALL

Tech Nov 7

CUT-OUT

SYMPHONY HALL

TOMORROW at 3.30 — **HOFMANN** MASTER PIANIST
Only Concert This Season

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PIERRE MONTEUX, Conductor
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Transcript Nov 10

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Only Concert This Season

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Traveler Nov 10

SYMPHONY HALL BOSTON
SPECIAL ANNOUNCEMENT
RETURN ENGAGEMENT
OF
DePACHMANN
IN AN ALL
CHOPIN PROGRAM
WEDNESDAY AFT., NOV. 28, at 3:00
Tickets at Box Office NOW

Herald Nov 12

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RETURN ENGAGEMENT
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American Nov 12

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
PENSION FUND CONCERT
WAGNER PROGRAM
SOLOIST: MARGARET
MATZENAUER
In Scenes from "Tristan" and "Dusk of the Gods," "Prelude to Mastersingers," "Siegfried Idyll," Excerpts, "Tannhauser," "Ride of the Valkyries," "Forest Murmurs."
Tickets now at Box Office

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H. Crimson Nov 7

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INIMITABLE ELSIE
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DANCES.
TICKETS NOW AT BOX OFF
MAIL ORDERS AND MAKE CHECKS PAYABLE TO SYMPHONY HALL

Tech Nov 7

CUT-OUT

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Post Nov 11

SYMPHONY HALL
Next Monday, Nov. 12, at 8.15
SIR NIELS BUKH
"Walter Camp of Denmark"
WITH a 11/10
EUROPE'S FINEST GIRL ATHLETES
AND
DENMARK'S OLYMPIC GAMES TEAM
IN
Famous Primitive Gymnastics, Folk Song, Folk and Rhythmic Dances and Viking Sports.
"——Two hours of the most marvelous and entertaining demonstrations of physical prowess that can be imagined."—*Illinois State Journal.*
Seats $2.00, $1.50, $1.00, plus tax
Box Office.

Transcript Nov 12

SYMPHONY HALL
Next Monday, Nov. 12th, at 8:15
SIR NIELS BUKH
Tel 11/10
"Walter Carp of Denmark"
with
Europe's Finest Girl Athletes
and
Denmark's Olympic Games Team
In Famous Primitive Gymnastics, Folk Song, Folk and Rhythmic Dancers and Viking Sports.
Seats—$2, $1.50, $1, plus tax. Box Office

Telegram Nov 10

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American Nov 10.

Symphony Hall, TONIGHT at 8:15
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"Walter Camp of Denmark"
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Europe's Finest Girl Athletes
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". . . Two hours of the most marvelous and entertaining demonstration of physical prowress that can be imagined."—Illinois State Journal
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Herald Nov 12

SYMPHONY HALL
THIS THURS. EVE., Nov. 15, at 8:15
World's Most Beautiful Dancing Trio
DUNCAN DANCERS
11/13
MARGO LISA ANNA
Assisted by
RAFAELO DIAZ, Tenor
Metropolitan Opera Co.
MAX RABINOWITSCH, Piano
In a Program of Gluck, Mozart and Wagner
Tickets 50c to $2 (plus tax)
NEXT SUN. AFT., NOV. 18, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets $1 to $2.50 (no tax)

Herald Nov 13

SYMPHONY HALL
THIS THURS. EVE., NOV. 15, at 8:15
World's Most Beautiful Dancing Trio
DUNCAN DANCERS
Margo Lisa Anna
ASSISTED BY
RAFAELO DIAZ, Tenor
Metropolitan Opera Co.
MAX RABINOWITSCH, Piano
In a Program of Gluck, Mozart and Wagner
Tickets 50c to $2. (Plus Tax)
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ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
WAGNER PROGRAM
SOLOIST—MARGARET
MATZENAUER
Tickets $1 to $2.50 (No Tax)

Globe Nov 13

Symphony Hall—TONIGHT—at 8:15
SIR NIELS BUKH
"Walter Camp of Denmark"
WITH
Europe's Finest Girl Athletes
AND G 11-12
Danish Olympic Games Team
In Famous Primitive Gymnastics, Folk Song, Folk and Rythmic Dances and Viking Sports.
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Advertiser Nov 12

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MARGO 11/13 LISA ANNA
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MAX RABINOWITSCH, Piano
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BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
WAGNER PROGRAM
Soloist: MARGARET
MATZENAUER
Tickets, $1 to $2.50 (No Tax)

Post Nov 13

SYMPHONY HALL
TOMORROW NIGHT, at 8:15
World's Most Beautiful Dancing Trio
DUNCAN DANCERS
MARGO LISA ANNA
Assisted by H 11/14
RAFAELO DIAZ, Tenor
Metropolitan Opera Co.
MAX RABINOWITSCH, Piano
In a Program of Gluck, Mozart and Wagner
Tickets 50c to $2 (plus tax)
NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **CHILI** and Straits of Magellan
Tickets, 50c to $1.50
NEXT SUN. AFT., NOV. 18, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets $1 to $2.50 (no tax)
NEXT SUNDAY EVE., NOV. 18, at 8:15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS ALEXANDER KOSHETZ Conductor
with EWSSEI BELOVSSOFF
Russia's Foremost 'Cellist
Tickets $1 to $2.50 (plus tax)

Herald Nov 14

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TOMORROW NIGHT at 8:15
World's Most Beautiful Dancing Trio
DUNCAN SISTERS
MARGO LISA ANNA
Assisted by P 11-14
RAFAELO DIAZ, Tenor
Metropolitan Opera Co.
MAX RABINOWITSCH, Piano
In a Program of Gluck, Mozart and Wagner
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SIGRID ONEGIN
Contralto

Post Nov 14

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"Walter Camp of Denmark" P 11/12
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DANISH OLYMPIC GAMES TEAM
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MATZENAUER
WAGNER PROGRAM
Tickets $1 to $2.50 (no tax)

NEXT SUN. EVE., NOV. 18., at 8.15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
Alexander Koshetz Conductor
with EWSSEI BELOUSSOFF
Russia's Foremost 'Cellist
Tickets $1 to $2.50 (plus tax)

SUNDAY AFT., NOV. 25, at 3.30
SIGRID ONEGIN
CONTRALTO

Transcript Nov 14

SYMPHONY HALL
TONIGHT, AT 8:15
World's Most Beautiful Dancing Trio
DUNCAN DANCERS
MARGO LISA ANNA
Assisted by
RAFAELO DIAZ, Tenor
Metropolitan Opera Co.
MAX RABINOWITSCH, Piano
In a Program of Gluck, Mozart and Wagner
Tickets 50c to $2 (plus tax)

NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15
THIS SAT. MAT. 2:30
CHILI and Straits of Magellan
Tickets, 50c to $1.50

NEXT SUN. AFT., NOV. 18, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets $1 to $2.50 (no tax)

NEXT SUNDAY EVE., NOV. 18, at 8:15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ Conductor
with EWSSEI BELOUSSOFF
Russia's Foremost 'Cellist
Tickets $1 to $2.50 (plus tax)

SUNDAY AFT., NOV. 25, at 3.30
SIGRID ONEGIN
CONTRALTO

WEDNESDAY AFT., NOV. 28
DePACHMANN
ALL-CHOPIN PROGRAM

SANDERS Theatre, Cambridge
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Sibelius, Symphony No. 1; Moussorgsky, Orchestral Fantasy; Smetana, Overture to "Sold Bride"; Arias from Mozart and Berlioz, and Negro Spirituals, with ROLAND HAYES, soloist.
Tickets at University Book Store, Harvard Sq.

Herald Nov 15

SYMPHONY HALL
TONIGHT at 8:15
World's Most Beautiful Dancing Trio
DUNCAN DANCERS
MARGO LISA ANNA
Assisted by
RAFAELO DIAZ, Tenor
Metropolitan Opera Co.
MAX RABINOWITSCH, Piano
In a Program of Gluck, Mozart and Wagner
Tickets 50c to $2 (plus tax)

NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15
THIS SAT. MAT. 2:30
CHILI and Straits of Magellan
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NEXT SUN. AFT., NOV. 18, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets $1 to $2.50 (no tax)

NEXT SUNDAY EVE., NOV. 18, at 8:15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ Conductor
with EWSSEI BELOUSSOFF
Russia's Foremost 'Cellist
Tickets $1 to $2.50 (plus tax)

SUNDAY AFT., NOV. 25, at 3:30
SIGRID ONEGIN
CONTRALTO

WEDNESDAY AFT., NOV. 28
De PACHMANN
ALL-CHOPIN PROGRAM

Globe Nov 15

SYMPHONY HALL
TONIGHT, AT 8:15
World's Most Beautiful Dancing Trio
DUNCAN DANCERS
MARGO LISA ANNA
Assisted by
RAFAELO DIAZ, Tenor
Metropolitan Opera Co.
MAX RABINOWITSCH, Piano
In a Program of Gluck, Mozart and Wagner
Tickets 50c to $2 (plus tax)

Adv 11-15

NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15
THIS SAT. MAT. 2:30
CHILI and Straits of Magellan
Tickets, 50c to $1.50

NEXT SUN. AFT., NOV. 18, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets $1 to $2.50 (no tax)

NEXT SUN. EVE., NOV. 18, at 8:15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ Conductor
with EWSSEI BELOUSSOFF
Russia's Foremost 'Cellist
Tickets $1 to $2.50 (plus tax)

SUNDAY AFT., NOV. 25, at 3:30
SIGRID ONEGIN
CONTRALTO

WEDNESDAY AFT., NOV. 28
DePACHMANN
ALL CHOPIN PROGRAM

Advertiser Nov 15

SYMPHONY HALL
TONIGHT, at 8:15
World's Most Beautiful Dancing Trio
DUNCAN SISTERS
MARGO LISA ANNA
Assisted by
RAFAELO DIAZ, Tenor
Metropolitan Opera Co.
MAX RABINOWITSCH, Piano
In a Program of Gluck, Mozart and Wagner
Tickets, 50c to $2 (Plus Tax)

NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15
THIS SAT. MAT. 2:30
CHILI and Straits of Magellan
Tickets, 50c to $1.50

NEXT SUN. AFT., NOV. 18, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist: MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets, $1 to $2.50 (No Tax)

NEXT SUN. EVE., NOV. 18, at 8:15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ Conductor
with EWSSEI BELOUSSOFF
Russia's Foremost 'Cellist
Tickets, $1 to $2.50 (plus tax)

SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN
Contralto

WEDNESDAY AFT., NOV. 28
De PACHMANN
ALL-CHOPIN Program

Post Nov 15

SYMPHONY HALL
TONIGHT AT 8.15
World's Most Beautiful Dancing Trio
DUNCAN DANCERS
MARGO LISA ANNA
Assisted by
RAFAELO DIAZ, Tenor
Metropolitan Opera Co.
MAX RABINOWITSCH, Piano
In a program of Gluck, Mozart and Wagner
Tickets 50c to $2 (plus tax)

NEWMAN Beautiful Color Views Motion Pictures
Tomorrow Eve. 8.15
This Sat. Mat. 2.30
CHILI and Straits of Magellan
Tickets, 50c to $1.50

NEXT SUN. AFT., NOV. 18, at 3.30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets $1 to $2.50 (no tax)

NEXT SUN. EVE., NOV. 18., at 8.15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
Alexander Koshetz Conductor
with EWSSEI BELOUSSOFF
Russia's Foremost 'Cellist
Tickets $1 to $2.50 (plus tax)

SUNDAY AFT., NOV. 25, at 3.30
SIGRID ONEGIN
CONTRALTO

WEDNESDAY AFT., NOV. 28
De PACHMANN
ALL-CHOPIN PROGRAM

SANDERS THEATRE—Cambridge
TONIGHT AT 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Sibelieus, Symphony No. 1; Mousorgsky, Orchestral Fantasy; Smetana, Overture to "Sold Bride;" Arias from Mozart and Berlioz and Negro Spirituals with Roland Hayes, Soloist.
Seats at University Bookstore, Harvard Sq.

Transcript Nov 15

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TONIGHT AT 8:15
TOMORROW AT 2:30
CHILI and Straits of Magellan
Tickets, 50c to $1.50

NEXT SUN. AFT., NOV. 18, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets $1 to $2.50 (no tax)

NEXT SUNDAY EVE., NOV. 18, at 8:15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ Conductor
with EWSSEI BELOUSSOFF
Russia's Foremost 'Cellist
Tickets $1 to $2.50 (plus tax)

SUNDAY AFT., NOV. 25, at 3.30
SIGRID ONEGIN
Contralto

WEDNESDAY AFT., NOV. 28
DePACHMANN ALL CHOPIN

Herald Nov 16

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TONIGHT at 8:15
TOMORROW at 2:30
CHILI and Straits of Magellan
Tickets, 50c to $1.50

NEXT SUN. AFT., NOV. 18, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist: MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets, $1 to $2.50 (No Tax)

NEXT SUN. EVE., NOV. 18, at 8:15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ Conductor
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Russia's Foremost 'Cellist
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SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN
CONTRALTO

WEDNESDAY, AFT., NOV. 28
De PACHMANN ALL CHOPIN

Post Nov 16

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TONIGHT at 8.15
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NEXT SUN. AFT., NOV. 18, at 3.30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
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SUNDAY AFT., NOV. 25, at 3.30
SIGRID ONEGIN CONTRALTO

WEDNESDAY AFT., NOV. 28
De PACHMANN ALL CHOPIN

Transcript Nov 16

SYMPHONY HALL
NEXT SUN. AFT., NOV. 18, at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets $1 to $2.50 (no tax)

American Nov 16

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TODAY at 2:30
CHILI and Straits of Magellan
Tickets, 50c to $1.50

TOMORROW AFT., at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
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TOMORROW NIGHT at 8:15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ Conductor
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Russia's Foremost 'Cellist
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SUNDAY AFT., NOV. 25, at 3.30
SIGRID ONEGIN
Contralto

WEDNESDAY AFT., NOV. 28
DePACHMANN ALL CHOPIN

Herald Nov 17

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TODAY AT 3:30
CHILI and Straits of Magellan
Tickets, 50c to $1.50

TOMORROW AFT., at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist: MARGARET
MATZENAUER
WAGNER PROGRAM
Tickets, $1 to $2.50 (No Tax)

TOMORROW NIGHT, at 8:15
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UKRAINIAN NATIONAL CHORUS
ALEXANDER KOSHETZ Conductor
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Russia's Foremost 'Cellist
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SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN
CONTRALTO

WEDNESDAY AFT., NOV. 28
De PACHMANN ALL CHOPIN

Post Nov 17

SYMPHONY HALL
TOMORROW NIGHT at 8:15
MAX RABINOFF Presents
UKRAINIAN NATIONAL CHORUS
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SYMPHONY HALL
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TODAY 2:30
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TOMORROW AFT., at 3:30
BOSTON SYMPHONY
ORCHESTRA CONCERT
PENSION FUND
PIERRE MONTEUX, Conductor
Soloist—MARGARET
MATZENAUER
WAGNER PROGRAM
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TOMORROW NIGHT at 8:15
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UKRAINIAN NATIONAL CHORUS
Alexander Koshetz Conductor
With EWSSEI BELOUSSOFF
Russia's Foremost 'Cellist
Tickets $1 to $2.50 (plus tax)

SUNDAY AFT., NOV. 25, at 3:30
SIGRID ONEGIN
CONTRALTO

WEDNESDAY AFT., NOV. 28
De PACHMANN
ALL-CHOPIN PROGRAM

Globe Nov 17

SYMPHONY HALL

TO-MORROW at 3.30

PENSION FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: **MARGARET MATZENAUER**
Contralto Metropolitan Opera Company
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

TO-MORROW at 8.15

MAX RABINOFF Presents ALEXANDER KOSHETZ' **UKRAINIAN NATIONAL CHORUS**
Soloist: EWSSEI BELOUSSOFF, Russia's Foremost 'Cellist

FRI. at 2.30 SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

NEXT FRI. EVE. Nov. 23 at 8.15
NEXT SAT. AFT. Nov. 24 at 2.30

NEWMAN COLOR VIEWS MOTION PICTURES
TRAVEL TALKS Impressions of 1923 **ARGENTINA**
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN. AFT. Nov. 25 at 3.30

Return of Last Season's Musical Sensation!
SIGRID ONEGIN
Contralto, Metropolitan Opera Company

WED. AFT. Nov. 28 at 3.00

DePACHMANN All Chopin Program

SUN. AFT. Dec. 2

HEMPEL JENNY LIND CONCERT

SUN. EVE. Dec. 2

RETURNING AFTER EUROPEAN SUCCESSES
ROLAND HAYES Tenor

EXTRA SERIES—FIVE MONDAY EVENING CONCERTS
Dec. 3 Jan. 14 Feb. 4 Mar. 10 April 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
CECILIA HANSON, Violin | EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano | FELIX FOX, Piano
WANDA LANDOWSKA, Harpischord
SEASON TICKETS FOR 5 CONCERTS, $9, $7.50, $5, $4 (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Nov 17

SYMPHONY HALL

TO-MORROW at 3:30

PENSION FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: **MARGARET MATZENAUER**
Contralto Metropolitan Opera Company
Tickets $2.50, $2, $1.50, $1 (No Tax)

TO-MORROW at 8:15

MAX RABINOFF Presents ALEXANDER KOSHETZ' **UKRAINIAN NATIONAL CHORUS**
Soloist, EWSSEI BELOUSSOFF, Russia's Foremost 'Cellist

FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

NEXT FRI. EVE. Nov. 23 at 8:15
NEXT SAT. AFT. Nov. 24 at 2:30

NEWMAN COLOR VIEWS MOTION PICTURES
TRAVEL TALKS Impressions of 1923 **ARGENTINA**
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN AFT. Nov. 25 at 3:30

Return of Last Season's Musical Sensation!
SIGRID ONEGIN
Contralto Metropolitan Opera Company

WED. AFT. Nov. 28 at 3:00

De PACHMANN All Chopin Program

SUN. AFT. Dec. 2

HEMPEL JENNY LIND CONCERT

SUN. EVE. Dec. 2

RETURNING AFTER EUROPEAN SUCCESSES
ROLAND HAYES Tenor

EXTRA SERIES — FIVE MONDAY EVENING CONCERTS
Dec. 3 Jan. 14 Feb. 4 Mar. 10 April 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
CECILIA HANSEN, Violin | EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano | FELIX FOX, Piano
WANDA LANDOWSKA, Harpsichord
SEASON TICKETS FOR 5 CONCERTS, $9, $7.50, $5, $4 (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Nov 17

SYMPHONY HALL

TODAY at 3:30

PENSION FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: **MARGARET MATZENAUER**
Contralto Metropolitan Opera Company
Tickets $2.50, $2, $1.50, $1 (No Tax)

H 11/18

TONIGHT at 8:15

MAX RABINOFF Presents ALEXANDER KOSHETZ' **UKRAINIAN NATIONAL CHORUS**
Soloist, EWSSEI BELOUSSOFF, Russia's Foremost 'Cellist

FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

NEXT FRI. EVE. Nov. 23 at 8:15
NEXT SAT. AFT. Nov. 24 at 2:30

NEWMAN COLOR VIEWS MOTION PICTURES
TRAVEL TALKS Impressions of 1923 **ARGENTINA**
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN AFT. Nov. 25 at 3:30

Return of Last Season's Musical Sensation!
SIGRID ONEGIN
Contralto Metropolitan Opera Company

WED. AFT. Nov. 28 at 3:30

De PACHMANN All Chopin Program

SUN. AFT. Dec. 2

HEMPEL JENNY LIND CONCERT

SUN. EVE. Dec. 2

RETURNING AFTER EUROPEAN SUCCESSES
ROLAND HAYES Tenor

EXTRA SERIES — FIVE MONDAY EVENING CONCERTS
Dec. 3 Jan. 14 Feb. 4 Mar. 10 April 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
CECILIA HANSEN, Violin | EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano | FELIX FOX, Piano
WANDA LANDOWSKA, Harpsichord
SEASON TICKETS FOR 5 CONCERTS, $9, $7.50, $5, $4 (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Nov 18

SYMPHONY HALL

TODAY at 3:30

PENSION FUND CONCERT **WAGNER** Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: **MARGARET MATZENAUER**
Contralto Metropolitan Opera Company
Tickets $2.50, $2, $1.50, $1 (No Tax)

TONIGHT at 8:15

MAX RABINOFF Presents ALEXANDER KOSHETZ' **UKRAINIAN NATIONAL CHORUS**
Soloist, EWSSEI BELOUSSOFF, Russia's Foremost 'Cellist

FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

NEXT FRI. EVE. Nov. 23 at 8:15
NEXT SAT. AFT. Nov. 24 at 2:30

NEWMAN COLOR VIEWS MOTION PICTURES
TRAVEL TALKS Impressions of 1923 **ARGENTINA**
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN. AFT. Nov. 25 at 3:30

Return of Last Season's Musical Sensation!
SIGRID ONEGIN
Contralto Metropolitan Opera Company

WED. AFT. Nov. 28 at 3:30

De PACHMANN All Chopin Program

SUN. AFT. Dec. 2

HEMPEL JENNY LIND CONCERT

SUN. EVE. Dec. 2

RETURNING AFTER EUROPEAN SUCCESSES
ROLAND HAYES Tenor

EXTRA SERIES — FIVE MONDAY EVENING CONCERTS
Dec. 3 Jan. 14 Feb. 4 Mar. 10 April 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
CECILIA HANSEN, Violin | EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano | FELIX FOX, Piano
WANDA LANDOWSKA, Harpsichord
SEASON TICKETS FOR 5 CONCERTS, $9, $7.50, $5, $4 (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Nov 18

SYMPHONY HALL
This Friday at 2.30. This Sat. at 8.15.
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor

T. 11-19

NEWMAN Beautiful Color Views Motion Picture
This Fri. Eve. 8.15; Sat. Mat. 2.30
ARGENTINA
Tickets 50c to $1.50

Next Sunday Aft., Nov. 25, at 3.30
SIGRID ONEGIN
CONTRALTO

Transcript Nov 19

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT., at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

NEWMAN Beautiful Color Views Motion Pictures
TRAVELTALKS
THIS Fri. Eve. 8.15 Sat. Mat. 2:30 **ARGENTINA**
Tickets, 50c to $1.50

NEXT SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN Contralto

WEDNESDAY AFT., Nov. 28, at 3:00
De PACHMANN All Chopin

SUNDAY EVE., Dec. 2, at 8:15
ROLAND HAYES COLORED TENOR

LAST DAYS OF SEASON SALE
MON. EVES. Dec. 3, Jan. 14, Feb. 4, March 10, April 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano
WANDA LANDOWSKA, Harpischord
CECILIA HANSEN, Violin
FELIX FOX, Piano
Season Tickets Now—$9, $7.50, $5, $4 (No tax)

Herald Nov 20

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT., at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

NEWMAN Beautiful Color Views Motion Pictures
TRAVEL TALKS
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **ARGENTINA**
Tickets, 50c to $1.50

NEXT SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN Contralto

WEDNESDAY AFT., Nov. 28, at 3:00
De PACHMANN All Chopin

SUNDAY AFT., Dec. 2, at 3:30
Frieda HEMPEL as JENNY LIND

SUNDAY EVE., Dec. 2, at 8:15
ROLAND HAYES COLORED TENOR

LAST DAYS OF SEASON SALE
5 MON. EVES Dec. 3, Jan. 14, Feb. 4 Mar. 10, Apr. 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: Eva Gauthier, Soprano; Claudio Arrau, Piano; Wanda Landowska, Harpsichord; Cecelia Hansen, Violin; Felix Fox, Piano.

Globe Nov 20

SYMPHONY HALL
THIS FRI., at 2:30; THIS SAT., at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

NEWMAN Beautiful Color Views Motion Pictures
TRAVEL TALKS
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **ARGENTINA**
Tickets, 50c to $1.50

NEXT SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN Contralto

WEDNESDAY AFT., Nov. 28, at 3:00
De PACHMANN All Chopin

SUNDAY AFT., Dec. 2, at 3:30
FRIEDA HEMPEL as JENNY LIND

SUNDAY EVE., Dec. 2, at 8:15
ROLAND HAYES COLORED TENOR

SUN. AFT., DEC. 9; TUES. EVE., DEC. 11
McCORMACK

EXTRA SERIES OF 5 CONCERTS
MON. EVES. Dec. 3, Jan. 14, Feb. 4, Mar. 10, Apr. 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano
WANDA LANDOWSKA, Harpsichord
CECILIA HANSEN, Violin
FELIX FOX, Piano
Season Tickets Now: $9, $7.50, $5, $4 (no tax)

Post Nov 21

CUT-OUT

SYMPHONY HALL

TODAY at [illegible]
PENSION FUND CONCERT WAGNER PROGRAM
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: MARGARET MATZENAUER
Tickets $2.50, $2, $1.50, $1 (No Tax)

TONIGHT at 8:15
MAX RABINOFF Presents ALEXANDER KOSHETZ' UKRAINIAN NATIONAL CHORUS
Soloist: EWSSEI BELOUSSOFF, Russia's Foremost 'Cellist

FRI. at 2.30 SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

NEXT FRI. EVE. Nov. 23 at 8:15 NEXT SAT. AFT. Nov. 24 at 2:30
NEWMAN COLOR VIEWS MOTION PICTURES
TRAVEL TALKS Impressions of 1923 ARGENTINA
Tickets Monday—50c to $1.50 (Plus Tax)

SUN. AFT. Nov. 25 at 3:30
Return of Last Season's Musical Sensation!
SIGRID ONEGIN
Contralto, Metropolitan Opera Company

WED. AFT. Nov. 28 at 3.00
De PACHMANN All Chopin Program

SUN. AFT. Dec. 2
HEMPEL JENNY LIND CONCERT

SUN. EVE. Dec. 2
RETURNING AFTER EUROPEAN SUCCESSES
ROLAND HAYES Tenor

EXTRA SERIES — FIVE MONDAY EVENING CONCERTS
Dec. 3 Jan. 14 Feb. 4 Mar. 10 April 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
CECELIA HANSEN, Violin | EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano | FELIX FOX, Piano
WANDA LANDOWSKA, Harpsichord
SEASON TICKETS FOR 5 CONCERTS, $9, $7.50, $5, $4 (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Nov 18

SYMPHONY HALL

TODAY at 3:30
Post 11/18
PENSION FUND CONCERT WAGNER Program
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: MARGARET MATZENAUER
Contralto Metropolitan Opera Company
Tickets $2.50, $2, $1.50, $1 (No Tax)

TONIGHT at 8:15
MAX RABINOFF Presents ALEXANDER KOSHETZ' UKRAINIAN NATIONAL CHORUS
Soloist: EWSSEI BELOUSSOFF, Russia's Foremost 'Cellist

FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

NEXT FRI. EVE. Nov. 23 at 8:15 NEXT SAT. AFT. Nov. 24 at 2:30
NEWMAN COLOR VIEWS MOTION PICTURES
TRAVEL TALKS Impressions of 1923 ARGENTINA
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN. AFT. Nov. 25 at 3:30
Return of Last Season's Musical Sensation!
SIGRID ONEGIN
Contralto Metropolitan Opera Company

WED. AFT. Nov. 28 at 3:00
De PACHMANN All Chopin Program

SUN. AFT. Dec. 2
HEMPEL JENNY LIND CONCERT

SUN. EVE. Dec. 2
RETURNING AFTER EUROPEAN SUCCESSES
ROLAND HAYES Tenor

SUN. DEC. 9 at 3:30 Tues., Dec. 11 at 8:15
McCORMACK

EXTRA SERIES — FIVE MONDAY EVENING CONCERTS
Dec. 3 Jan. 14 Feb. 4 Mar. 10 April 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
CECILIA HANSEN, Violin | EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano | FELIX FOX, Piano
WANDA LANDOWSKA, Harpsichord
SEASON TICKETS FOR 5 CONCERTS, $9, $7.50, $5, $4 (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Nov 18

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux, Conductor
NEWMAN Beautiful Color Views Motion Pictures
TRAVEL TALKS
THIS FRI. EVE. 8.15 THIS SAT. MAT. 2.30 ARGENTINA
Tickets, 50c to $1.50
NEXT SUNDAY AFT., Nov. 25, at 3.30
SIGRID ONEGIN Contralto
WEDNESDAY AFT., Nov. 28, at 3.00
De PACHMANN All Chopin
SUNDAY AFT., Dec. 2, at 3.30
Frieda HEMPEL as JENNY LIND
SUNDAY EVE., Dec. 2, at 8.15
ROLAND HAYES COLORED TENOR
EXTRA SERIES OF 5 CONCERTS
MON. EVES. Dec. 3, Jan. 14, Feb. 4, Mar. 10, Apr. 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano
WANDA LANDOWSKA, Harpsichord
CECILIA HANSEN, Violin
FELIX FOX, Piano
Season Tickets Now: $7.50, $5.00, $4.00 (No Tax)

Transcript Nov 21

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
NEWMAN Travel Talks
Beautiful Color Views. Motion Pictures
THIS FRIDAY EVENING 8:15 SATURDAY MATINEE 2:30
ARGENTINA
Tickets, 50c to $1.50
NEXT SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN
CONTRALTO
SUNDAY EVE., Dec. 2, at 8:15
ROLAND HAYES
COLORED TENOR
LAST DAYS OF SEASON SALE
Mon. Eves. Dec. 3, Jan. 14, Feb. 4 Mar. 10, Apr. 7
Boston Symphony Orchestra PIERRE MONTEUX, Condr.
SOLOISTS:
EVA GAUTHIER, Soprano
CLAUDIO ARRAU, Piano.
WANDA LANDOWSKA, Harpsichord.
CECILIA HANSEN, Violin.
FELIX FOX, Piano.
Season Tickets Now: $7.50, $5.00, $4.00
(No Tax)

Monitor Nov 21

[redacted]
NEWMAN Beautiful Color Views Motion Pictures
TRAVELTALKS
TONIGHT at 8:15 TOMORROW at 2:30 ARGENTINA
Tickets, 50c to $1.50
THIS SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN Contralto
NEXT WED. AFT., Nov. 28, at 3:00
De PACHMANN All Chopin
SUNDAY EVE., Dec. 2, at 8:15
ROLAND HAYES COLORED TENOR

Advertiser Nov 23

SYMPHONY HALL
TODAY, at 2:30; TOMORROW, at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
NEWMAN Beautiful Color Views Motion Pictures
TRAVELTALKS
Tonight at 8:15 Tomorrow at 2:30 ARGENTINA
Tickets, 50c to $1.50
THIS SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN Contralto
NEXT WED. AFT., Nov. 28, at 3:00
De PACHMANN All Chopin
SUNDAY EVE., Dec. 2, at 8:15
ROLAND HAYES COLORED TENOR

Herald Nov 23

SYMPHONY HALL
Tomorrow at 2:30; THIS SAT., at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
NEWMAN Beautiful Color Views Motion Pictures
TRAVELTALKS
TOMORROW EVE., 8:15 THIS SAT. MAT., 2:30 ARGENTINA
Tickets, 50c to $1.50
THIS SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN Contralto
WEDNESDAY AFT., Nov. 28, at 3:00
De PACHMANN All Chopin
SUNDAY AFT., Dec. 2, at 3:30
FRIEDA HEMPEL as JENNY LIND
SUNDAY EVE., Dec. 2, at 8:15
ROLAND HAYES COLORED TENOR
Sun., Dec. 9, at 3:30; Tues., Dec. 9, at 8:15
McCORMACK

Post Nov 22

SYMPHONY HALL
TOMORROW at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
NEWMAN Beautiful Color Views Motion Pictures
TRAVELTALKS
TOMORROW EVE. 8:15 THIS SAT. MAT. 2:30 ARGENTINA
Tickets, 50c to $1.50
THIS SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN Contralto
WEDNESDAY AFT., Nov. 28, at 3:00
De PACHMANN All Chopin
SUNDAY AFT., Dec. 2, at 3:30
Frieda HEMPEL as JENNY LIND
SUNDAY EVE., Dec. 2, at 8:15
ROLAND HAYES COLORED TENOR

Herald Nov 22

SYMPHONY HALL
TOMORROW AT 8.15
T 11/23
BOSTON SYMPHONY ORCHESTRA Pierre Monteux, Conductor
NEWMAN Beautiful Color Views Motion Pictures.
TRAVELTALKS ARGENTINA
TONIGHT AT 8.15 TOMORROW at 2.30 Tickets, 50c to $1.50
THIS SUNDAY AFT., Nov. 25, at 3.30
SIGRID ONEGIN Contralto
NEXT WED. AFT., Nov. 28, at 3.00
De PACHMANN All Chopin
SUNDAY EVE., Dec. 2, at 8.15
ROLAND HAYES COLORED TENOR

Transcript Nov 23

SYMPHONY HALL
TONIGHT at 8:15
G 11/24
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
NEWMAN Beautiful Color Views Motion Pictures
TRAVELTALKS
TODAY AT 2:30 ARGENTINA
Tickets, 50c to $1.50
TOMORROW AFT. at 3:30
SIGRID ONEGIN Contralto
NEXT WEDNESDAY AFTERNOON, Nov. 28, at 3:00
De PACHMANN All Chopin

Globe Nov 24

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
NEWMAN Beautiful Color Views Motion Pictures
TRAVELTALKS
TODAY AT 2:30 ARGENTINA
Tickets, 50c to $1.50
TOMORROW AFT. at 3:30
SIGRID ONEGIN Contralto
NEXT WED. AFT., Nov. 28, at 3:00
De PACHMANN All Chopin

Herald Nov 24

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
NEWMAN Beautiful Color Views Motion Pictures
TRAVELTALKS
TODAY AT 2:30 ARGENTINA
Tickets, 50c to $1.50
TOMORROW AFT., AT 3:30
SIGRID ONEGIN Contralto
Next WEDNESDAY AFT., Nov. 28, at 3
De PACHMANN All Chopin

Post Nov 24

SYMPHONY HALL
NEXT SUNDAY AFT., Nov. 25, at 3:30
SIGRID ONEGIN Contralto
WEDNESDAY AFT., Nov. 28, at 3:00
De PACHMANN All Chopin
SUNDAY AFT., Dec. 2, at 3:30
Freida HEMPEL as Jenny Lind
SUNDAY EVE., Dec. 2, at 8:15
Roland HAYES Colored Tenor

Monitor Nov 24

SYMPHONY HALL

TO-MORROW at 3.30
SIGRID ONEGIN
T 11/24
Contralto, Metropolitan Opera Company

NEXT WED. AFT. at 3.00
DePACHMANN All Chopin Program

NEXT FRI. EVE. Nov. 30 at 8.15 NEXT SAT. AFT. Dec. 1 at 2.30
NEWMAN COLOR VIEWS MOTION PICTURES
TRAVEL TALKS Impressions of 1923 BRAZIL
Shown for First Time—Motion Pictures Roosevelt's Expedition
RIVER OF DOUBT
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN AFT. Dec. 2
HEMPEL JENNY LIND CONCERT

NEXT SUN. EVE. Dec. 2
ROLAND HAYES Tenor

MON. EVE. Dec. 3 at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert Soloist WANDA LANDOWSKA, Harpsichordist
Tickets—$2.00, $1.50, $1.00 (No Tax)
A LIMITED NUMBER OF SEASON TICKETS NOW ON SALE

THURS. EVE. Dec. 6 at 8.00
DR. FRIDTJOF NANSEN
Man of Science, Explorer, Statesman
ON "THE STORM CENTRES OF EUROPE"
Tickets—$2.00, $1.00, 50c. (Apply by mail, enclosing check) to WORLD PEACE FOUNDATION, 40 Mt. Vernon Street.

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Sun. Aft., Dec. 16 Mon. Eve., Dec. 17 } MESSIAH { Jeanette Vreeland Barbara Maurel Richard Crooks Reinald Werrenrath
Sun. Aft., Jan. 20 Sampson and Delilah (SAINT-SAENS) { Margaret Matzenauer Orville Harrold John Barclay Herbert W. Smith
EASTER Sun. Aft., Apr. 20 } (HAYDN) CREATION { Marie Ivogun Henri Scott George Meader
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. "Messiah"
SEASON SALE OPENS MON., DEC. 3. MAIL ORDERS FILLED NOW
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

20

CUT-OUT

SYMPHONY HALL

TODAY at 3:30
SIGRID ONEGIN Tr 11/24
Contralto Metropolitan Opera Company

NEXT WED. AFT. at 3:00
De PACHMANN All Chopin Program

NEXT FRI. EVE. Nov. 30 at 8:15
NEXT SAT. AFT. Dec. 1 at 2:30
NEWMAN COLOR VIEWS MOTION PICTURES
TRAVELTALKS Impressions of 1923 **BRAZIL**
Shown for First Time—Motion Pictures Roosevelt's Expedition
RIVER OF DOUBT
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN. AFT. Dec. 2
HEMPEL JENNY LIND CONCERT

NEXT SUN. EVE. Dec. 2
ROLAND HAYES Tenor

MON. EVE. Dec. 3 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert Soloist WANDA LANDOWSKA, Harpsichordist
Tickets—$2.00, $1.50, $1.00 (No tax)
A LIMITED NUMBER OF SEASON TICKETS NOW ON SALE

TUES. EVE. Dec. 4 at 8:00
DR. FRIDTJOF NANSEN
Man of Science, Explorer, Statesman
on "THE STORM CENTERS OF EUROPE"
Tickets $2, $1, 50c (Apply by mail, enclosing check, to WORLD PEACE FOUNDATION, 40 Mt. Vernon St.)

SUN. EVE. Dec. 9
TUES. EVE. Dec. 11
McCORMACK Two Programs

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Sun. Aft., Dec. 16 / Mon. Eve., Dec. 17 MESSIAH { Jeanette Vreeland, Barbara Maurel, Richard Crooks, Reinald Werrenrath
Sun. Aft., Jan. 20 SAMSON and DELILAH (SAINT-SAENS) { Margaret Matzenauer, Orville Harrold, John Barclay, Herbert W. Smith
EASTER Sun. Aft., Apr. 20 CREATION (HAYDN) { Marie Ivogun, Henri Scott, George Meader
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. 'Messiah'
SEASON SALE OPENS MON., DEC. 3. MAIL ORDERS FILLED NOW
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Nov 25

SYMPHONY HALL

TODAY at 3:30
SIGRID ONEGIN H 11/25
Contralto Metropolitan Opera Company

NEXT WED. AFT. at 3:00
De PACHMANN All Chopin Program

NEXT FRI. EVE. Nov. 30 at 8:15
NEXT SAT. AFT. Dec. 1 at 2:30
NEWMAN COLOR VIEWS MOTION PICTURES
TRAVELTALKS Impressions of 1923 **BRAZIL**
Shown for First Time—Motion Pictures Roosevelt's Expedition
RIVER OF DOUBT
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN. AFT. Dec. 2
HEMPEL JENNY LIND CONCERT

NEXT SUN. EVE. Dec. 2
ROLAND HAYES Tenor

MON. EVE. Dec. 3 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert Soloist WANDA LANDOWSKA, Harpsichordist
Tickets—$2.00, $1.50, $1.00 (No tax)
A LIMITED NUMBER OF SEASON TICKETS NOW ON SALE

SUN. EVE. Dec. 9
TUES. EVE. Dec. 11
McCORMACK Two Programs

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Sun. Aft., Dec. 16 / Mon. Eve., Dec. 17 MESSIAH { Jeanette Vreeland, Barbara Maurel, Richard Crooks, Reinald Werrenrath
Sun. Aft., Jan. 20 SAMSON and DELILAH (SAINT-SAENS) { Margaret Matzenauer, Orville Harrold, John Barclay, Herbert W. Smith
EASTER Sun. Aft., Apr. 20 CREATION (HAYDN) { Marie Ivogun, Henri Scott, George Meader
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. 'Messiah'
SEASON SALE OPENS MON., DEC. 3. MAIL ORDERS FILLED NOW
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Nov 25

SYMPHONY HALL

WEDNESDAY AT 3:00
De PACHMANN H
in an ALL-CHOPIN Programme

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **BRAZIL**
Shown for First Time
Motion Pictures — Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50

NEXT SUNDAY AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND

NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES TENOR

FIRST MON. EVE. Dec. 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)

SUN., DEC. 9 at 3.30; TUES., DEC. 11 at 8:15
McCORMACK

Herald Nov 26

SYMPHONY HALL

WEDNESDAY AT 3.00
DePACHMANN P
in an ALL-CHOPIN Programme
Tickets, $2.50, $2, $1.50, $1 (plus tax)

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8.15 SAT. MAT. 2.30 **BRAZIL**
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50

NEXT SUNDAY AFTERNOON AT 3.30
FREIDA **HEMPEL** as JENNY LIND

NEXT SUNDAY EVENING AT 8.15
ROLAND HAYES TENOR

FIRST MON. EVE. CONCERT Dec. 3, at 8:15
BOSTON [redacted]
ORC
PIERRE MO
WANDA LAN
Tickets—$2.00,
Sun. Dec. 9 at 3.
McCORMACK

Post Nov 26

SYMPHONY HALL

TOMORROW AT 3.00 T 11/27
De PACHMANN
in an ALL-CHOPIN Programme
Tickets $2.50, $2, $1.50 $1 (plus tax)

Transcript Nov 27

SYMPHONY HALL

TODAY at 3:30
SIGRID ONEGIN G 11/25
Contralto Metropolitan Opera Company

NEXT WED. AFT. at 3:00
De PACHMANN All Chopin Program

NEXT FRI. EVE. Nov. 30 at 8:15
NEXT SAT. AFT. Dec. 1 at 2:30
NEWMAN COLOR VIEWS MOTION PICTURES
TRAVELTALKS Impressions of 1923 **BRAZIL**
Shown for First Time—Motion Pictures Roosevelt's Expedition
RIVER OF DOUBT
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN. AFT. Dec. 2
HEMPEL JENNY LIND CONCERT

NEXT SUN. EVE. Dec. 2
ROLAND HAYES Tenor

MON. EVE. Dec. 3 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert Soloist WANDA LANDOWSKA, Harpsichordist
Tickets—$2.00, $1.50, $1.00 (No tax)
A LIMITED NUMBER OF SEASON TICKETS NOW ON SALE

SUN. EVE. Dec. 9
TUES. EVE. Dec. 11
McCORMACK Two Programs

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Sun. Aft., Dec. 16 / Mon. Eve., Dec. 17 MESSIAH { Jeanette Vreeland, Barbara Maurel, Richard Crooks, Reinald Werrenrath
Sun. Aft., Jan. 20 SAMSON DELILAH { Margaret Matzenauer, Orville Harrold, John Barclay, Herbert W. Smith
Sun. Aft., Apr. 20 EASTER CREATION { Marie Ivogun, Henri Scott, George Meader
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. 'Messiah'
SEASON SALE OPENS MON., DEC. 3. MAIL ORDERS FILLED NOW
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Nov 25

SYMPHONY HALL

TODAY at 3:30
SIGRID ONEGIN A 11/25
Contralto, Metropolitan Opera Company

NEXT WED. AFT. at 3:00
De PACHMANN All Chopin Program

NEXT FRI. EVE. Nov. 30 at 8:15
NEXT SAT. AFT. Dec. 1 at 2:30
NEWMAN COLOR VIEWS MOTION PICTURES
TRAVEL TALKS Impressions of 1923 **BRAZIL**
SHOWN FOR THE FIRST TIME—Motion Pictures Roosevelt's Expedition
RIVER OF DOUBT
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN. AFT. Dec. 2
HEMPEL JENNY LIND CONCERT

NEXT SUN. EVE. Dec. 2
ROLAND HAYES Tenor

MON. EVE. Dec. 3 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert Soloist WANDA LANDOWSKA, Harpsichordist
Tickets—$2.00, $1.50, $1.00 (No tax)
A LIMITED NUMBER OF SEASON TICKETS NOW ON SALE

SUN. EVE. Dec. 9
TUES. EVE. Dec. 11
McCORMACK Two Programs

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Sun. Aft., Dec. 16 / Mon. Eve., Dec. 17 MESSIAH { Jeanette Vreeland, Barbara Maurel, Richard Crooks, Reinald Werrenrath
Sun. Aft., Jan. 20 SAMSON and DELILAH { Margaret Matzenauer, Orville Harrold, John Barclay, Herbert W. Smith
EASTER Sun. Aft., Apr. 20 CREATION { Marie Ivogun, Henri Scott, George Meader
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. "Messiah"
SEASON SALE OPENS MON., DEC. 3. MAIL ORDERS FILLED NOW
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Nov 25

SYMPHONY HALL

TOMORROW at 3:00 M 11/27
De PACHMANN
in an ALL-CHOPIN Programme
Tickets, $2.50, $2, $1.50, $1 (plus tax)

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **Brazil**
SHOWN FOR FIRST TIME
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50

NEXT SUNDAY AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
FOREMOST COLORATURA SOPRANO

NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES
TENOR

FIRST MON. EVE. CONCERT
Dec. 3 at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)

Sun., Dec. 9, at 3:30; Tues., Dec. 11, at 8:15
McCORMACK

Monitor Nov 27

SYMPHONY HALL

TOMORROW AT 3:00
De PACHMANN
in an ALL-CHOPIN Programme
Tickets $2.50, $2, $1.50, $1 (plus tax)

FIRST MON. EVE. CONCERT Dec. 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)

Herald Nov 27

SYMPHONY HALL

TOMORROW AT 3:00
De PACHMANN
in an ALL-CHOPIN Programme
Tickets $2.50, $2, $1.50, $1 (Plus Tax)

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **BRAZIL**
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50

NEXT SUNDAY AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
FOREMOST COLORATURA SOPRANO

NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES TENOR

FIRST MON. EVE. CONCERT Dec. 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)

SUN., DEC. 9 at 3:30; TUES., DEC. 11 at 8:15
McCORMACK

Globe Nov 27

SYMPHONY HALL

P 11/27
TOMORROW AT 3:00
DePACHMANN
in an ALL-CHOPIN Programme
Tickets, $2.50, $2, $1.50, $1 (plus tax)

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8.15 SAT. MAT. 2.30 **BRAZIL**
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50

NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES TENOR

FIRST MON. EVE. CONCERT Dec. 3, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsicord
Tickets—$2.00, $1.50, $1.00 (No Tax)

Sun. Dec. 9 at 3:30; Tues. Dec. 11 at 8:15
McCORMACK

Post Nov 27

SYMPHONY HALL

WEDNESDAY AT 3.00 T 11/26
De PACHMANN
in an ALL-CHOPIN Programme
Tickets $2.50, $2, $1.50, $1.00 (plus tax)

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8.15 SAT. MAT. 2.30 **BRAZIL**
Shown for First Time.
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50

NEXT SUNDAY AFTERNOON AT 3.30
FRIEDA **HEMPEL** as JENNY LIND

NEXT SUNDAY EVENING AT 8.15
ROLAND HAYES TENOR

FIRST MON. EVE. CONCERT Dec. 3, at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)

SUN. DEC. 9 at 3.30; TUES. DEC. 11 at 8.15
McCORMACK

Transcript Nov 26

SYMPHONY HALL

TODAY AT 3:00 G 11/28
De PACHMANN
in an ALL-CHOPIN Programme

NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES TENOR

Globe Nov 28

[21]

SYMPHONY HALL

TODAY at 3:30
SIGRID ONEGIN
Contralto Metropolitan Opera Company

NEXT WED. AFT. at 3:00
De PACHMANN All Chopin Program

NEXT FRI. EVE. Nov. 30 at 8:15
NEXT SAT. AFT. Dec. 1 at 2:30
NEWMAN COLOR VIEWS MOTION PICTURES
TRAVELTALKS
Impressions of 1923
BRAZIL
Shown for First Time—Motion Pictures Roosevelt's Expedition
RIVER OF DOUBT
Tickets Monday—50c to $1.50 (Plus Tax)

NEXT SUN. AFT. Dec. 2
HEMPEL JENNY LIND CONCERT

NEXT SUN. EVE. Dec. 2
ROLAND HAYES Tenor

MON. EVE. Dec. 3 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert
Soloist: WANDA LANDOWSKA, Harpsichordist
Tickets—$2.00, $1.50, $1.00 (No Tax)
A LIMITED NUMBER OF SEASON TICKETS NOW ON SALE

SUN. AFT. Dec. 9
TUES. EVE. Dec. 11
JOHN **McCORMACK** Two Programs

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Sun. Aft., Dec. 16 / Mon. Eve., Dec. 17 — **MESSIAH** — Jeanette Vreeland, Richard Crooks, Barbara Maurel, Reinald Werrenrath
Sun. Aft., 20 — **SAMSON and DELILAH** (SAINT-SAENS) — Margaret Matzenaur, John Barclay, Orville Harrold, Herbert W. Smith
EASTER Sun. Aft., Apr. 20 — **CREATION** (HAYDN) — Marie Ivogun, Henri Scott, George Meader
Season Tickets—$7.50, $6, $4.50, $3 (Plus 10% Tax)—Choice of Sun. or Mon. "Messiah"
SEASON SALE OPENS MON., DEC. 3. MAIL ORDERS FILLED NOW
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Nov 25

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8.15
SAT. MAT. 2.30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
NEXT SUNDAY AFTERNOON AT 3.30
FRIEDA **HEMPEL** as JENNY LIND
Foremost Coloratura Soprano
NEXT SUNDAY EVENING AT 8.15
ROLAND HAYES TENOR
FIRST MON. EVE. Dec. 3, at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)
SUN. DEC. 9 at 3.30; TUES. DEC. 11 at 8.15
McCORMACK

Transcript Nov 28

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15
THIS SAT. MAT. 2:30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
NEXT SUNDAY AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
FOREMOST COLORATURA SOPRANO
NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES TENOR
FIRST MON. EVE. CONCERT Dec. 3, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)
SUN., DEC. 9, at 3:30; TUES., DEC. 11, at 8:15
McCORMACK
WEDNESDAY AFT., DEC. 19
PADEREWSKI
NOTE: BOX OFFICE OPEN TODAY—9 A. M. TO 9 P. M.

Herald Nov 29

NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15
THIS SAT. MAT. 2:30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets 50c to $1.50
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WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No tax)
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McCORMACK
WEDNESDAY AFT., DEC. 19
PADEREWSKI
NOTE: BOX OFFICE OPEN TODAY 9 A. M. to 9 P. M.

Globe Nov 29

SYMPHONY HALL
TODAY AT 3:00
De PACHMANN
in an ALL-CHOPIN Programme
NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15
SAT. MAT. 2:30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
NEXT SUNDAY AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
FOREMOST COLORATURA SOPRANO
NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES TENOR
FIRST MON. EVE. Dec. 3, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)

Herald Nov 28

SYMPHONY HALL
TODAY at 3:00
DePACHMANN
In An ALL-CHOPIN Programme
NEXT SUNDAY AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
Foremost Coloratura Soprano
NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES TENOR
Sun. Dec. 9 at 3:30; Tues. Dec. 11 at 8:15
McCORMACK

Post Nov 28

SYMPHONY HALL
TODAY AT 3:00
De PACHMANN
in an ALL-CHOPIN Programme

Advertiser Nov 28

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15
THIS SAT. MAT. 2:30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
NEXT SUNDAY AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
Foremost Coloratura Soprano
NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES TENOR
FIRST MON. EVE. CONCERT Dec. 3, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)
Sun. Dec. 9 at 3:30; Tues. Dec. 11 at 8:15
McCORMACK
WEDNESDAY AFT., DEC. 19
PADEREWSKI
NOTE: Box Office Open Today—9 A. M. to 9 P. M.

Post Nov 29

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TONIGHT at 8:15
TOMORROW at 2:30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
THIS SUNDAY AFTERNOON at 3:30
FRIEDA **HEMPEL** as JENNY LIND
FOREMOST COLORATURA SOPRANO

Herald Nov 30

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TONIGHT at 8:15
TOMORROW at 2:30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
THIS SUNDAY AFTERN'N AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
FOREMOST COLORATURA SOPRANO

Advertiser Nov 30

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TONIGHT AT 8:15
TOMORROW AT 2:30
BRAZIL
Shown for First Time
Motion Pictures — Roosevelt's Expedition
RIVER OF DOUBT
Tickets 50c to $1.50
THIS SUNDAY AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
Foremost Coloratura Soprano

Globe Nov 30

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TONIGHT AT 8:15
TOMORROW AT 2:30
BRAZIL
Shown for the First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
THIS SUNDAY AFTERNOON at 3:30
FRIEDA **HEMPEL** as JENNY LIND
Foremost Coloratura Soprano

Post Nov 30

SYMPHONY HALL
NEWMAN Beautiful Color Views, Motion Pictures
TONIGHT AT 8.15
TOMORROW AT 2.30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
THIS SUNDAY AFTERNOON AT 3.30
FRIEDA **HEMPEL** as JENNY LIND
Foremost Coloratura Soprano
THIS SUNDAY EVENING AT 8.15
ROLAND HAYES TENOR
FIRST MON. EVE. CONCERT Dec. 3, at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)
SUN. DEC. 9 at 3.30; TUES. DEC. 11 at 8.15
McCORMACK

Transcript Nov 30

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TOM'W EVE. 8:15
THIS SAT. MAT. 2:30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
NEXT SUNDAY AFTERNOON at 3:30
FRIEDA **HEMPEL** as JENNY LIND
NEXT SUNDAY EVENING AT 8:15
ROLAND HAYES TENOR
FIRST M . EVE. CONCERT Dec. 3, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WANDA LANDOWSKA, Harpsichord
Tickets—$2.00, $1.50, $1.00 (No Tax)
SUN., DEC. 9, at 3:30; TUES., DEC. 11, 8:15
McCORMACK
Wednesday Afternoon, December 19
PADEREWSKI

American Nov 30

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TODAY AT 2:30
BRAZIL
Shown for First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
TOMORROW AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
Foremost Coloratura Soprano
TOMORROW EVENING AT 8:15
ROLAND HAYES TENOR

Herald Dec 1

SYMPHONY HALL, BOSTON.
DEC. 16-17; JAN. 20; APRIL 20
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, CONDUCTOR
CHORUS OF 400—ORCHESTRA—ORGAN
IN
Three Great Biblical Works
MESSIAH (HANDEL)
CREATION (HAYDN)
SAMSON & DELILAH (SAINT-SAENS)
With Eleven Distinguished Soloists
MATZENAUER — CROOKS
IVOGUN — BARCLAY
VREELAND — SMITH
MAUREL — SCOTT
MEADER — HARROLD
WERRENRATH
Season Tickets Now on Sale at Symphony Hall Box Office, $7.50, $6, $4.50, $3 (plus tax); mail orders filled promptly.

T 12/1

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TODAY at 2:30
BRAZIL
Shown for the First Time
Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
TOMORROW AFTERNOON at 3:30
FRIEDA **HEMPEL** as JENNY LIND
FOREMOST COLORATURA SOPRANO
TOMORROW EVENING AT 8:15
ROLAND HAYES TENOR

Post Dec 1

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Today at 2:30
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Motion Pictures—Roosevelt's Expedition
RIVER OF DOUBT
Tickets, 50c to $1.50
TOMORROW AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
Foremost Coloratura Soprano
TOMORROW EVENING AT 8:15
ROLAND HAYES TENOR

Advertiser Dec 1

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NEWMAN Beautiful Color Views Motion Pictures
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Motion Pictures — Roosevelt's Expedition
RIVER OF DOUBT
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TOMORROW AFTERNOON AT 3:30
FRIEDA **HEMPEL** as JENNY LIND
Foremost Coloratura Soprano
TOMORROW EVENING AT 8:15
ROLAND HAYES TENOR

Globe Dec 1

SYMPHONY HALL—BOSTON
DEC. 16-17; JAN. 20; APRIL 20
Handel & Haydn Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ
—IN—
Three Great Biblical Works
MESSIAH (Handel)
CREATION (Haydn)
SAMSON & DELILAH (Saint-Saens)
With Eleven Distinguished Soloists:
MATZENAUER — CROOKS
IVOGUN — BARCLAY
VREELAND — SMITH
MAUREL — SCOTT
MEADER — HARROLD
WERRENRATH
Season Tickets Now on Sale at Symphony Hall box office, $7.50, $6, $4.50, $3 (plus tax). Mail Orders Filled Promptly.

Church page AA
Herald Dec 1

SYMPHONY HALL

T 12/1

TO-MORROW at 3.30 — **HEMPEL** JENNY LIND CONCERT
FOREMOST COLORATURA SOPRANO

TOM'W at 8.15 — **ROLAND HAYES** Tenor

NEXT MON. EVE. at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert Soloist WANDA LANDOWSKA, Harpsichordist
Tickets—$2.00, $1.50, $1.00 (No Tax)

NEXT FRI. EVE. at 8.15 / NEXT SAT. AFT. at 2.30 — **NEWMAN**
TRAVELTALKS
Sensational Motion Pictures
AMAZON RIVER
Prices 50c to $1.50

THE THREE-TOED SLOTH AND
ALL THE WILD BEASTS & BIRDS OF THE BRAZILIAN JUNGLES

SUN. AFT. Dec. 9 TUES. EVE. Dec. 11 — **McCORMACK** Two Programs

SUN. EVE. Dec. 9 at 7.30 — **CREATION** HAYDN'S BEAUTIFUL ORATORIO
PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Esther Dale, Willard Flint, Geo. H. Boynton
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

THURS. EVE. Dec. 13 at 8.15 — **HARVARD GLEE CLUB** DR. A. T. DAVISON Conductor
Soloist SIGRID **ONEGIN**
Tickets $2.50, $2, $1.50, $1 (No Tax)

WED. Dec. 19 at 3.00 — **PADEREWSKI** TICKETS NOW

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Dec. 16-17 **MESSIAH** (HANDEL)
Jan. 20 **SAMSON and DELILAH** (SAINT-SAENS)
April 20 **CREATION** (HAYDN)
ELEVEN DISTINGUISHED SOLOISTS
MARGARET MATZENAUER, MARIE IVOGUN, RICHARD CROOKS, JEANETTE VREELAND, HERBERT W. SMITH, GEORGE MEADER, BARBARA MAUREL, HENRI SCOTT, JOHN BARCLAY, REINALD WERRENRATH, ORVILLE HARROLD
Season Tickets—$7.50, $6, $4.50, $3 (Plus Tax)—Choice of Sun. or Mon. "Messiah"
SEASON SALE OPENS MONDAY
MAIL ORDERS Filled Promptly. (Make Checks to Symphany Hall)

Transcript Dec 1

SYMPHONY HALL

H 12/2

TODAY at 3:30 — **HEMPEL** JENNY LIND CONCERT
FOREMOST COLORATURA SOPRANO

TONIGHT 8:15 — **ROLAND HAYES** Tenor

TOMORROW EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert Soloist WANDA LANDOWSKA, Harasichordist
Tickets—$2.00, $1.50, $1.00 (No tax)

NEXT FRI. EVE at 8:15 / NEXT SAT. AFT. at 2:30 — **NEWMAN**
TRAVELTALKS
Sensational Motion Pictures
AMAZON RIVER
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THE THREE-TOED SLOTH AND
ALL THE WILD BEASTS & BIRDS OF THE BRAZILIAN JUNGLES

SUN. AFT. Dec. 9. TUES. EVE. Dec. 11 — **McCORMACK** Two Programs

SUN. EVE. DEC. 9 at 7:30 — **CREATION** HAYDN'S BEAUTIFUL ORATORIO **PEOPLE'S CHORAL UNION**
GEO. SAWYER DUNHAM, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Esther Dale, Willard Flint, Geo. H. Boynton
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

THURS. EVE. Dec. 13 at 8:15 — **HARVARD GLEE CLUB** DR. A. T. DAVISON Conductor
Soloist SIGRID **ONEGIN**
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April 20 **CREATION** (HAYDN)
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SEASON SALE OPENS TOMORROW
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Herald Dec 2

SYMPHONY HALL

Tr 12/1

TO-MORROW at 3:30 — **HEMPEL** JENNY LIND CONCERT
FOREMOST COLORATURA SOPRANO

TOMORROW 8:15 — **ROLAND HAYES** Tenor

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Sensational Motion Pictures
AMAZON RIVER
Prices 50c to $1.50

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SEASON SALE OPENS MONDAY
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Traveler Dec 1

SYMPHONY HALL

G 12/2

TODAY at 3:30 — **HEMPEL** JENNY LIND CONCERT
FOREMOST COLORATURA SOPRANO

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PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert Soloist WANDA LANDOWSKA, Harpsichordist
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Season Tickets—$7.50, $6, $4.50, $3 (plus tax) choice of Sun. or Mon., "Messiah"
SEASON SALE OPENS TOMORROW
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Globe Dec 2

SYMPHONY HALL

TONIGHT AT 8:15 H 12/3
FIRST MONDAY EVE. CONCERT
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
HANDEL CONCERTO AND SOLOS
By WANDA LANDOWSKA, Harpsichord

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **AMAZON RIVER**
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Herald Dec 3

SYMPHONY HALL

TONIGHT AT 8:15 G 12/3
FIRST MONDAY EVE. CONCERT
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
HANDEL CONCERTO AND SOLOS
By WANDA LANDOWSKA, Harpsichord

Globe Dec 3

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THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
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Next Sun. at 3:30; Tues., Dec. 11, at 8:15
McCORMACK

THURS. EVE., DEC. 13, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1, (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16 MON. EVE., DEC. 17 **MESSIAH**
SUN. AFT., JAN. 20 **SAMSON & DELILAH**
SUN. AFT., APRIL 20 **CREATION**
MARGARET MATZENAUER, MARIE IVOGUN, JEANETTE VREELAND, BARBARA MAUREL, ORVILLE HARROLD, RICHARD CROOKS, HERBERT W. SMITH, HENRI SCOTT, GEORGE MEADER, JOHN BARCLAY, REINALD WERRENRATH.
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

Post Dec 3

SYMPHONY HALL

TONIGHT AT 8.15
FIRST MONDAY EVE. CONCERT
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
HANDEL CONCERTO AND SOLOS
By WANDA LANDOWSKA, Harpsichord

NEWMAN Beautiful Color Views Motion Pictures
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Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16 MON. EVE., DEC. 17 **MESSIAH**
SUN AFT., JAN. 20. **SAMSON and DELILAH**
SUN. AFT., APRIL 20 **CREATION**
MARGARET MATZENAUER, MARIE IVOGUE, JEANETTE VREELAND, BARBARA MAUREL, ORVILLE HARROLD, RICHARD CROOKS, HERBERT W. SMITH, HENRI SCOTT, GEORGE MEADER, JOHN BARCLAY, REINALD WERRENRATH
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

Transcript Dec 3

SYMPHONY HALL

TODAY at [illegible] — **HEMPEL** — JENNY LIND CONCERT
FOREMOST COLORATURA SOPRANO

TONIGHT 8:15 — **ROLAND HAYES** Tenor

TOMORROW EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert — Soloist WANDA LANDOWSKA, Harpsichordist
Tickets—$2.00, $1.50, $1.00 (No tax)

NEXT FRI. EVE. at 8:15
NEXT SAT. AFT. at 2:30
NEWMAN TRAVELTALKS
Sensational Motion Pictures
AMAZON RIVER
THE THREE TOED SLOTH AND ALL THE WILD BEASTS & BIRDS
Prices 50c to $1.50

SUN. AFT. Dec. 9
TUES. EVE. Dec. 11
McCORMACK Two Programs

SUN. EVE. DEC. 9 at 7:30
CREATION HAYDN'S BEAUTIFUL ORATORIO
PEOPLE'S CHORAL UNION GEO. SAWYER DUNHAM, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Esther Dale, Willard Flint, Geo. H. Boynton
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

THURS. EVE. Dec. 13 at 8:15
HARVARD GLEE CLUB DR. A. T. DAVISON Conductor
Soloist SIGRID **ONEGIN**
Tickets $2.50, $2, $1.50, $1 (No Tax)

WED. Dec. 19 at 3:00 — **PADEREWSKI** TICKETS NOW

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Dec. 16-17 MESSIAH (HANDEL)
Jan. 20 SAMSON and DELILAH (SAINT[illegible]
April 20 CREATION (HAYDN)
ELEVEN DISTINGUISHED SOLOISTS
MARGARET MATZENAUER
MARIE IVOGUN
RICHARD CROOKS
JEANETTE VREELAND
HERBERT W. SMITH
GEORGE MEADER
BARBARA MAUREL
HENRI SCOTT
JOHN BARCLAY
REINALD WERRENRATH
ORVILLE HARROLD
Season Tickets—$7.50, $6, $4.50, $3 (plus tax) choice of [illegible] "Messiah"
SEASON SALE OPENS TOMORROW
MAIL ORDERS Filled Promptly (Make Checks to Symphony Hall)

Advertiser Dec 2

SYMPHONY HALL

TODAY at 3:30 — **HEMPEL** — JENNY LIND CONCERT
FOREMOST COLORATURA SOPRANO

TONIGHT 8:15 — **ROLAND HAYES** Tenor

TOM'W EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
1st Mon. Eve. Concert — Soloist: WANDA LANDOWSKA, Harpsichordist
Tickets—$2.00, $1.50, $1.00 (No Tax)

NEXT FRI. EVE. at 8:15
NEXT SAT. AFT. at 2:30
NEWMAN TRAVELTALKS
Sensational Motion Pictures
AMAZON RIVER
THE THREE-TOED SLOTH AND ALL THE WILD BEASTS & BIRDS OF THE BRAZILIAN JUNGLES
Prices 50c to $1.50

SUN. AFT. Dec. 9
TUES. EVE. Dec. 11
McCORMACK Two Programs

SUN. EVE. DEC. 9 at 7:30
CREATION HAYDN'S BEAUTIFUL ORATORIO
PEOPLE'S CHORAL UNION Geo. Sawyer Dunham, Conductor
CHORUS OF 300—ORCHESTRA—ORGAN
SOLOISTS Esther Dale, Willard Flint, Geo. H. Boynton
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

THURS. EVE. Dec. 13 at 8:15
HARVARD GLEE CLUB DR. A. T. DAVISON Conductor
Soloist SIGRID **ONEGIN**
Tickets $2.50, $2, $1.50, $1 (No Tax)

WED. Dec. 19 at 3:00 — **PADEREWSKI** TICKETS NOW

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER. Conductor
Chorus of 400—Great Orchestra—Organ—Distinguished Soloists
Dec. 16-17 MESSIAH (HANDEL)
Jan. 20 SAMSON and DELILAH (SAINT-SAENS)
April 20 CREATION (HAYDN)
ELEVEN DISTINGUISHED SOLOISTS
MARGARET MATZENAUER
MARIE IVOGUN
RICHARD CROOKS
JEANETTE VREELAND
HERBERT W. SMITH
GEORGE MEADER
BARBARA MAUREL
HENRI SCOTT
JOHN BARCLAY
REINALD WERRENRATH
ORVILLE HARROLD
Season Tickets—$7.50, $6, $4.50, $3 (plus tax) choice of Sun. or Mon., "Messiah"
SEASON SALE OPENS TOMORROW
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Dec 2

SYMPHONY HALL
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Next Sun. at 3:30; Next Tues. at 8:15
McCORMACK

Herald Dec 4

SYMPHONY HALL
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Next Sun. at 3:30; Next Tues. at 8:15
McCORMACK

THURS. EVE., DEC. 13, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2 $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16
MON. EVE., DEC. 17 **MESSIAH**
SUN. AFT., JAN. 20 **SAMSON & DELILAH**
SUN AFT., APRIL 20 **CREATION**
MATZENAUER — CROOKS
IVOGUN — SMITH
VREELAND — SCOTT
MAUREL — MEADER
HARROLD — BARCLAY
WERRENRATH
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

Globe Dec 4

SYMPHONY HALL
This FRI. at 2.30; This SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS Fri. Eve. 8.15 Sat. Mat. 2.30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Next Sun. at 3.30; Next Tues. at 8.15
McCORMACK

NEXT SUNDAY EVE., at 7.30
HAYDN'S **CREATION** PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
Chorus of 300—Orchestra—Organ
Soloists
ESTHER DALE GEO. H. BOYNTON
WILLARD FLINT
Ticket $2, $1.50, $1, 75c, 50c (No Tax)

THURS. EVE., DEC. 13, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16
MON. EVE., DEC. 17 **MESSIAH**
SUN AFT., JAN. 20, **SAMSON and DELILAH**
SUN. AFT., APRIL 20 **CREATION**
MATZENAUER — CROOKS
IVOGUN — SMITH
VREELAND — SCOTT
MAUREL — MEADER
HARROLD — BARCLAY
WERRENRATH
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

SANDERS THEATRE, CAMBRIDGE
Tomorrow, Dec. 6, at 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Weber: "Freischutz"; Paine "Oedipus' Prelude; Faure: "Palleas & Melisande"; Borodin "Prince Igor" dances; Brahms Concerto with HAROLD BAUER, Soloist.
Tickets at University Bookstore, Harvard Sq

WED. AFT., DEC. 19, AT 3.00
PADEREWSKI
Tickets Now.

Transcript Dec 5

SYMPHONY HALL
This FRI. at 2:30; This [illegible]
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Next Sun. at 3:30; Next Tues. at 8:15
McCORMACK

Traveler Dec 4

SYMPHONY HALL
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

NEXT SUNDAY EVE., at 7:30
HAYDN'S **CREATION** PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
Chorus of 300—Orchestra—Organ
Soloists: GEO. H. BOYNTON
ESTHER DALE WILLARD FLINT
Tickets $2, $1.50, $1, 75c, 50c (No Tax)

THURS. EVE., DEC. 13, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1, (No Tax)

WED. AFT., DEC. 19, at 3:00
PADEREWSKI
TICKETS NOW

Herald Dec 5

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Next Sun. at 3:30; Next Tues. at 8:15
McCORMACK

American Dec 5

SYMPHONY HALL
NEXT THURS. EVE., DEC. 13, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1, (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16
MON. EVE., DEC. 17 **MESSIAH**
SUN. AFT., JAN. 20 **SAMSON & DELILAH**
SUN. AFT., APRIL 20 **CREATION**
MATZENAUER — CROOKS
IVOGUN — SMITH
VREELAND — SCOTT
MAUREL — MEADER
HARROLD — BARCLAY
WERRENRATH
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

SANDERS THEATRE—Cambridge
TONIGHT, DEC. 6, at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—Weber: "Der Freischutz"; Paine: "Oedipus" Prelude; Faure: "Pelleas and Melisande"; Borodin: "Prince Igor" dances; Brahms Concerto No. 2 with HAROLD BAUER, Soloist.
Seats at University Bookstore, Harvard Sq.

Herald Dec 6

SYMPHONY HALL
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Next Sun. at 3:30; Next Tues. at 8:15
McCORMACK

THURS. EVE., DEC. 13, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1, (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16
MON. EVE., DEC. 17 **MESSIAH**
SUN. AFT., JAN. 20 **SAMSON & DELILAH**
SUN. AFT., APRIL 20 **CREATION**
MATZENAUER — CROOKS
IVOGUN — SMITH
VREELAND — SCOTT
MAUREL — MEADER
HARROLD — BARCLAY
WERRENRATH
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

WED. AFT., DEC. 19, AT 3:00
PADEREWSKI
Tickets Now

Post Dec 5

SYMPHONY HALL
Tomorrow at 2:30; Saturday at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
TOMORROW at 8:15 THIS SAT. MAT. 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Next Sun. at 3:30. Next Tues. at 8:15
McCORMACK

NEXT SUNDAY EVE., at 7:30
HAYDN'S **CREATION** PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
Chorus of 300—Orchestra—Organ
Soloists:
ESTHER DALE GEO. H. BOYNTON
WILLARD FLINT
Tickets $2, $1.50, $1, 75c, 50c (No Tax)

THURS. EVE., DEC. 13 at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1 (No Tax)

WED. AFT., DEC. 19 at 3:00
PADEREWSKI
TICKETS NOW

Globe Dec 6

McCormack
Symphony Hall NEXT SUN., at 3:30 NEXT TUES., AT 8:15

Post Dec 6

SYMPHONY HALL
TOMORROW AT 2:30 THIS SAT. AT 8:15
BOSTON SYMPHONY
ORCHESTRA Pierre Monteux, Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW
M 12-6

NEWMAN Beautiful Color Views Motion Pictures
TOM'W EVE. 8:15, THIS SAT. MAT. 2:30
AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c. to $1.50

Next Sun. at 3:30; Next Tues. at 8:15
McCORMACK

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HAYDN'S CREATION PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
Chorus of 300—Orchestra—Organ
Soloists
ESTHER DALE GEO. H. BOYNTON
WILLARD FLINT
Tickets $2, $1.50, $1, 75c, 50c (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16 / MON. EVE. DEC. 17 MESSIAH
SUN. AFT. JAN. 20 Samson & Delilah
SUN. AFT. APRIL 20 CREATION
MATZENAUER CROOKS
IVOGUN SMITH
VREELAND SCOTT
MAUREL MEADER
HARROLD BARCLAY
WERRENRATH
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
Now on Sale

WED. AFT., DEC. 19, AT 3
PADEREWSKI
TICKETS NOW

Monitor Dec 6

SYMPHONY HALL H BOSTON
DEC. 16-17 JAN. 20 12/8 APRIL 20
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, CONDUCTOR
CHORUS of 400—ORCHESTRA—ORGAN
IN
Three Great Biblical Works
MESSIAH (HANDEL) CREATION (HAYDN)
SAMSON & DELILAH (SAINT-SAENS)
With Eleven Distinguished Soloists
MATZENAUER CROOKS
IVOGUN BARCLAY
VREELAND SMITH
MAUREL SCOTT
MEADER HARROLD
WERRENRATH
Season Tickets Now on Sale at Symphony Hall Box Office, $7.50, $6, $4.50, $3 (plus tax); mail orders filled promptly.

Herald Ch Page Dec 8

Symphony Hall Ad 12/8
NEWMAN Beautiful Color Views Motion Pictures
TODAY At 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50
Tomorrow at 3:30; Next Tues. at 8:15
McCORMACK

Advertiser Dec 8

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloists: HAROLD BAUER, Piano
TICKETS NOW H 12/7

NEWMAN Beautiful Color Views Motion Pictures
TONIGHT at 8:15
TOMORROW at 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
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Next Sun. at 3:30; Next Tues. at 8:15
McCORMACK

NEXT SUNDAY EVE., at 7:30
HAYDN'S CREATION PEOPLE'S CHORAL UNION
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Soloists: GEO. H. BOYNTON
ESTHER DALE WILLARD FLINT
Tickets $2, $1.50, $1, 75c, 50c (No Tax)

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HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1, (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16 / MON. EVE., DEC. 17 MESSIAH
SUN. AFT., JAN. 20 SAMSON & DELILAH
SUN. AFT., APRIL 20 CREATION
MATZENAUER CROOKS
IVOGUN SMITH
VREELAND SCOTT
MAUREL MEADER
HARROLD BARCLAY
WERRENRATH
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

Herald Dec 7

SYMPHONY HALL
TONIGHT at 8:15 G 12/8
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
TODAY AT 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

TOMORROW at 3:30; TUESDAY at 8:15
McCORMACK

NEXT THURS. EVE., DEC. 13, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16 / MON. EVE., DEC. 17 MESSIAH
SUN. AFT., JAN. 20 SAMSON & DELILAH
SUN. AFT., APRIL 20 CREATION
MATZENAUER CROOKS
IVOGUN SMITH
VREELAND SCOTT
MAUREL MEADER
HARROLD BARCLAY
WERRENRATH
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

Globe Dec 8

SYMPHONY HALL
NEWMAN G 12/7 Beautiful Color Views Motion Pictures
TONIGHT at 8:15
TOMORROW at 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50
Next Sun. at 3:30. Next Tues. at 8:15
McCORMACK

Globe Dec 7

Symphony Hall Sunday at 3:30 / Tuesday at 8:15
McCORMACK Tel 12/7
LAST BOSTON CONCERTS UNTIL AUTUMN 1924

Telegram Dec 7

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW H 12/8

NEWMAN Beautiful Color Views Motion Pictures
TODAY at 2:30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Tomorrow at 3:30 Tuesday at 8:15
McCORMACK

NEXT THURSDAY at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1, (No Tax)

Herald Dec 8

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TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW P 12/8

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McCORMACK

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HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1 (No Tax)

Post Dec 8

SYMPHONY HALL, BOSTON.
DEC. 16-17; JAN. 20; APRIL 20
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, CONDUCTOR
CHORUS OF 400—ORCHESTRA—ORGAN
IN
Three Great Biblical Works
MESSIAH (HANDEL) CREATION (HAYDN)
SAMSON & DELILAH (SAINT-SAENS) T Ch P 12/8
With Eleven Distinguished Soloists
MATZENAUER CROOKS
IVOGUN BARCLAY
VREELAND SMITH
MAUREL SCOTT
MEADER HARROLD
WERRENRATH
Season Tickets Now on Sale at Symphony Hall Box Office, $7.50, $6, $4.50, $3 (plus tax); mail orders filled promptly.

Transcript Ch Page Dec 8

SYMPHONY HALL
NEXT THURSDAY AT 8:15
Harvard Glee Club
DR. A. T. DAVISON, Director
SOLOIST—Sigrid ONEGIN
Mon 12/8
Seats—$2.50, $2., $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16 / MON. EVE. DEC. 17 MESSIAH
SUN. AFT. JAN. 20 Samson & Delilah
SUN. AFT., APRIL 20 CREATION
MATZENAUER CROOKS
IVOGUN SMITH
VREELAND SCOTT
MAUREL MEADER
HARROLD BARCLAY
WERRENRATH
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
Now on Sale

Monitor Dec 8

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW P 12-7

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THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Sunday at 3:30; Next Tues. at 8:15
McCORMACK

SUNDAY EVE., at 7:30
HAYDN'S CREATION PEOPLE'S CHORAL UNION
GEO. SAWYER DUNHAM, Conductor
Chorus of 300—Orchestra—Organ
Soloists
ESTHER DALE GEO. H. BOYNTON
WILLARD FLINT
Tickets $2, $1.50, $1, 75c, 50c (No Tax)

NEXT THURS. EVE., DEC. 13, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1, (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16 / MON. EVE., DEC. 17 MESSIAH
SUN. AFT., JAN. 20 SAMSON & DELILAH
SUN. AFT., APRIL 20 CREATION
MATZENAUER CROOKS
IVOGUN SMITH
VREELAND SCOTT
MAUREL MEADER
HARROLD BARCLAY
WERRENRATH
Season Tickets 7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

Post Dec 7

SYMPHONY HALL
TOMORROW AT 2.30 T 12/7
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
TONIGHT AT 8.15
TOMORROW AT 2.30 AMAZON RIVER
SEE THE GIANT ANT-EATER
THE SAVAGE JAGUAR
THE WILD OCELOT
THE CURIOUS SLOTH
All the Wild Beasts of the Jungle
Tickets 50c to $1.50

Sunday at 3.30 Tuesday at 8.15
McCORMACK

Next Thurs. Eve., Dec. 13, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
SUN. AFT., DEC. 16 / MON. EVE., DEC. 17 MESSIAH
SUN AFT., JAN. 20, SAMSON and DELILAH
SUN. AFT., APRIL 20 CREATION
Margaret Matzenauer, Marie Ivogue, Jeanette Vreeland, Barbara Maurel, Orville Harrold, Richard Crooks, Herbert W. Smith, Henri Scott, George Meader, John Barclay, Reinald Werrenrath.
Season Tickets $7.50, $6, $4.50, $3 (plus tax)
NOW ON SALE

Transcript Dec 7

SYMPHONY HALL

TOMORROW at 3.30 TUES. at 8.15	McCORMACK T 12/8	Two Programs
TOMORROW at 7.30	PEOPLE'S CHORAL UNION HAYDN'S CREATION GEORGE SAWYER DUNHAM, Conductor Chorus of 300—SOLOISTS—Orchestra, Organ ESTHER DALE—WILLARD FLINT—GEO. H. BOYNTON Seats $2, $1.50, $1, 75c, 50c (Tax Free)	
NEXT THURS EVE. Dec. 13 at 8.15	HARVARD GLEE CLUB DR. A. T. DAVISON Conductor	Soloist SIGRID ONEGIN
NEXT FRI. AFT. at 2.30 SAT. EVE. at 8.15.	BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor Soloist—LIONEL TERTIS, Viola. (Tickets Now)	
NEXT FRI. EVE. at 8.15 SAT. AFT. at 2.30	NEWMAN TRAVELTALKS Impressions of 1923 COLOR VIEWS—MOTION PICTURES IGUAZU FALLS PARAGUAY URUGUAY	
NEXT SUN. AFT. at 3.30 MON. EVE. Dec. 17 at 8.15	HANDEL and HAYDN Society Emil Mollenhauer Conductor Chorus of 400—Orchestra—Organ—Noted Soloists THE MESSIAH Jeanette Vreeland, Barbara Maurel, Richard Crooks, Reinald Werrenrath Seats Now—$2.50, $2, $1.50, $1 (Plus Tax)	
WED. AFT. Dec. 19 at 3.00	PADEREWSKI	TICKETS NOW

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Dec 8

SYMPHONY HALL

TO-MORROW at 3:30 TUES. at 8:15	McCORMACK Tr 12/8 Last Boston Appearances Until Autumn, 1924
NEXT THURS. EVE. Dec. 13 at 8:15	HARVARD GLEE CLUB DR. A. T. DAVISON Conductor Soloist SIGRID ONEGIN
NEXT FRI. AFT. at 2:30 SAT. EVE. at 8:15	BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor Soloist—LIONEL TERTIS, Viola. (Tickets Now)
NEXT FRI. EVE. at 8:15 SAT. AFT. at 2:30	NEWMAN TRAVELTALKS Impressions of 1923 COLOR VIEWS—MOTION PICTURES IGUAZU FALLS PARAGUAY URUGUAY
NEXT SUN. AFT. at 3:30 MON. EVE. Dec. 17 at 8:15	HANDEL and HAYDN Society Emil Mollenhauer Conductor Chorus of 400—Orchestra—Organ—Noted Soloists THE MESSIAH Jeanette Vreeland, Barbara Maurel, Richard Crooks, Reinald Werrenrath Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)
WED. AFT. Dec. 19 at 3:00	PADEREWSKI TICKETS NOW

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Dec 8

CUT-OUT

SYMPHONY HALL

TODAY at 3:30 TUES. at 8:15

McCORMACK

Last Boston Appearances Until Autumn, 1924

TONIGHT at 7:30

PEOPLE'S CHORAL UNION

HAYDN'S **CREATION**

Her 12/9

GEORGE SAWYER DUNHAM, Conductor
Chorus of 300—SOLOISTS—Orchestra, Organ
ESTHER DALE—WILLARD FLINT—GEO. H. BOYNTON
Seats $2, $1.50, $1, 75c, 50 (Tax free)

NEXT THURS. EVE. Dec. 13 at 8:15

HARVARD GLEE CLUB DR. A. T. DAVISON Conductor
Soloist SIGRID **ONEGIN**

NEXT FRI. AFT. at 2:30 SAT. EVE. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LIONEL TERTIS, Viola. (Tickets Now)

NEXT FRI. EVE. at 8:15 SAT. AFT. at 2:30

NEWMAN TRAVELTALKS Impressions of 1923
COLOR VIEWS—MOTION PICTURES
IGUAZU FALLS
PARAGUAY URUGUAY

NEXT SUN. AFT. at 3:30 MON. EVE. Dec. 17 at 8:15

HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE **MESSIAH** Jeanette Vreeland Richard Crooks Barbara Maurel Reinald Werrenrath
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

WED. AFT. Dec. 19 at 3:00

PADEREWSKI
TICKETS NOW

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Dec 9

SYMPHONY HALL

TODAY at 3:30 TUES. at 8:15

McCORMACK

Two Programs

Gl 12/9

LAST BOSTON APPARANCES UNTIL AUTUMN, 1924

TONIGHT at 7:30

PEOPLE'S CHORAL UNION HAYDN'S **CREATION**
GEORGE SAWYER DUNHAM, Conductor
Chorus of 300—SOLOISTS—Orchestra, Organ
ESTHER DALE—WILLARD FLINT—GEO. H. BOYNTON
Seats $2, $1.50, $1, 75c, 50c (Tax free)

NEXT THURS. EVE. Dec. 13 at 8:15

HARVARD GLEE CLUB DR. A. T. DAVISON Conductor
Soloist SIGRID **ONEGIN**

NEXT FRI. AFT. at 2:30 SAT. EVE. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LIONEL TERTIS, Viola (Tickets Now)

NEXT FRI. EVE. at 8:15 SAT. AFT. at 2:30

NEWMAN TRAVELTALKS Impressions of 1923
COLOR VIEWS—MOTION PICTURES
IGUAZU FALLS
PARAGUAY URUGUAY

NEXT SUN. AFT. at 3:30 MON. EVE. Dec. 17 at 8:15

HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE **MESSIAH** Jeanette Vreeland Richard Crooks Barbara Maurel Reinald Werrenrath
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

WED. AFT. Dec. 19 at 3:00

PADEREWSKI
TICKETS NOW

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Dec 9

SYMPHONY HALL
TOMORROW AT 8:15
Last Concert Until Autumn, 1924
McCORMACK

THIS THURSDAY AT 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1, (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Herald Dec 10

SYMPHONY HALL—TOMORROW At 8:15
McCORMACK
Last Concert Until Autumn, 1921

Globe Dec 10

SYMPHONY HALL—Tomorrow at 8:15
McCORMACK
Last Concert Until Autumn, 1924

Advertiser Dec 10

SYMPHONY HALL
TOMORROW AT 8:15
LAST CONCERT UNTIL AUTUMN, 1924
McCORMACK

P 12/10

THIS THURSDAY AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next. Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

WEDNESDAY. Dec. 19, at 3:00
PADEREWSKI

Post Dec 10

SYMPHONY HALL

TODAY at 3:30 TUES. at 8:15

McCORMACK

LAST BOSTON APPEARANCE UNTIL AUTUMN, 1924

NEXT THURS. EVE. Dec. 13 at 8:15

HARVARD GLEE CLUB DR. A. T. DAVISON Conductor
Soloist SIGRID **ONEGIN**

Adv 12/9

NEXT FRI. AFT. at 2:30 SAT. EVE. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LIONEL TERTIS, Viola. (Tickets Now)

NEXT FRI. EVE. at 8:15 SAT. AFT. at 2:30

NEWMAN TRAVELTALKS Impressions of 1923
Color Views—Motion Pictures
IGUAZU FALLS
PARAGUAY URUGUAY

NEXT SUN. AFT. at 3:30 MON. EVE. Dec. 17 at 8:15

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE **MESSIAH** Jeanette Vreeland Richard Crooks Barbara Maurel Reinald Warrenrath
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

WED. AFT. Dec. 19, at 3:00

PADEREWSKI
TICKETS NOW

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Dec 9

TODAY at 3:30 TUES. at 8:15

McCORMACK

LAST BOSTON APPEARANCES UNTIL AUTUMN, 1924

TONIGHT at 7:30

PEOPLE'S CHORAL UNION HAYDN'S **CREATION**

P 12/9

GEORGE SAWYER DUNHAM, Conductor
Chorus of 300—SOLOISTS—Orchestra, Organ
ESTHER DALE—WILLARD FLINT—GEO. H. BOYNTON
Seats $2, $1.50, $1, 75c, 50c (Tax Free)

NEXT THURS. EVE. Dec. 13 at 8:15

HARVARD GLEE CLUB DR. A. T. DAVISON Conductor
Soloist SIGRID **ONEGIN**

NEXT FRI. AFT. at 2:30 SAT. EVE. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEAUX, Conductor
Soloist—LIONEL TERTIS, Viola. (Tickets Now)

NEXT FRI. EVE. at 8:15 SAT. AFT. at 2:30

NEWMAN TRAVELTALKS Impressions of 1923
COLOR VIEWS—MOTION PICTURES
IGUAZU FALLS
PARAGUAY URUGUAY

NEXT SUN. AFT. at 3:30 MON. EVE. Dec. 17 at 8:15

HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE **MESSIAH** Jeanette Vreeland Richard Crooks Barbara Maurel Reinald Werrenrath
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus Tax)

WED. AFT. Dec. 19 at 3:00

PADEREWSKI
TICKETS NOW

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Dec 9

SYMPHONY HALL
TOMORROW at 8.15
Last Concert Until Autumn, 1924
McCORMACK

THIS THURSDAY AT 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**

T 12/10

Seats—$2.50, $2, $1.50, $1 (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
Vreeland—Maurel—Crooks—Werrenrath
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

WEDNESDAY, Dec. 19, at 3.00
PADEREWSKI

Transcript Dec 10

SYMPHONY HALL
TOMORROW AT 8:15
Last Concert Until Autumn, 1924
McCORMACK

Tr 12/10

THIS THURSDAY AT 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1, (No Tax)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Traveler Dec 10

SYMPHONY HALL TOMORROW AT 8:15
LAST CONCERT UNTIL AUTUMN 1924
McCORMACK

Tel 12/10

Telegram Dec 10

SYMPHONY HALL
Tomorrow at 8:15
Last Concert Until Autumn 1924
McCORMACK

Am 12/10

American Dec 10

SYMPHONY HALL
TOMORROW AT 8:15
LAST CONCERT UNTIL AUTUMN 1924
McCORMACK

M 12/10

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

WEDNESDAY, Dec. 19, at 3:00
PADEREW

Monitor

SYMPHONY HALL
TONIGHT AT 8:15
Last Concert Until Autumn, 1924
McCORMACK
ADMISSION $1.00

H 12/11

THIS THURSDAY AT 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1, (No Tax)

This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **IGUAZU FALLS**
Tickets 50c to $1.50

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Herald Dec 11

SYMPHONY HALL
TONIGHT AT 8:15
Last Concert Until Autumn, 1924
McCORMACK

Gl 12/11

ADMISSION $1.00

THIS THURSDAY AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1 (No Tax)

This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **IGUAZU FALLS**
Tickets 50c to $1.50

HANDEL and KAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

WEDNESDAY. Dec. 19, at 3:00
PADEREWSKI

Globe Dec 11

Adv 12/11

SYMPHONY HALL
TONIGHT AT 8:15
McCORMACK
LAST CONCERT UNTIL AUTUMN, 1924
ADMISSION $1.00

Advertiser Dec 11

SYMPHONY HALL
TONIGHT at 8:15
Last Concert Until Autumn, 1924
McCORMACK
ADMISSION $1.00

P 12/11

THURSDAY at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Post Dec 11

SYMPHONY HALL
TONIGHT AT 8.15
Last Concert Until Autumn, 1924
McCORMACK
Admission $1.00

THURSDAY AT 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1 (No Tax)

Transcript Dec 11

SYMPHONY HALL
TOMORROW AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1 (No Tax)

This FRI. at 2:30; This SAT. at 8:15
BOSTON [redacted]
ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **IGUAZU FALLS**
Tickets 50c to $1.50

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

NEXT WEDNESDAY, Dec. 19 at 3:00
PADEREWSKI

Post Dec 12

SYMPHONY HALL
TOMORROW AT 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Sigrid **ONEGIN**
Seats—$2.50, $2, $1.50, $1, (No Tax)

This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW

NEWMAN Beautiful Color Views Motion Pictures
THIS FRI. EVE. 8:15 SAT. MAT. 2:30 **IGUAZU FALLS**
Tickets 50c to $1.50

[redacted]

SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

NEXT WEDNESDAY, Dec. 19, at 3:00

[redacted]

Herald Dec 12

SYMPHONY HALL—Tonight at 8:15
Last Concert Until Autumn 1924
McCORMACK
Admission $1.00
Program includes: "Has Sorrow Thy Young Days Shaded," "Panis Angelicus," "The Lost Chord," "To Eire."

American Dec 11

[26]

CUT-OUT

SYMPHONY HALL
TOMORROW AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1 (No Tax)
FRI. at 2.30; This SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW
NEWMAN Beautiful Color Views Motion Pictures
THIS Fri. Eve. 8.15 Sat. Mat. 2.30 IGUAZU FALLS
Tickets 50c to $1.50
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
Vreeland—Maurel—Crooks—Werrenrath
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
WEDNESDAY, Dec. 19, at 3.00
PADEREWSKI

Transcript Dec 12

SYMPHONY HALL
Today at 2:30; Tomorrow at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW
NEWMAN Beautiful Color Views Motion Pictures
Tonight at 8:15 Tomorrow at 2:30 IGUAZU FALLS
Tickets 50c to $1.50
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
NEXT WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Post Dec 14

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1 (No Tax)
NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15 THIS SAT. MAT. 2:30 IGUAZU FALLS
Tickets 50c to $1.50

Herald Dec 13

SYMPHONY HALL
TONIGHT, AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1 (No Tax)
NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15 THIS SAT. MAT. 2:30 IGUAZU FALLS
Tickets 50c to $1.50

Post Dec 13

SYMPHONY HALL
TOMORROW AT 8.15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist: HAROLD BAUER, Piano
TICKETS NOW

Transcript Dec 14

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW
NEWMAN Beautiful Color Views Motion Pictures
TODAY AT 2:30 IGUAZU FALLS
Tickets 50c to $1.50
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Tomorrow Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
NEXT WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Herald Dec 15

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1 (No Tax)
TOMORROW at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW
NEWMAN Beautiful Color Views Motion Pictures
TOMORROW EVE. 8:15 THIS SAT. MAT. 2:30 IGUAZU FALLS
Tickets 50c to $1.50
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
NEXT WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Globe Dec 13

Handel and Haydn Society
EMIL MOLLENHAUER Conductor
Chorus of 400—Organ—Orchestra
HANDEL'S
MESSIAH
WITH EMINENT SOLOISTS
JEANNETTE VREELAND
BARBARA MAUREL
RICHARD CROOKS
REINALD WERRENRATH
TOMORROW AFTERNOON AT 3:30
NEXT MONDAY EVENING AT 8:15
SYMPHONY HALL
Tickets Now at Box Office—Back Bay 1492

Ch. Page Herald Dec 15

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW
NEWMAN Beautiful Color Views Motion Pictures
TODAY AT 2:30 IGUAZU FALLS
Tickets 50c to $1.50
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Tomorrow Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
NEXT WEDNESDAY. Dec. 19, at 3:00
PADEREWSKI

Globe Dec 15

SYMPHONY HALL
TONIGHT at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—Sigrid ONEGIN
Seats—$2.50, $2, $1.50, $1 (No Tax)

Transcript Dec 13

SYMPHONY HALL
Tomorrow at 2:30; This Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW
NEWMAN Beautiful Color Views Motion Pictures
Tomorrow Eve. 8:15. Sat. Mat. 2:30
IGUAZU FALLS
Tickets 50c to $1.50
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sunday Aft. Next Monday Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
NEXT WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Monitor Dec 13

SYMPHONY HALL
NEWMAN Beautiful Color Views Motion Pictures
TODAY at 2:30 IGUAZU FALLS
Tickets 50c to $1.50

Advertiser Dec 15

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW
NEWMAN Beautiful Color Views Motion Pictures
TODAY AT 2:30 IGUAZU FALLS
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Tomorrow Aft. Next Mon. Eve.
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Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
NEXT WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Post Dec 15

SYMPHONY HALL
TODAY 2:30; TOMORROW 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW
NEWMAN Beautiful Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30 IGUAZU FALLS
Tickets 50c to $1.50
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Next Sun. Aft. Next Mon. Eve.
MESSIAH
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
NEXT WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Herald Dec 14

SYMPHONY HALL
TODAY 2:30 TOMORROW 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: LIONEL TERTIS, Viola
TICKETS NOW
NEWMAN Beautiful Color Views Motion Pictures
TONIGHT at 8:15 TOMORROW at 2:30 IGUAZU FALLS
Tickets 50c to $1.50

Globe Dec 14

Handel and Haydn Society
EMIL MOLLENHAUER, Conductor
CHORUS OF 400—ORGAN—ORCHESTRA
HANDEL'S
MESSIAH
With eminent soloists
JEANETTE VREELAND
BARBARA MAUREL
RICHARD CROOKS
REINALD WERRENRATH
TOMORROW AFTERNOON AT 3.30
NEXT MONDAY EVENING AT 8.15
SYMPHONY HALL, BOSTON
Tickets Now at Box Office, Back Bay 1492

Transcript Dec 15
Church page

SYMPHONY HALL
Tomorrow at 3:30 | Monday at 8:15 — HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE MESSIAH Jeanette Vreeland Richard Crooks Barbara Maurel Reinald Werrenrath
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)
THIS WED. at 3:00 — PADEREWSKI TICKETS NOW
THIS FRI. AFT. SAT. EVE. — BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW
SUN. AFT., JAN. 6 at 3:30 — REINALD WERRENRATH Baritone
SUN. EVE. JAN. 6 at 8:15 — For the Benefit of the Calhoun School
ROLAND HAYES
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Dec 15

SYMPHONY HALL
Society Emil Mollenhauer Conductor
at 3:30 | Tomorrow at 8:15 — Chorus of 400—Orchestra—Organ—Noted Soloists
THE MESSIAH Jeanette Vreeland Richard Crooks Barbara Maurel Reinald Werrenrath
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)
THIS WED. at 3:00 — PADEREWSKI TICKETS NOW
SAT. EVE. — PIERRE MONTEUX, Conductor
TICKETS NOW
SUN. AFT., JAN. 6 at 3:30 — REINALD WERRENRATH Baritone
SUN. EVE. JAN. 6 at 8:15 — For the Benefit of the Calhoun School
ROLAND HAYES
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

BURTON HOLMES
NEW SCREEN JOURNEYS NEW MOTION PICTURES NEW COLORED VIEWS
FRIDAY EVE'GS—SATURDAY MATS.
MEDITERRANEAN SKY-CRUISINGS, JAN. 4 & 5
MOTORING THROUGH ITALY, JAN. 11 & 12
THE NEW HUNGARY, JAN. 18 & 19
[illegible] to BERLIN and the RUHR, JAN. 25, 26
[illegible] SWITZERLAND, FEB. 1 & 2
[illegible] Tickets—$6, $5, $4, $2.50—WED., DEC. 26

Herald Dec 16

SYMPHONY HALL
TOMORROW at 3.30 | MONDAY at 8.15 — HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE MESSIAH Jeanette Vreeland Richard Crooks Barbara Maurel Reinald Werrenrath
Seats Now—$2.50, $2, $1.50, $1 (Plus Tax)
NEXT WED. at 3.00 — PADEREWSKI TICKETS NOW
NEXT FRI. AFT. SAT. EVE. — BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW
SUN. AFT. Jan. 6 at 3.30 — REINALD WERRENRATH Baritone
SUN. EVE. Jan. 6 at 8.15 — ROLAND HAYES For the Benefit of the Calhoun School
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

BURTON HOLMES
NEW SCREEN JOURNEYS NEW MOTION PICTURES NEW COLORED VIEWS
FRIDAY EVE'GS—SATURDAY MATS.
MEDITERRANEAN SKY-CRUISINGS, JAN. 4 & 5
MOTORING THROUGH ITALY, JAN. 11 & 12
THE NEW HUNGARY, JAN. 18 & 19
VIENNA to BERLIN and the RUHR, JAN. 25, 26
GLORIOUS SWITZERLAND, FEB. 1 & 2
Sale Course Tickets — $6, $5, $4, $2.50 — WED., DEC. 26

Transcript Dec 15

SYMPHONY HALL

TODAY at 3:30 Tomorrow at 3:15 — HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE MESSIAH Jeannette Vreeland Richard Crooks Barbara Maurel Reinald Werrenrath
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

THIS WED. at 3:00 — PADEREWSKI Gl 12/16
TICKETS NOW

THIS FRI. AFT. SAT. EVE. — BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TICKETS NOW

SUN. EVE. JAN. 6 at 8:15 — ROLAND HAYES For the Benefit of the Calhoun School

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

BURTON HOLMES
NEW SCREEN JOURNEYS NEW MOTION PICTURES NEW COLORED VIEWS
FRIDAY EVE'GS—SATURDAY MATS.
MEDITERRANEAN SKY-CRUISINGS, JAN. 4 & 5
MOTORING THROUGH ITALY, JAN. 11 & 12
THE NEW HUNGARY, JAN. 18 & 19
VIENNA to BERLIN and the RUHR, JAN. 25, 26
GLORIOUS SWITZERLAND, FEB. 1 & 2
Sale Course Tickets—$6, $5, $4, $2.50—WED., DEC. 26

Globe Dec 16

SYMPHONY HALL

TODAY at 3:30 Tomorrow at 8:15 — HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE MESSIAH Jeannette Vreeland Richard Crooks Barbara Maurel Reinald Werrenrath
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

THIS WED. at 3:00 — PADEREWSKI Tickets Now

THIS FRI. AFT. SAT. EVE. — BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor Adv 12/16
TICKETS NOW

SUN. AFT. Jan. 6 at 3:30 — REINALD WERRENRATH Baritone

SUN. EVE. Jan. 6 at 8:15 — For the Benefit of the Calhoun School
ROLAND HAYES

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Dec 16

SYMPHONY HALL

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Chorus of 400—Orchestra—Organ—Noted Soloists
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THIS WED. at 3:00 — PADEREWSKI TICKETS NOW P 12/16

THIS FRI. AFT. SAT. EVE. — BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
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VIENNA to BERLIN and the RUHR, JAN. 25, 26
GLORIOUS SWITZERLAND, FEB. 1 & 2
Sale Course Tickets—$6, $5, $4, $2.50—WED., DEC. 26

Post Dec 16

SYMPHONY HALL
TONIGHT AT 8:15
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
MESSIAH H 12/17
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
THIS WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Herald Dec 17

SYMPHONY HALL
TONIGHT AT 8:15
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
MESSIAH G 12/17
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
THIS WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Globe Dec 17

SYMPHONY HALL
TONIGHT at 8:15
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
MESSIAH Post
Chorus of 400—Orchestra—Organ—Soloists
VREELAND—MAUREL—CROOKS—WERRENRATH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
THIS WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Post Dec 17

SYMPHONY HALL
TONIGHT at 8.15
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
MESSIAH T 12/17
Chorus of 400—Orchestra—Organ—Soloists
Vreeland—Maurel—Crooks—Werrenrath
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
THIS WEDNESDAY, Dec. 19, at 3:00
PADEREWSKI

Transcript Dec 17

SYMPHONY HALL
TOMORROW at 3:00 H 12/18
PADEREWSKI
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Program includes Strauss "Symphonia Domestica"
SUN. AFT., JAN. 6, at 3:30
WERRENRATH

Herald Dec 18

SYMPHONY HALL
TOMORROW AT 3:00 G 12/18
PADEREWSKI
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Program Includes Strauss "SYMPHONIA DOMESTICA"
Sun. Aft., Jan. 6, at 3:30
WERRENRATH

Globe Dec 18

Symphony Hall
TOMORROW at 3:00
PADEREWSKI
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Program Includes STRAUSS "SYMPHONIA DOMESTICA"
SUN. AFT., JAN. 6, at 3:30
WERRENRATH

Post Dec 18

SYMPHONY HALL
Tomorrow at 3
PADEREWSKI 12/18
This FRI. at 2.30; This SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Program includes Strauss "Symphonia Domestica"
SUN. AFT., JAN. 6, at 3.30
WERRENRATH

Transcript Dec 18

SYMPHONY HALL
TODAY at 3:00 H
PADEREWSKI 12/19
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Program Includes Strauss' "Symphonia Domestica"

Herald Dec 19

SYMPHONY HALL
TODAY AT 3:00 12/19
PADEREWSKI
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Program Includes Strauss' "SYMPHONIA DOMESTICA"

Globe Dec 19

Symphony Hall TODAY At 3:00 Adv 12/19
PADEREWSKI

Advertiser Dec 19

SYMPHONY HALL
TODAY AT 3:00 P 12/19
PADEREWSKI
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Program Includes Strauss "SYMPHONIA DOMESTICA"

Post Dec 19

SYMPHONY HALL
TOMORROW 2:30; This SAT. 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor H 12/20
Strauss: Symphonia Domestica

Herald Dec 20

SYMPHONY HALL
TOMORROW 2:30; This SAT. 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor P
Strauss: Symphonia Domestica 12/20

Post Dec 20

SYMPHONY HALL
This FRI. at 2:30; This SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Program Includes Strauss' "Symphonia Domestica" H 12/21
SUNDAY AFT., Dec. 30, at 3:30
PADEREWSKI
Tickets Now at Box Office

Herald Dec 21

Sy
Today a
BOSTON
ORCHEST
STRAUSS: SYMPHO
SUNDAY AFT., DEC. 30
PADEREWSKI
Tickets NOW at Box Office

Globe Dec 21

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Strauss: Symphonia Domestica
SUNDAY AFT., DEC. 30, at 3:30
PADEREWSKI P 12/21
Tickets Now at Box Office

Post Dec 21

SYMPHONY HALL
TOMORROW at 8.15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Strauss: Symphonia Domestica
SUNDAY AFT., DEC. 30, at 3.30
PADEREWSKI T 12/21
TICKETS NOW AT BOX OFFICE

Transcript Dec 21

SYMPHONY HALL
TONIGHT at 8:15 H 12/21
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Strauss: "Symphonia Domestica"
SUNDAY AFT., DEC. 30, at 3:30
PADEREWSKI
Tickets NOW at Box Office

Herald Dec 21

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
STRAUSS: SYMPHONIA DOMESTICA
SUNDAY AFT., DEC 30, AT 3:30
PADEREWSKI G 12/21
Tickets NOW at Box Office

Globe Dec 21

SYMPHONY HALL
TONIGHT at 8:15 P
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Strauss: Symphonia Domestica
Sunday Afternoon, Dec. 30, at 3:30
PADEREWSKI
Tickets Now at Box Office

Post Dec 21

SYMPHONY HALL

NEXT FRI. AFT. SAT. EVE. — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello — TICKETS NOW

NEXT SUN. AFT. DEC. 30 at 3:30 — **PADEREWSKI** T Dec 22 TICKETS NOW

SUN. AFT. JAN. 6 at 3:30 — **WERRENRATH** BARITONE

SUN. AFT. JAN. 13 at 3:30 — MORIZ **ROSENTHAL** Piano

WED. EVE. JAN. 16 at 8:15 — **ELSIE JANIS** Return Engagement
Program of Character Sketches, Imitations, Dances

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Dec 22

SYMPHONY HALL

NEXT FRI. AFT. SAT. EVE. — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello — TICKETS NOW

NEXT SUN. AFT. Dec. 30 at 3.30 — **PADEREWSKI** T Dec 22 TICKETS NOW

SUN. AFT. Jan. 6 at 3.30 — REINALD **WERRENRATH** Baritone

SUN. AFT. Jan. 13 at 3.30 — MORIZ **ROSENTHAL** Piano

WED. AFT. JAN. 16 at 8.15 — **ELSIE JANIS** Return Engagement
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BURTON HOLMES

NEW SCREEN JOURNEYS NEW MOTION PICTURES NEW COLORED VIEWS

FRIDAY EVE'GS—SATURDAY MATS.

MEDITERRANEAN SKY-CRUISINGS, JAN. 4 & 5
MOTORING THROUGH ITALY, JAN. 11 & 12
THE NEW HUNGARY, JAN. 18 & 19
VIENNA to BERLIN and the RUHR, JAN. 25, 26
GLORIOUS SWITZERLAND, FEB. 1 & 2

Sale Course Tickets — $6, $5, $4, $2.50 — WED., DEC. 26

Transcript Dec 22

SYMPHONY HALL

NEXT FRI. AFT. SAT. EVE. — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello — TICKETS NOW

NEXT SUN. AFT. DEC. 30 at 3:30 — **PADEREWSKI** G 12/23 TICKETS NOW

SUN. AFT. JAN. 6 at 3:30 — **WERRENRATH** BARITONE

SUN. AFT. JAN. 13 at 3:30 — MORIZ **ROSENTHAL** Piano

WED. EVE. JAN. 16 at 8:15 — **ELSIE JANIS** Return Engagement
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VIENNA to BERLIN and the RUHR, JAN. 25, 26
GLORIOUS SWITZERLAND, FEB. 1 & 2

SALE COURSE TICKETS — $6, $5, $4, $2.50 — WED., DEC. 26

Globe Dec 23

SYMPHONY HALL

NEXT FRI. AFT. SAT. EVE. — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello — TICKETS NOW

NEXT SUN. AFT. DEC. 30 at 3:30 — **PADEREWSKI** H Dec 23 TICKETS NOW

SUN. AFT. JAN. 6 at 3:30 — **WERRENRATH** BARITONE

SUN. AFT. JAN. 13 at 3:30 — MORIZ **ROSENTHAL** Piano

WED. EVE. JAN. 16 at 8:15 — **ELSIE JANIS** Return Engagement
Program of Character Sketches, Imitations, Dances

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

BURTON HOLMES

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FRIDAY EVE'GS — SATURDAY MATS.

MEDITERRANEAN SKY-CRUISINGS, JAN. 4 & 5
MOTORING THROUGH ITALY, JAN. 11 & 12
THE NEW HUNGARY, JAN. 18 & 19
VIENNA to BERLIN and the RUHR, JAN. 25, 26
GLORIOUS SWITZERLAND, FEB. 1 & 2

Sale Course Tickets—$6, $5, $4, $2.50—WED., DEC. 26

Herald Dec 23

SYMPHONY HALL

NEXT FRI. AFT. SAT. EVE. — **BOSTON SYMPHONY ORCHESTRA**
Mon 12/23
PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello — TICKETS NOW

NEXT SUN. AFT. DEC. 30 at 3:30 — **PADEREWSKI** Tickets Now

SUN. AFT. JAN. 6 at 3:30 — **WERRENRATH** BARITONE

SUN. AFT. JAN. 13 at 3:30 — MORIZ **ROSENTHAL** Piano

WED. EVE. JAN. 16 at 8:15 — **ELSIE JANIS** Return Engagement
Program of Character Sketches, Imitations, Dances

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Monitor Dec 23

SYMPHONY HALL

NEXT FRI. AFT. SAT. EVE. — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello — TICKETS NOW

NEXT SUN. AFT. DEC. 30 at 3:30 — **PADEREWSKI** P Dec 23 TICKETS NOW

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FRIDAY EVE'GS—SATURDAY MATS

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VIENNA to BERLIN and the RUHR, JAN. 25, 26
GLORIOUS SWITZERLAND, FEB. 1 & 2

Sale Course Tickets—$6, $5, $4, $2.50—WED., DEC. 26

Post Dec 23

SYMPHONY HALL
THIS FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello

NEXT SUNDAY AFT. at 3:30
PADEREWSKI

SUNDAY AFT., JAN. 6, at 3:30
WERRENRATH
America's Greatest Baritone

Transcript Dec 24

SYMPHONY HALL
THIS FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello

NEXT SUNDAY AFT. at 3:30
PADEREWSKI

SUNDAY AFT., JAN. 6, at 3:30
WERRENRATH
America's Greatest Baritone

WED. EVE., JAN. 16, at 8:15
RETURN ENGAGEMENT
ELSIE JANIS
Character Sketches, Imitations, Dances
Mail orders addressed to Symphony Hall

Herald Dec 25

SYMPHONY HALL
THIS FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist, PABLO CASALS, 'Cello

NEXT SUNDAY AFT. at 3:30
PADEREWSKI

SUNDAY AFT., JAN. 6, at 3:30
WERRENRATH
America's Greatest Baritone

WED. EVE., JAN. 16, at 8:15
RETURN ENGAGEMENT
ELSIE JANIS
Character Sketches, Imitations, Dances
Mail orders addressed to Symphony Hall

Globe Dec 25

Symphony Hall
NEXT SUNDAY AFT. at 3:30
PADEREWSKI

SUNDAY AFT., JAN. 6, at 3:30
WERRENRATH
America's Greatest Baritone

WED. EVE., JAN. 16, at 8:15
RETURN ENGAGEMENT
ELSIE JANIS
Character Sketches, Imitations, Dances
Mail orders addressed to Symphony Hall

Advertiser Dec 25

SYMPHONY HALL
THIS FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello

NEXT SUNDAY AFT. at 3:30
PADEREWSKI

SUNDAY AFT., JAN. 6, at 3:30
WERRENRATH
America's Greatest Baritone

WED. EVE., JAN. 16, at 8:15
RETURN ENGAGEMENT
ELSIE JANIS
Character Sketches, Imitations, Dances
Mail orders addressed to Symphony Hall

Post Dec 25

SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30
PADEREWSKI

BURTON
HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN SKY-CRUISINGS ..... JAN. 4 & 5
MOTORING THROUGH ITALY . JAN. 11, 12
THE NEW HUNGARY .... JAN. 18, 19
Vienna to Berlin and the RUHR JAN. 25, 26
SWITZERLAND .... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (Plus Tax)
Single Tickets Ready Jan. 1

Herald Dec 26

SYMPHONY HALL
NEXT SUNDAY AFT. at 3:30
PADEREWSKI

BURTON
HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN SKY-CRUISINGS ..... JAN. 4 & 5
MOTORING THROUGH ITALY JAN. 11, 12
THE NEW HUNGARY JAN. 18, 19
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Globe Dec 26

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Post Dec 26

SYMPHONY HALL
NEXT SUNDAY AFT. at 3:30
PADEREWSKI

BURTON
HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN
SKY-CRUISINGS .... JAN. 4 & 5
MOTORING THROUGH ITALY .... JAN. 11, 12
THE NEW HUNGARY .... JAN. 18, 19
Vienna to Berlin and the RUHR ... JAN. 25, 26
SWITZERLAND .... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (plus tax)
Single Tickets Ready Jan. 1

Transcript Dec 26

SYMPHONY HALL
TOMORROW at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello

NEXT SUNDAY AFT. at 3:30
PADEREWSKI H 12/27

SUNDAY AFT., JAN. 6, at 3:30
WERRENRATH
America's Greatest Baritone

Herald Dec 27

Next Sunday at 3:30
SYMPHONY HALL
PADEREWSKI

Globe Dec 29

SYMPHONY HALL
NEXT SUNDAY AT 3:30
PADEREWSKI

Advertiser Dec 27

SYMPHONY HALL
TOMORROW at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello

NEXT SUNDAY AFT. at 3:30
PADEREWSKI P 12/27

SUNDAY AFT., JAN. 6, at 3:30
WERRENRATH
America's Greatest Baritone

Post Dec 27

SYMPHONY HALL
NEXT SUNDAY AFT., at 3.30
PADEREWSKI T 12/27

SUNDAY AFT., JAN. 6, at 3.30
WERRENRATH
America's Greatest Baritone

BURTON
HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN
SKY-CRUISINGS .... JAN. 4 & 5
MOTORING THROUGH ITALY .... JAN. 11, 12
THE NEW HUNGARY .... JAN. 18, 19
Vienna to Berlin and the RUHR ... JAN. 25, 26
SWITZERLAND .... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (plus tax)
Single Tickets Ready Jan. 1

Transcript Dec 27

SYMPHONY HALL
THIS FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello

NEXT SUNDAY AFT. at 3:30
PADEREWSKI

SUNDAY AFT., JAN. 6, at 3:30
WERRENRATH
"America's Greatest Baritone"

Monitor Dec 27

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello H 12/28

THIS SUNDAY AFT., at 3:30
Last Boston concert this season
PADEREWSKI

BURTON
HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN SKY-CRUISINGS ..... JAN. 4 & 5
MOTORING THROUGH ITALY . JAN. 11, 12
THE NEW HUNGARY .... JAN. 18, 19
Vienna to Berlin and the RUHR JAN. 25, 26
SWITZERLAND .... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (Plus Tax)
Single Tickets Ready Jan. 1

Herald Dec 28

SYMPHONY HALL
TODAY at 2:30; TOM'OW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello

THIS SUNDAY AFT., at 3:30
PADEREWSKI

BURTON
HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN SKY-CRUISINGS JAN. 4 & 5
MOTORING THROUGH ITALY .. JAN. 11, 12
THE NEW HUNGARY .. JAN. 18, 19
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SWITZERLAND ... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (Plus Tax)
Single Tickets Ready Jan. 1

Globe Dec 28

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello

THIS SUNDAY AFT., at 3:30
PADEREWSKI

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Vienna to Berlin and the RUHR JAN. 25, 26
SWITZERLAND .... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (Plus Tax)
Single Tickets Ready Jan. 1

Post Dec 28

SYMPHONY HALL
TOMORROW AT 8.15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello T

THIS SUNDAY AFT. at 3.30
Last Boston Concert This Season. T 12/28
PADEREWSKI

BURTON
HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN
SKY-CRUISINGS .... JAN. 4 & 5
MOTORING THROUGH ITALY .... JAN. 11, 12
THE NEW HUNGARY .... JAN. 18, 19
Vienna to Berlin and the RUHR ... JAN. 25, 26
SWITZERLAND .... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (plus tax)
Single Tickets Ready Jan. 1

Transcript Dec 28

SYMPHONY HALL-Tomorrow at 3:30
PADEREWSKI

Advertiser Dec 29

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: PABLO CASALS, 'Cello

TOMORROW at 3:30
Last Boston concert this season
PADEREWSKI

BURTON
HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN SKY-CRUISINGS ..... JAN. 4 & 5
MOTORING THROUGH ITALY . JAN. 11, 12
THE NEW HUNGARY .... JAN. 18, 19
Vienna to Berlin and the RUHR JAN. 25, 26
SWITZERLAND .... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (Plus Tax)
Single Tickets Ready Jan. 1

Herald Dec 29

SYMPHONY HALL
TONIGHT AT 8:15 G 12/29
BOSTON SYMPHONY ORCHESTRA Pierre Monteux, Conductor
PABLO CASALS, 'Cello

TOMORROW AT 3:30
PADEREWSKI

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HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN SKY-CRUISINGS JAN. 4 & 5
MOTORING THROUGH ITALY .. JAN. 11, 12
THE NEW HUNGARY .. JAN. 18, 19
Vienna to Berlin and the RUHR JAN. 25, 26
SWITZERLAND .... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (Plus Tax)
Single Tickets Ready Jan. 1

Globe Dec 29

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
PABLO CASALS, 'Cello P

TOMORROW AT 3:30 12/29
PADEREWSKI

BURTON
HOLMES
NEW MOTION PICTURES COLORED VIEWS
FRI. EVES. SAT'DAY MATS.
MEDITERRANEAN SKY-CRUISINGS JAN. 4 & 5
MOTORING THROUGH ITALY JAN. 11, 12
THE NEW HUNGARY ... JAN. 18, 19
Vienna to Berlin and the RUHR JAN. 25, 26
SWITZERLAND .... FEB. 1 & 2
Course Sale NOW, $6, $5, $4, $2.50 (Plus Tax)
Single Tickets Ready Jan. 1

Post Dec 29

SYMPHONY HALL
PADEREWSKI
NEXT SUNDAY AFT. AT 3:30

American Dec 28

SYMPHONY HALL

TOMORROW at 3.30 **PADEREWSKI** TICKETS NOW T 12/29
LAST BOSTON CONCERT THIS SEASON

SUN. AFT. Jan. 6 at 3.30 **WERRENRATH** BARITONE

SUN. AFT. Jan. 13 at 3.30 MORIZ **ROSENTHAL** Piano

MON. EVE. Jan. 14 at 8.15 **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
2nd Mon. Eve. Concert Soloist CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No tax)

WED. EVE. JAN. 16 at 8.15 **ELSIE JANIS** Return Engagement
Program of Character Sketches, Imitations, Dances

SUN. AFT. Jan. 20 at 3.30 HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Saint-Saens' Greatest Work
SAMSON & DELILAH with Distinguished Soloists
MATZENAUER—CROOKS—BARCLAY—SMITH

BURTON HOLMES

FRI'Y EVE. Jan. 4 at 8.15
SAT MAT. Jan. 5 at 2.30
MEDITERRANEAN **SKY-CRUISINGS**

ALL SEATS RESERVED — 50c, 75c, 1.00, 1.50 — ON SALE TUES., JAN. 1
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Dec 29

SYMPHONY HALL

TO-MORROW at 3:30 **PADEREWSKI** Tr 12/29 TICKETS NOW

SUN. AFT. JAN. 6 at 3:30 **WERRENRATH** BARITONE

SUN. AFT. JAN. 13 at 3:30 MORIZ **ROSENTHAL** Piano

MON. EVE. JAN. 14 at 8:15 **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
2nd Mon. Eve. Concert Soloist CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No tax)

WED. EVE. JAN. 16 at 8:15 **ELSIE JANIS** Return Engagement
Program of Character Sketches, Imitations, Dances

BURTON HOLMES

MEDITERRANEAN
FRI'Y EVE. Jan. 4 at 8:15
SAT'Y MAT. Jan. 5 at 2:30
SKY-CRUISINGS

ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—ON SALE TUES., JAN. 1
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Dec 29

SYMPHONY HALL

TODAY at 3:30 **PADEREWSKI** H 12/30 TICKETS NOW

SUN. AFT. JAN. 6 at 3:30 **WERRENRATH** BARITONE

SUN. AFT. JAN. 13 at 3:30 MORIZ **ROSENTHAL** Piano

MON. EVE. JAN. 14 at 8:15 **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
2nd Mon. Eve. Concert Soloist CECILIA HANSEN, Violin
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SUN. AFT. JAN. 20 at 3:30 HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Saint-Saens' Greatest Work
SAMSON & DELILAH with Distinguished Soloists
MATZENAUER—CROOKS—BARCLAY—SMITH

BURTON HOLMES

FRI'Y EVE. Jan. 4 at 8:15
SAT'Y MAT. Jan. 5 at 2:30
MEDITERRANEAN **SKY-CRUISINGS**

ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—ON SALE TUES., JAN. 1
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Dec 30

SYMPHONY HALL

TODAY at 3:30 **PADEREWSKI** G 12/30 TICKETS NOW

SUN. AFT. JAN. 6 at 3:30 **WERRENRATH** BARITONE

SUN. AFT. JAN. 13 at 3:30 MORIZ **ROSENTHAL** Piano

MON. EVE. JAN. 14 at 8:15 **BOSTON SYMPHONY ORCHESTRA**
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BURTON HOLMES

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SAT'Y MAT. Jan. 5 at 2:30
MEDITERRANEAN **SKY-CRUISINGS**

ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—ON SALE TUES., JAN. 1
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Dec 30

SYMPHONY HALL

TODAY at 3:30 **PADEREWSKI** A 12/30 TICKETS NOW

SUN. AFT. JAN. 6 at 3:30 **WERRENRATH** BARITONE

SUN. AFT. JAN. 13 at 3:30 MORIZ **ROSENTHAL** Piano

MON. EVE. JAN. 14 at 8:15 **BOSTON SYMPHONY ORCHESTRA**
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2nd Mon. Eve Concert Soloist CECILIA HANSEN, Violin
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WED. EVE. JAN.16 at 8:15 **ELSIE JANIS** Return Engagement
Program of Character Sketches, Imitations, Dances

BURTON HOLMES

FRI'Y EVE. Jan. 4 at 8:15
SAT'Y MAT. Jan. 5 at 2:30
MEDITERRANEAN **SKY-CRUISINGS**

ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—On sale Tues., Jan. 1
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Dec 30

SYMPHONY HALL
Tomorrow at 3:30
Paderewski
M 12/29

Monitor Dec 29

SYMPHONY HALL

TODAY at 3:30 **PADEREWSKI** P 12-30 TICKETS NOW

SUN. AFT. JAN. 6 at 3:30 **WERRENRATH** BARITONE

SUN. AFT. JAN. 13 at 3:30 MORIZ **ROSENTHAL** Piano

MON. EVE. JAN. 14 at 8:15 **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
2nd Mon. Eve. Concert Soloist CECILIA HANSEN, Violin
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MATZENAUER—CROOKS—BARCLAY—SMITH

BURTON HOLMES

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SAT'Y MAT. Jan. 5 at 2:30
MEDITERRANEAN **SKY-CRUISINGS**

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MAIL ORDERS Filled Promptly. Make Checks to Symphony Hall

Post Dec 30

SYMPHONY HALL
NEXT SUNDAY AFT., AT 3.30
Werrenrath
BARITONE
T/M 31
SUNDAY, JAN. 13 at 3.30
Rosenthal
PIANO

BURTON
HOLMES
NEXT FRI. Eve. 8.15 SAT. Mat. 2.30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, $1, $1.50—Now

Transcript Dec 31

SYMPHONY HALL
NEXT SUNDAY at 3.30
WERRENRATH
BARITONE
T 1/2
2nd MON. EVE. CONCERT Jan. 14, at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

BURTON
HOLMES
NEXT FRI. Eve. 8.15 SAT. Mat. 2.30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, $1, $1.50—Now

Transcript Jan 2

SYMPHONY HALL
NEXT SUNDAY at 3:30
WERRENRATH
BARITONE
M 1-4
SUNDAY AFT., Jan. 13, at 3:30
ROSENTHAL
PIANO
2ND MON. EVE. CONCERT Jan. 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin.
Tickets—$2.00, $1.50, $1.00 (No Tax)

SYMPHONY HALL
NEXT SUNDAY at 3:30
WERRENRATH
Baritone
H 1/1
SUNDAY AFT., Jan. 13, at 3:30
ROSENTHAL
Piano
2ND MON. EVE. CONCERT Jan. 14, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

BURTON
HOLMES
NEXT FRI. Eve. 8:15 SAT. Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Herald Jan 1

SYMPHONY HALL
NEXT SUNDAY at 3:30
WERRENRATH
Baritone
a 1/2

American Jan 2

SYMPHONY HALL
BURTON
HOLMES
TOMORROW Eve. 8:15 SAT. Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Globe Jan 3

SYMPHONY HALL
BURTON
HOLMES
T 1/4
TONIGHT at 8.15 TOM'W Mat. 2.30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, $1, $1.50—Now

SYMPHONY HALL
BURTON
HOLMES
TODAY MAT. 2:30
T 1/5
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

SYMPHONY HALL
BURTON
HOLMES
G 1/1
NEXT FRI. Eve. 8:15 SAT. Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

SYMPHONY HALL, BOSTON
COMING EVENTS

WERRENRATH, Baritone, Next Sunday at 3:30; Moriz ROSENTHAL, Piano, Sunday Afternoon, January 13, at 3:30

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor, will give its 2nd Monday Concert with CECILIA HANSEN, Soloist, Monday, January 14, at 8:15. Tickets for all these concerts NOW at Box Office.

Globe Jan 1

SYMPHONY HALL
NEXT SUNDAY at 3:30
WERRENRATH
Baritone
H 1/3
SUNDAY AFT., Jan. 13, at 3:30
ROSENTHAL
Piano
2ND MON. EVE. CONCERT Jan. 14, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

BURTON
HOLMES
TOM'RR'W Eve. 8:15 SAT. Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Herald Jan 3

SYMPHONY HALL
TOMORROW at 3:30
WARRENRATH
Baritone
H 1/5
2ND MON. EVE. CONCERT Jan. 14, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

BURTON
HOLMES
TODAY MAT. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Herald Jan 5

SYMPHONY HALL
TOMORROW at 3:30
WERRENRATH
Baritone
1/5
2ND MON. EVE. CONCERT Jan. 14, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

BURTON
HOLMES
TODAY—MAT. 2:30
1/5
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Post Jan 5

SYMPHONY
SUNDAY AFT. Jan
ROSENT
Piano
PHONY HALL
RROW AT 8.15
SYMPHONY
RA PIERRE MONTEUX
2ND MON. EVE. CONCERT Jan. 14 at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

Advertiser Jan 1

SYMPHONY HALL
NEXT SUNDAY at 3:30
WERRENRATH
Baritone
P 1/3
SUNDAY AFT., Jan. 13, at 3:30
ROSENTHAL
Piano
2ND MON. EVE. CONCERT Jan. 14, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

BURTON
HOLMES
TOM'RR'W Eve. 8:15 SAT. Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Post Jan 3

SYMPHONY HALL
BURTON
HOLMES
H 1/4
T'NIGHT at 8:15 T'M'RR'W Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Herald Jan 4

SYMPHONY HALL
BURTON
HOLMES
P 1/4
TONIGHT at 8:15 TOMORROW Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Post Jan 4

SYMPHO
TONIG
BOSTON
ORCHEST at 8:15
T 1/1
ROSENTHAL
Piano
2ND MON. EVE. CONCERT Jan. 14, at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

BURTON
HOLMES
NEXT FRI. Eve. 8:15 SAT. Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Post Jan 1

SYMPHONY HALL
SUNDAY AFT., Jan. 13, at 3.30
ROSENTHAL
Piano
T 1/3

BURTON
HOLMES
TOMORROW Eve. 8.15 SAT. Mat. 2.30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, $1, $1.50—Now

Transcript Jan 3

SYMPHONY HALL
BURTON
HOLMES
G 1/4
T'N'GHT At 8:15 T'M'RR'W Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 75c, 1.00, 1.50—Now

Globe Jan 4

SYMPHONY HALL

TODAY at 3:30	**WERRENRATH** BARITONE
TODAY at 8:15	**ROLAND HAYES** A 1/6 For the Benefit of the Calhoun School
NEXT FRI. at 2:30 NEXT SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist: E. ROBERT SCHMITZ, Piano
SUN. AFT. JAN. 13 at 3:30	MORIZ **ROSENTHAL** Piano
WED. EVE. JAN. 16 at 8:15	**ELSIE JANIS** Return Engagement Program of Character Sketches, Imitations, Dances
SUN. AFT. JAN. 27 at 3:30	Second STEINERT Concert EFREM **ZIMBALIST** Eminent Russian Violinist Tickets $1, $1.50, $2, $2.50, Plus Tax Now on sale at Symphony Hall and Steinert Hall

BURTON HOLMES
FRI'Y EVE. Jan. 11 at 8:15
SAT'Y MAT. Jan. 12 at 2:30
MOTORING
THROUGH ITALY
ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Jan 6

SYMPHONY HALL

TOMORROW at 3.30	**WERRENRATH** BARITONE T 1/5
TOMORROW at 8.15	**ROLALD HAYES** For the Benefit of the Calhoun School
NEXT FRI. at 2.30 NEXT SAT. at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist: E. ROBERT SCHMITZ, Piano
SUN. AFT. Jan 13 at 3.30	MORIZ **ROSENTHAL** Piano
MON. EVE. Jan. 14 at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor **2nd Mon. Eve. Concert** Soloist CECILIA HANSEN, Violin Tickets—$2.00, $1.50, $1.00 (No tax)
TUES. EVE. Jan. 15 at 8.15	**IAN HAY** The Popular British Author-Lecturer, Who Delighted so Many American Audiences During and Directly After the War. In a Humorously Philosophical Talk, "My Literary Adventures" Tickets $2.00 to 50c (Plus Tax) at Patronage The Rotary Club, English Speaking Union, Canadian Club.
WED. EVE. JAN. 16 at 8.15	**ELSIE JANIS** Return Engagement Program of Character Sketches, Imitations, Dances
SUN. AFT. Jan. 20 at 3.30	HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor Saint-Saens' Greatest Work **SAMSON & DELILAH** with Distinguished Soloists MATZENAUER—CROOKS—BARCLAY—SMITH
SUN. AFT. JAN 27 at 3.30	Second STEINERT Concert EFREM **ZIMBALIST** Eminent Russian Violinist Tickets $1, $1.50, $2, $2.50 (Plus Tax) Now on Sale at Symphony Hall and Steinert Hall

BURTON HOLMES
FRI'Y EVE. Jan. 11 at 8.15
SAT MAT. Jan. 12 at 2.30
MOTORING
THROUGH ITALY
ALL SEATS RESERVED—50c, 75c, $1.00, $1.50—NOW

Transcript Jan

CUT-OUT

TO-MORROW at 3:30

ARITONE

T 1/5

TO-MORROW at 8.15
ROLAND HAYES
For the Benefit of the Calhoun School

NEXT FRI. at 2:30 / NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: E. ROBERT SCHMITZ, Piano

SUN. AFT. JAN. 13 at 3:30
MORIZ **ROSENTHAL** Piano

MON. EVE. JAN. 14 at 8:15
BOSTON SYMPHONY ORCHESTRA
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SAT'Y MAT. Jan. 12 at 2:30
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ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Jan 5

SYMPHONY HALL

TODAY at 3:30
WERRENBATH BARITONE

H 1/6

TODAY at 8.15
ROLAND HAYES
For the Benefit of the Calhoun School

NEXT FRI. at 2:30 / NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: E. ROBERT SCHMITZ, Piano

SUN. AFT. JAN. 13 at 3:30
MORIZ **ROSENTHAL** Piano

MON. EVE. JAN. 14 at 8:15
BOSTON SYMPHONY ORCHESTRA
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Jan 6

SYMPHONY HALL COMING EVENTS

G 1/6

TODAY at 3:30—WERRENRATH
TONIGHT at 8:15—ROLAND HAYES
Next SUN.—Moriz ROSENTHAL, Piano
MONDAY, Jan. 14, at 8:15
Second MONDAY EVENING Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
CECILIA HANSEN, Violin Soloist
TUESDAY, Jan. 15, at 8:15—IAN HAY
Lecture, "My Literary Adventures"
WEDNESDAY, Jan. 16, at 8:15
Return Engagement—ELSIE JANIS

BURTON
HOLMES
NEXT FRI. Eve. 8:15 SAT. Mat. 2:30
MOTORING THRU ITALY
All Reserved—50c, 75c, 1.00, 1.50—Now

Globe Jan 6

SYMPHONY HALL
TUESDAY EVE., Jan. 15, at 8.15
IAN HAY

T 1/7

Return to Boston After Five Years of the Popular British Author Lecturer.
Subject: MY LITERARY ADVENTURES
Patronage of Rotary Club. English Speaking Union. Canadian Club.

Transcript Jan 7

SYMPHONY HALL TUES. EVE., JAN. 15, At 8.15
IAN HAY

Gl 1/8

The Popular British Author-Lecturer
"MY LITERARY ADVENTURES"
Patronage: Rotary Club, English Speaking Union, Canadian Club

Globe Jan 8

SYMPHONY HALL
2ND MON. EVE. CONCERT 14, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

TUESDAY EVE., Jan. 15, at 8:15
IAN HAY

P 1/9

Return to Boston After Five Years of the Popular British Author Lecturer,
Subject: MY LITERARY ADVENTURES
Patronage of Rotary Club, English Speaking Union, Canadian Club

SUN. AFT., Jan. 20, at 3:30
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUER Conductor
SAMSON & DELILAH
Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER CROOKS
WHITEHILL SMITH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

BURTON
HOLMES
NEXT FRI. Eve. 8:15 SAT'Y Mat. 2:30
MOTORING
THRU ITALY
All Reserved—50c, $1, $1.50 (Plus Tax)

Post Jan 9

SYMPHONY HALL

TODAY at 3:30
WERRENRATH BARITONE

TODAY at 8:15
ROLAND HAYES

P 1/6

For the Benefit of the Calhoun School

NEXT FRI. at 2:30 / NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: E. ROBERT SCHMITZ, Piano

SUN. AFT. JAN. 13 at 3:30
MORIZ **ROSENTHAL** Piano

MON. EVE. JAN. 14 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
2nd Mon. Eve. Concert Soloist CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No tax)

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WED. EVE. JAN. 16 at 8:15
ELSIE JANIS Return Engagement
Program of Character Sketches, Imitations, Dances

SUN. AFT. JAN. 20 at 3:30
HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER, Conductor
Saint-Saens' Greatest Work
SAMSON & DELILAH with Distinguished Soloists
MATZENAUER—CROOKS—BARCLAY—SMITH

SUN. AFT. JAN. 27 at 3:30
Second STEINERT Concert
EFREM
ZIMBALIST
Eminent Russian Violinist
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Now on Sale at Symphony Hall and Steinert Hall

BURTON HOLMES
FRI'Y EVE. Jan. 11 at 8:15
SAT'Y MAT. Jan. 12 at 2:30
MOTORING THROUGH ITALY
ALL SEATS RESERVED—50c, 75c, 1.00, 1.50—NOW ON SALE
MAIL ORDERS Filled Promptly. Make Checks to Symphony Hall

Post Jan 6

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist: E. Robert Schmitz, Piano
Tickets NOW

NEXT SUNDAY AFT., Jan. 13, at 3:30
ROSENTHAL

H 1/8

Piano

TUESDAY EVE., Jan. 15, at 8:15
IAN HAY
Return to Boston After Five Years of the Popular British Author Lecturer.
Subject: MY LITERARY ADVENTURES
Patronage of Rotary Club, English Speaking Union, Canadian Club.

WED. EVE., Jan. 16, at 8:15
Return Engagement
ELSIE JANIS
Imitations, Songs, Dances

Herald Jan 8

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist: E. Robert Schmitz, Piano
Tickets NOW

NEXT SUNDAY AFT., Jan. 13, at 3:30
ROSENTHAL

P 1/8

Piano

TUESDAY EVE., Jan. 15, at 8:15
IAN HAY
Return to Boston After Five Years of the Popular British Author Lecturer,
Subject: MY LITERARY ADVENTURES
Patronage of Rotary Club, English Speaking Union, Canadian Club

WED. EVE., Jan. 16, at 8:15
Return Engagement
ELSIE JANIS
Imitations, Songs, Dances

Post Jan 8

SYMPHONY HALL COMING EVENTS
This Fri. Aft. & Sat. Eve.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
With E. Robert Schmitz, Piano
Next Sunday at 3:30
Moriz Rosenthal, Piano
Next Tues. Eve. at 8:15
IAN HAY

G 1/9

Lecture, "MY LITERARY ADVENTURES"
Next Wed. Eve. at 8:15
Return of **ELSIE JANIS**

BURTON
HOLMES
NEXT FRI. Eve. 8:15 SAT'Y Mat. 2:30
MOTORING THRU ITALY
All Reserved—50c, 1.00, 1.50 (Plus Tax)

Globe Jan 9

SYMPHONY HALL
TUESDAY EVE., Jan. 15, at 8.15
IAN HAY

T 1/8

Return to Boston After Five Years of the Popular British Author Lecturer.
Subject: MY LITERARY ADVENTURES
Patronage of Rotary Club. English Speaking Union. Canadian Club.

ia 7

Transcript Jan 8

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist: E. Robert Schmitz, Piano
Tickets NOW

TUESDAY EVE., Jan. 15, at 8:15
IAN HAY

H 1/9

Return to Boston After Five Years of the Popular British Author Lecturer.
Subject: MY LITERARY ADVENTURES
Patronage of Rotary Club, English Speaking Union, Canadian Club.

SUN. AFT., Jan. 20, at 3:30
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUER Conductor
SAMSON & DELILAH
Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER CROOKS
WHITEHILL SMITH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

BURTON
HOLMES
NEXT FRI. Eve. 8:15 SAT. Mat. 2:30
MOTORING THRU ITALY
All Reserved—50c, 1.00, 1.50—Plus Tax

Herald Jan 9

SYMPHONY HALL
TOM'RR'W at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist: E. Robert Schmitz, Piano
Tickets NOW

NEXT SUNDAY AFT., Jan. 13, at 3:30
ROSENTHAL

P 1/10

Piano

NEXT TUESDAY EVE., Jan. 15, at 8:15
IAN HAY
Return to Boston After Five Years of the Popular British Author Lecturer.
Subject: MY LITERARY ADVENTURES
Patronage of English Speaking Union, Canadian Club.

NEXT WED. EVE., Jan. 16, at 8:15
Return Engagement
ELSIE JANIS
Imitations, Songs, Dances

BURTON
HOLMES
NEXT FRI. EVE. 8:15 SAT'Y MAT. 2:30
MOTORING THRU ITALY
All Reserved—50c, 1.00, 1.50—Plus Tax

Post Jan 10

SYMPHONY HALL
TOMORROW at 2.30; THIS SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: E. Robert Schmitz, Piano
Tickets NOW.

NEXT TUES., JAN. 15, at 8.15
IAN HAY

T 1/10

Return to Boston After Five Years of the Popular British Author Lecturer.
Subject: MY LITERARY ADVENTURES
Patronage of Rotary Club. English Speaking Union, Canadian Club.

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SAMPSON & DELILAH
Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER CROOKS
WHITEHILL SMITH
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BURTON
HOLMES
NEXT FRI. Eve. 8.15 SAT'Y Mat. 2.30
MOTORING THRU ITALY
All Reserved 50c, 1.00, 1.50 plus tax.

Transcript Jan 10

SYMPHONY HALL
THIS SUNDAY AFT., Jan. 13, at 3:30

ROSENTHAL

Piano

2ND MON. EVE. CONCERT Jan. 14, at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

NEXT TUES., JAN. 15, at 8:15

IAN HAY H1/10

Return to Boston After Five Years of the Popular British Author Lecturer. Subject: MY LITERARY ADVENTURES. Patronage of Rotary Club, English Speaking Union, Canadian Club.

NEXT WED. EVE., Jan. 16, at 8:15
Return Engagement

ELSIE JANIS

Imitations, Songs, Dances

BURTON

HOLMES

NEXT FRI. Eve. 8:15 SAT. Mat. 2:30
MOTORING THRU ITALY
All Reserved—50c, 1.00, 1.50—Plus Tax

SANDERS THEATRE—Cambridge
TONIGHT AT 8:00

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Wagner: "Overture—Flying Dutchman"; Smetana, "Vltava"; Debussy: "Clouds," "Festivals"; Liszt: "Tasso"; d'Indy: "Symphony on French Mountain Air," with E. ROBERT SCHMITZ, Soloist.
Seats at University Bookstore, Harvard Sq.

Herald Jan 10

SYMPHONY HALL
NEXT SUNDAY AFT., Jan. 13, at 3.30

ROSENTHAL T 1/9

Piano

2ND MON. EVE. CONCERT Jan. 14, at 8.15

BOSTON SYMPHONY ORCHESTRA

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Soloist: CECILIA HANSEN, Violin
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TUESDAY EVE., Jan. 15, at 8.15

IAN HAY

Return to Boston After Five Years of the Popular British Author Lecturer. Subject: MY LITERARY ADVENTURES. Patronage of Rotary Club. English Speaking Union. Canadian Club.

WED. EVE., Jan. 16, at 8.15
Return Engagement

ELSIE JANIS

Imitations, Songs, Dances

BURTON

HOLMES

NEXT FRI. Eve. 8.15 SAT'Y Mat. 2.30
MOTORING THRU ITALY
All Reserved—50c, 1.00, 1.50, plus tax

SANDERS THEATRE—Cambridge
TOMORROW EVE., JAN. 10, AT 8.00

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Programme—Wagner: Overture, "Flying Dutchman"; Smetana: "Vltava"; Debussy: "Clouds," "Festivals"; Liszt: "Tasso"; d'Indy: "Symphony on French Mountain Air" with E. ROBERT SCHMITZ, Soloist.
Seats at University Bookstore, Harvard Sq.

Transcript Jan 9

SYMPHONY HALL—TONIGHT AT 8:15

ELSIE JANIS

IMITATIONS, SKETCHES, DANCES
Tickets at Box Office Gl 1/16

BURTON

HOLMES

NEXT FRI. Eve. 8:15 SAT'Y. Mat. 2:30
BUDAPEST
AND THE NEW HUNGARY
All Reserved—50c, $1, $1.50—Plus tax

ISRAEL

ZANGWILL

NOTED AUTHOR AND SPEAKER
Boston Will Hear His Farewell American Lecture in Symphony Hall
Thurs. Eve., Jan. 31, at 8:15
Tickets Now $1, $1.50, $2, $2.50—Plus Tax

Globe Jan 16

SYMPHONY HALL TUES. EVE., JAN. 15, At 8:15

IAN HAY Gl 1/10

The Popular British Author-Lecturer
"MY LITERARY ADVENTURES"
Patronage: Rotary Club, English Speaking Union, Canadian Club

Globe Jan 10

SYMPHONY HALL
TODAY at 2:30; T'M'RR'W at 8:15

BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor

Soloist: E. Robert Schmitz, Piano
Tickets NOW

2ND MON. EVE. CONCERT Jan. 14, at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

TUESDAY EVE., Jan. 15, at 8:15

IAN HAY H 1/11

Return to Boston After Five Years of the Popular British Author Lecturer. Subject: MY LITERARY ADVENTURES. Patronage of English Speaking Union, Canadian Club.

NEXT WED. EVE., Jan. 16, at 8:15
Return Engagement

ELSIE JANIS

Imitations, Songs, Dances

SUN. AFT., Jan. 20, at 3:30

HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUER Conductor

SAMSON & DELILAH

Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER CROOKS
WHITEHILL SMITH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

BURTON

HOLMES

TONIGHT 8:15. T'M'RR'W Mat. 2:30
MOTORING THRU ITALY
All Reserved—50c, 1.00, 1.50—Plus Tax

Herald Jan 11

HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, *Conductor*
Chorus of 400—Organ, Orchestra

in Saint-Saens' Greatest Work

SAMSON & DELILAH

With distinguished soloists:
MATZENAUER
WHITEHILL
CROOKS
SMITH

T 1/12

ONE PERFORMANCE ONLY
SYMPHONY HALL Sunday Afternoon Jan. 20 at 3.30
Tickets Now at Box Office—Back Bay 1492

Transcript Jan 12
Ch. Page

SYMPHONY HALL
TODAY at 2:30; THIS SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor

Soloist: E. Robert Schmitz, Piano
Tickets NOW

NEXT SUNDAY AFT., Jan. 13, at 3:30

ROSENTHAL P 1/11

Piano

NEXT TUESDAY EVE., Jan. 15, at 8:15

IAN HAY

Return to Boston After Five Years of the Popular British Author Lecturer. Subject: MY LITERARY ADVENTURES. Patronage of English Speaking Union, Canadian Club.

NEXT WED. EVE., Jan. 16, at 8:15
Return Engagement

ELSIE JANIS

Imitations, Songs, Dances

BURTON

HOLMES

NEXT FRI. EVE. 8:15 SAT'Y MAT. 2:30
MOTORING THRU ITALY
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Post Jan 11

SYMPHONY HALL—Tomorrow at 8:15. Lecture by

IAN HAY M 1/14

Popular British Novelist-Lecturer
"My Literary Adventures"
TICKETS NOW AT BOX OFFICE

Monitor Jan 14

SYMPHONY HALL
TONIGHT AT 8.15

ELSIE JANIS T 1/16

IMITATIONS, SKETCHES DANCES

BURTON

HOLMES

NEXT FRI. EVE. 8.15 SAT MAT. 2.30
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 1.00, 1.50—Plus Tax

ISRAEL

ZANGWILL

NOTED AUTHOR & SPEAKER
Will Give His Farewell American Lecture in Symphony Hall
THURS. EVE., JAN. 31, at 8.15
Tickets Now $1, $1.50, $2, $2.50, plus tax

Transcript Jan 16

SYMPHONY HALL
NEXT TUES. EVE., JAN. 15, AT 8:15

IAN HAY

The Popular British Author-Lecturer
"MY LITERARY ADVENTURES"
Patronage: Rotary Club, English Speaking Union, Canadian Club.

BURTON Gl 1/11

HOLMES

T'N'GHT Eve. 8:15 T'M'RR'W Mat. 2:30
MEDITERRANEAN
SKY-CRUISINGS
All Reserved—50c, 1.00, 1.50, plus tax

Globe Jan 11

SYMPHONY HALL
Next Tues. Eve., Jan. 15, at 8:15

IAN HAY Gl 1/12

Return to Boston after five years of the popular British author-lecturer. Subject: MY LITERARY ADVENTURES. Patronage of English-Speaking Union, Canadian Club.

BURTON

HOLMES

This Afternoon at 2:30
MOTORING Thru ITALY
All Reserved—50c, 1.00, 1.50, Plus Tax

Globe Jan 12

SYMPHONY HALL
TONIGHT at 8:15

BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor

Soloist: E. Robert Schmitz, Piano
Tickets NOW

TOMORROW AFT. at 3:30

ROSENTHAL P 1/12

Piano

2ND MON. EVE. CONCERT Jan. 14, at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
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Return Engagement

ELSIE JANIS

Character Sketches, Imitations, Dances

BURTON

HOLMES

TODAY, Mat. 2:30
MOTORING THRU ITALY
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Post Jan 12

SYMPHONY HALL
NEXT SUNDAY AFT., Jan. 13, at 3:30

ROSENTHAL

PIANO M 1/11

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Return Engagement

ELSIE JANIS

Imitations, Songs, Dances

SUNDAY AFTERNOON, Jan. 20, at 3:30

HANDEL and HAYDN SOCIETY Emil Mollenhauer Conductor

SAMSON & DELILAH

Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER CROOKS
WHITEHILL SMITH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Monitor Jan 11

SYMPHONY HALL
TOMORROW AT 8.15

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor

Soloist: E. Robert Schmitz, Piano
Tickets NOW.

NEXT SUNDAY AFT., Jan. 13, at 3.30

ROSENTHAL

Piano

2ND MON. EVE. CONCERT Jan. 14, at 8.15

BOSTON SYMPHONY ORCHESTRA T 1/11

PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No Tax)

NEXT TUESDAY EVE., Jan. 15, at 8.15

IAN HAY

Return to Boston After Five Years of the Popular British Author Lecturer. Subject: "MY LITERARY ADVENTURES" Patronage of English Speaking Union, Canadian Club.

NEXT WED. EVE., Jan. 16, at 8.15
Return Engagement

ELSIE JANIS

Imitations, Songs, Dances

BURTON

HOLMES

TONIGHT at 8.15 TOM'W Mat. 2.30
MOTORING THRU ITALY
All Reserved—50c, 1.00, 1.50, plus tax

Transcript Jan 11

SYMPHONY HALL
TONIGHT at 8:15

BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor

Soloist: E. Robert Schmitz, Piano
Tickets NOW

TOMORROW AFT. at 3:30

ROSENTHAL H 1/1

Piano

2ND MON. EVE. CONCERT Jan. 14, at 8:15

BOSTON SYMPHONY ORCHESTRA

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IAN HAY

Return to Boston After Five Years of the Popular British Author Lecturer. Subject: MY LITERARY ADVENTURES. Patronage of English Speaking Union, Canadian Club

WED. EVE., Jan. 16, at 8:15
Character Sketches, Imitations, Dances

ELSIE JANIS

Imitations, Songs, Dances

BURTON

HOLMES

TODAY—MAT. 2:30
MOTORING THRU ITALY
All Reserved—50c, 1.00, 1.50—Plus Tax

Herald Jan 12

SYMPHONY HALL

TOMORROW at 3.30	**MORIZ ROSENTHAL PIANO** ONLY RECITAL THIS SEASON T 1/12
NEXT MON. at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor 2nd Mon. Eve. Concert Soloist CECILIA HANSEN, Violin Tickets—$2.00, $1.50, $1.00 (No tax)
NEXT TUES. EVE. Jan. 15 at 8.15	**IAN HAY** The Popular British Author-Lecturer, Who Delighted so Many American Audiences During and Directly After the War. In a Humorously Philosophical Talk, "My Literary Adventures" Tickets $2.00 to 50c (Plus Tax) at Patronage English Speaking Union, Canadian Club
NEXT WED. EVE. JAN. 16 at 8.15	**ELSIE JANIS** Return Engagement Program of Character Sketches, Imitations, Dances
NEXT FRI. at 2.30 NEXT SAT. at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor
NEXT SUN. AFT. Jan. 20 at 3.30	**HANDEL & HAYDN SOCIETY** EMIL MOLLENHAUER Conductor Saint-Saens' Greatest Work **SAMSON & DELILAH** with Distinguished Soloists MATZENAUER—CROOKS—WHITEHILL—SMITH
SUN. AFT. JAN 27 at 3.30	Second STEINERT Concert EFREM **ZIMBALIST** Eminent Russian Violinist Tickets $1, $1.50, $2, $2.50 (Plus Tax) Now on Sale at Symphony Hall and Steinert Hall
SUN. AFT. Feb. 3 at 3.30	**ROLAND HAYES** Last Boston Concert Before Fourth European Tour. Tickets Now

BURTON HOLMES

FRI'Y EVE. Jan. 18 at 8.15
SAT MAT. Jan. 19 at 2.30
BUDAPEST AND THE NEW HUNGARY
ALL SEATS RESERVED—50c, 1.00 1.50 (PLUS TAX)—NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Jan 12

SYMPHONY HALL — TOMORROW AT 8:15
Return Engagement

ELSIE JANIS

Imitations, Songs, Dances
Tickets at Box Office

Crim 1/15

Crimson Jan 15

SYMPHONY HALL

TO-MORROW at 3:30 — **MORIZ ROSENTHAL** Piano Tr 1/12
ONLY RECITAL THIS SEASON

MON. EVE. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
2nd Mon. Eve. Concert — Soloist CECILIA HANSEN, Violin
Tickets—$2.00, $1.50, $1.00 (No tax)

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SUN. AFT., FEB. 3, at 3:30 — **ROLAND HAYES**
Last Boston Concert Before 4th European Tour—Tickets NOW

BURTON HOLMES
FRI'Y EVE Jan. 18 at 8:15
SAT'Y MAT. Jan. 19 at 2:30
BUDAPEST AND THE **NEW HUNGARY**
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Advertiser Jan 13

SYMPHONY HALL—TONIGHT At 8:15
Return to Boston, After Five Years, of
IAN HAY G 1/15
The Popular British Author-Lecturer
Subject, "My Literary Adventures"
Patronage; English Speaking Union
Canadian Club

Globe Jan 15

SYMPHONY HALL
TOMORROW AT 8:15
ELSIE JANIS Ad 1/15
Character Songs, French Songs, Dances, Imitations, and Impressions.
Tickets $1 to $2.50 (plus tax).

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Saint Saens' Greatest Work
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Post Jan 13

SYMPHONY HALL
BURTON
HOLMES
TODAY MAT. 2:30 1/19
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 1.00, 1.50—Plus Tax

Globe Jan 19

TONIGHT
2ND MON. EVE. CONCERT at 8:15
BOSTON SYMPHONY ORCHESTRA H 1/14
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tchaikowsky's **PATHETIC** Symphony
Tickets—$2.00, $1.50, $1.00 (No Tax)

TOMORROW EVE., at 8:15
IAN HAY
Return to Boston After Five Years of the Popular British Author Lecturer.
Subject: MY LITERARY ADVENTURES
Patronage of English Speaking Union and Canadian Club.

THIS WED. EVE., Jan. 16, at 8:15
Return Engagement
ELSIE JANIS
Imitations, Songs, Dances

Herald Jan 14

SYMPHONY HALL— Coming Events 1-14

Tonight at 8:15—Second Monday Evening Concert of Boston Symphony Orchestra, Pierre Monteux, Conductor, with Cecilia Hansen, Violin; Program includes Tchaikowsky's Pathetic Symphony; *Tomorrow Eve.* at 8:15—Lecture by Ian Hay on "My Literary Adventures"; *Wednesday* at 8:15—Return of ELSIE JANIS.

Globe Jan 14

SYMPHONY HALL
TONIGHT
2ND MON. EVE. at 8:15 CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
Tchaikowsky's **PATHETIC** Symphony
Tickets—$2.00, $1.50, $1.00 (No Tax)

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Return Engagement
ELSIE JANIS
IMITATIONS SONGS DANCES

Post Jan 14

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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CECILIA HANSEN, Violin
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Return Engagement
ELSIE JANIS
Imitations Songs Dances

Transcript Jan 14

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Subject: MY LITERARY ADVENTURES
Patronage of English Speaking Union, Canadian Club.

TOMORROW EVE., at 8:15
Return Engagement
ELSIE JANIS
Imitations Songs Dances

THIS FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux, Conductor
Tickets Now

NEXT SUN. AFT., Jan. 20, at 3:30
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUER Conductor
SAMSON & DELILAH
Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER CROOKS
WHITEHILL SMITH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Herald Jan 15

SYMPHONY HALL
TOMORROW AT 8.15
RETURN OF
ELSIE JANIS T 1/15
In a Programme of Imitations, Songs and Dances

THIS FRI. AT 2.30; THIS SAT. AT 8.15.
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
TICKETS NOW

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MATZENAUER CROOKS
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Transcript Jan 15

[35]

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TONIGHT at 8:15 P 1/15
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Return Engagement
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IMITATIONS SONGS DANCES

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ISRAEL
ZANGWILL
NOTED AUTHOR AND SPEAKER
Will Give His Farewell American Lecture in Symphony Hall
THURSDAY EVE., JAN. 31, at 8:15
Tickets Now, $1, $1.50, $2, $2.50 (Plus Tax)

Monitor Jan 17

Symphony Hall COMING EVENTS
Today at 2:30 and Tomorrow at 8:15
Concert by BOSTON
SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

NEXT SUN. AFT., JAN. 20, AT 3:30
MARGARET MATZENAUER, Soprano
CLARENCE WHITEHILL, Baritone
RICHARD CROOKS, Tenor
WELLINGTON SMITH, Bass
Soloists in Saint Saens' great work
SAMSON & DELILAH
By the
Handel & Haydn Society
Chorus of 400—Orchestra—Organ
Emil Mollenhauer, Conductor. Tickets Now G 1/18

BURTON
HOLMES
T'N'GHT AT 8:15 T'M'RR'W MAT. 2:30
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 1.00, 1.50, Plus Tax

Globe Jan 18

SYMPHONY HALL
TOMORROW AT 8.15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
TICKETS NOW T 1/18

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Herald Jan 19

SYMPHONY HALL
TONIGHT at 8:15
ELSIE JANIS
ONLY APPEARANCE

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MARGARET MATZENAUER, Soprano
CLARENCE WHITEHILL, Baritone
RICHARD CROOKS, Tenor
WELLINGTON SMITH, Bass
Soloists in Saint-Saens' great work
SAMSON & DELILAH
By the
HANDEL & HAYDN SOCIETY
Chorus of 400—Orchestra—Organ. Emil Mollenhauer, Conductor. Tickets Now

BURTON
HOLMES
NEXT FRI. EVE. 8:15 SAT. MAT. 2:30
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 75c, 1.00, 1.50—Now

ISRAEL
ZANGWILL
NOTED AUTHOR AND SPEAKER
Will Give His Farewell American Lecture in Symphony Hall
THURS. EVE., JAN. 31, at 8:15
Tickets Now, $1, $1.50, $2, $2.50 (Plus Tax)

IMITATIONS SKETCHES DANC

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Tickets Now at Symphony Hall Box Office

Post Jan 16

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BURTON
HOLMES
T'M'RR'W Eve. 8:15 SAT'Y Mat. 2:30
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Herald Jan 17

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THURSDAY, JAN. 31 at 8:15	ISRAEL **ZANGWILL** Noted Author, Scholar and Speaker Farewell American Address. Tickets NOW, $1 to $2.50, Plus Tax
SUN. AFT., FEB. 10 at 3:30	MITJA **NIKISCH** PIANO Tickets Now at Box Office. Benefit Children's Island Sanitarium

BURTON HOLMES
FRI'Y EVE. Jan. 25 at 8:15 } VIENNA TO BERLIN
SAT'Y MAT. Jan. 26 at 2:30 } AND THE RUHR
Extra: Benefit Under Auspices of Hospital Dept., Community Service of Boston, Inc. For Our Disabled Ex-Service Men Sat. MAT. 2:30 Feb. 9
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, 1.00, 1.50, Plus Tax, NOW ON SALE
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Herald Jan 20

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Extra: Benefit Under Auspices of Hospital Dept., Community Service of Boston, Inc. For Our Disabled Ex-Service Men Sat. MAT. 2:30 Feb. 9
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ALL SEATS RESERVED—50c, 1.00, 1.50 (Plus Tax) NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Jan 20

Post Jan 18 over

SYMPHONY HALL

TODAY at 3:30	**HANDEL & HAYDN SOCIETY** EMIL MOLLENHAUER Conductor Saint-Saens' Greatest Work. Chorus of 400 **SAMSON & DELILAH** with Distinguished Soloists MATZENAUER—CROOKS—WHITEHILL—SMITH
NEXT FRI. at 2:30 NEXT SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist: MARYA FREUND, Soprano
NEXT SUN. AFT. JAN. 27 at 3:30	Second STEINERT Concert EFREM **ZIMBALIST** Ad 1/20 Eminent Russian Violinist Tickets $1, $1.50, $2, $2.50, Plus Tax Now on sale at Symphony Hall and Steinert Hall
THURSDAY JAN. 31 at 8:15	ISRAEL **ZANGWILL** Noted Author, Scholar and Speaker Farewell American Address. Tickets Now, $1 to $2.50, plus tax.
SUN. AFT. FEB. 10 at 3:30	MITJA **NIKISCH** PIANO Tickets Now at Box Office. Benefit Children's Island Sanitarium

BURTON HOLMES
FRI'Y EVE. Jan. 25 at 8:15 } VIENNA TO BERLIN
SAT'Y MAT. Jan. 26 at 2:30 } AND THE RUHR
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Advertiser Jan 20

SYMPHONY HALL EVENTS

Today at 3:30 HANDEL & HAYDN SOCIETY, Emil Mollenhauer, Conductor, in SAMSON & DELILAH with Matzenauer, Crooks, Smith, Whitehill; *Next Sunday Aft. at 3:30* ZIMBALIST, great Russian Violinist; *Thurs., Jan. 31, at 8:15,* Lecture by ZANGWILL, noted Author and Speaker; *Sunday Aft., Feb. 10,* MITJA NIKISCH. Piano Recital for benefit Children's Island Sanitarium.

BURTON G 1/20
HOLMES
NEXT FRI. Eve. 8:15 SAT. Mat. 2:30
VIENNA TO BERLIN AND THE RUHR
All Reserved—50c, 1.00, 1.50—Plus Tax

Globe Jan 20

SYMPHONY HALL EVENTS

This Fri. at 2:30, Sat. at 8:15, BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, Conductor, with Marya Freund, Soprano; *Next Sunday at 3:30,* ZIMBALIST, Violinist; *Thurs., Jan. 31, at 8:15,* Lecture by ZANGWILL. G 1/23

BURTON
HOLMES
NEXT FRI. Eve. 8:15 SAT. Mat. 2:30
VIENNA TO BERLIN AND THE RUHR
All Reserved—50c, 1.00, 1.50—Plus Tax

Globe Jan 23

SYMPHONY HALL
This FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist, MARYA FREUND, Soprano
Program Includes STRAVINSKY: "LE SACRE DU PRINTEMPS"
TICKETS NOW H 1/23

BURTON
HOLMES
NEXT FRI. at 8:15 SAT. Mat. 2:30
VIENNA to BERLIN
and the RUHR
All Reserved—50c, 1.00, 1.50—Plus Tax

NEXT SUN., JAN. 27, at 3:30
Second STEINERT Concert
Efrem **ZIMBALIST**
Eminent Russian Violinist
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Now at Symphony Hall and Steinert Hall

ISRAEL
ZANGWILL
Drama and Life
NOTED AUTHOR AND SPEAKER
Boston Will Hear His Farewell American Lecture in Symphony Hall
Thurs. Eve., Jan. 31, at 8:15
Tickets Now $1, $1.50, $2, $2.50—Plus Tax

Herald Jan 23

INFORMATION OBSCURED

SYMPHONY HALL
TONIGHT at 8:15
IAN HAY P 1/15
Return to Boston Aft. Five Years of the Popular British ...hor Lecturer. Subject: MY ...DVENTURES ... Union,
...8:15
...DANCES
8:15
...ONY
...onteux,
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8:30
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...cial Service
8:30 p.m.
...00 a.m. 8:40 a.m.
...0 p.m.
...bec, Ottawa, Toronto, Winnipeg,
...ll Canadian Points from Coast
...raries to include train and hotel
...FIC RAILWAY
...older E-2
...t., 405 Boylston St., Boston, Mass.
COOK'S TRAVEL SERVICE
...OPE
...ar, let us help you
...per-
...dern traveler and an
...e experience and
...ffices distributed over
...posal at every point of importance.

...IMITATIONS, SKETCHES DANCES
BURTON
HOLMES
NEXT FRI. EVE. 8.15 SAT MAT. 2.30
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 1.00, 1.50—Plus Tax
ISRAEL
ZANGWILL
NOTED AUTHOR & SPEAKER
Will Give His Farewell American Lecture in Symphony Hall
THURS. EVE., JAN. 31, at 8.15
Tickets Now $1, $1.50, $2, $2.50, plus tax

Herald Jan 16

SYMPHONY HALL
TOMORROW AT 2:30; SAT. AT 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
TICKETS NOW M 1/17
NEXT SUN. AFT., Jan. 20, at 3:30
HANDEL and HAYDN SOCIETY Emil Mollenhauer Conductor
SAMSON & DELILAH
Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER WHITEHILL CROOKS SMITH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
ISRAEL
ZANGWILL
NOTED AUTHOR AND SPEAKER
Will Give His Farewell American Lecture in Symphony Hall
THURSDAY EVE., JAN. 31, at 8:15
Tickets Now, $1, $1.50, $2, $2.50 (Plus Tax)

Monitor Jan 17

Symphony Hall COMING EVENTS
Today at 2:30 and Tomorrow at 8:15
Concert by BOSTON
SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
NEXT SUN. AFT., JAN. 20, AT 3:30
MARGARET MATZENAUER, Soprano
CLARENCE WHITEHILL, Baritone
RICHARD CROOKS, Tenor
WELLINGTON SMITH, Bass
Soloists in Saint Saens' great work
SAMSON & DELILAH G 1/18
By the
Handel & Haydn Society
Chorus of 400—Orchestra—Organ
Emil Mollenhauer, Conductor. Tickets Now
BURTON
HOLMES
T'N'GHT AT 8:15 T'M'RR'W MAT. 2:30
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 1.00, 1.50, Plus Tax

Globe Jan 18

SYMPHONY HALL
TOMORROW AT 8.15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
TICKETS NOW T 1/18
NEXT SUN. AFT., JAN. 20, AT 3.30
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUER Conductor
SAMSON & DELILAH
Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER WHITEHILL CROOKS SMITH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
BURTON
HOLMES
TONIGHT at 8.15 TOMORROW MAT. 2.30
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 1.00, 1.50 (plus tax)

Transcript Jan 18

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Tickets Now at Box Office H 1/19
TOMORROW AFT. at 3:30
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUER Conductor
SAMSON & DELILAH
Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER WHITEHILL CROOKS SMITH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
BURTON
HOLMES
TODAY—Mat. 2:30
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 1.00, 1.50—Plus Tax

Herald Jan 19

SYMPHONY HALL
TONIGHT at 8:15
ELSIE JANIS P 1/16
ONLY APPEARANCE
IMITATIONS SKETCHES DANCES
NEXT SUNDAY AFT. at 3:30
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUER Conductor
SAMSON & DELILAH
Chorus of 400—Orchestra—Organ—Soloists
MATZENAUER WHITEHILL CROOKS SMITH
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
BURTON
HOLMES
NEXT FRI. EVE. 8:15 SAT. MAT. 2:30
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 1.00, 1.50 (Plus Tax)
ISRAEL
ZANGWILL
NOTED AUTHOR and SPEAKER
THURS. EVE., JAN. 31, at 8:15
Tickets Now at Symphony Hall Box Office

Post Jan 16

SYMPHONY HALL
BURTON
HOLMES
T'M'RR'W Eve. 8:15 SAT'Y Mat. 2:30
BUDAPEST H 1/17
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Post Jan 17

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CLARENCE WHITEHILL, Baritone
RICHARD CROOKS, Tenor
WELLINGTON SMITH, Bass
Soloists in Saint-Saens' great work
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NEXT SUN. AFT., JAN. 27 at 3:30	Second STEINERT Concert EFREM **ZIMBALIST** H 1/20 Eminent Russian Violinist Tickets $1, $1.50, $2, $2.50, Plus Tax Now on Sale at Symphony Hall and Steinert Hall
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Globe Jan 23

SYMPHONY HALL
This FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist, MARYA FREUND, Soprano
Program Includes STRAVINSKY: "LE SACRE DU PRINTEMPS" H 1/23
TICKETS NOW
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Drama and Life
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Herald Jan 23

Post Jan 18 ord

SYMPHONY HALL
This FRI. at 2:30, SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist, MARYA FREUND, Soprano
Program includes Stravinsky
"Le Sacre du Printemps"
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Transcript Jan 23

SYMPHONY HALL
TOM'RR'W at 2:30, SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist, MARYA FREUND, Soprano
Program Includes STRAVINSKY:
"LE SACRE DU PRINTEMPS"
TICKETS NOW H 1/24
BURTON
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LECTURE BY ISRAEL
ZANGWILL
"DRAMA and LIFE"
Tickets Now $1, $1.50, $2, $2.50—Plus Tax

Herald Jan 24

SYMPHONY HALL
TOMORROW at 2:30, SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist, MARYA FREUND, Soprano
Program includes Stravinsky
"Le Sacre du Printemps"
TICKETS NOW P 1/24
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Transcript Jan 24

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Tomorrow at 2:30, Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist, MARYA FREUND, Soprano
TICKETS NOW M 1/24
Program includes Stravinsky, "Le Sacre du Printemps."
Lecture by ISRAEL
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"DRAMA *and* LIFE"
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Monitor Jan 24

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Herald Jan 25

SYMPHONY HALL
BURTON
HOLMES
T'N'GHT at 8:15 T'M'RR'W Mat. 2:30
VIENNA TO BERLIN
and the RUHR G 1/25
All Reserved—50c, 1.00, 1.50—Plus Tax

Globe Jan 25

SYMPHONY HALL
TODAY at 2:30, TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist, MARYA FREUND, Soprano
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~~Herald~~ Jan 26

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ISRAEL **ZANGWILL**
"DRAMA AND LIFE"
Farewell American Address. Tickets NOW, $1 to $2.50, Plus Tax

MON. EVE. Feb. 4 at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
3rd Mon. Eve. Concert Soloist CLAUDIO ARRAU, Piano
Tickets $2.00, $1.50, $1.00 (No tax)

SUN. AFT. Feb. 10 at 3.30
MITJA **NIKISCH** PIANO
Tickets Now at Box Office. Benefit Children's Island Sanitarium

WED. EVE. Feb. 13 at 8.15
THE CECILIA SOCIETY AGIDE JACCHIA Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
with VAN DE VEER—BOSELLE—PILLA—PATTON—CROOKS
Tickets—$2.00, $1.50, $1.00 (No tax)

BURTON HOLMES
FRI'Y EVE. Feb. 1 at 8.15
SAT'Y MAT. Feb. 2 at 2.30
GLORIOUS
SWITZERLAND
Extra: Benefit Under Auspices of Hospital Dept., Community Service of Boston, Inc. For Our Disabled Ex-Service Men Sat. MAT. 2.30 Feb. 9
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, 1.00 1.50 (PLUS TAX)—NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript Jan 26

SYMPHONY HALL — SYMPHONY HALL

TO-MORROW at 3:30
Second STEINERT Concert
EFREM **ZIMBALIST** Tr 1/26
Eminent Russian Violinist
Tickets $1, $1.50, $2, $2.50, Plus Tax

THIS THURSDAY, JAN. 31 at 8:15
ISRAEL **ZANGWILL**
"DRAMA and LIFE"
Farewell American Address. Tickets NOW, $1 to $2.50, Plus Tax

MON. EVE. FEB. 4 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
3rd Mon. Eve. Concert Soloist CLAUDIO ARRAU, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

SUN. AFT. FEB. 10 at 3:30
MITJA **NIKISCH** PIANO
Tickets Now at Box Office. Benefit Children's Island Sanitarium

BURTON HOLMES
FRI'Y EVE. Feb. 1 at 8:15
SAT'Y MAT. Feb. 2 at 2:30
GLORIOUS
SWITZERLAND
Extra: Benefit Under Auspices of Hospital Dept. Community Service of Boston, Inc. For Our Disabled Ex-Service Men Sat. MAT. 2:30 Feb. 9
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, 1.00, 1.50, Plus Tax, NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Jan 26

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Program Includes Stravinsky
"LE SACRE DU PRINTEMPS"
TICKETS NOW G 1/26
BURTON
HOLMES
TODAY At 2:30
VIENNA to BERLIN
And the RUHR
All Reserved—50c, 1.00, 1.50—Plus tax

Globe Jan 26

SYMPHONY HALL
Today at 2:30; Tomorrow at 8:15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Tickets Now
NEXT SUN. AFT., JAN. 20, AT 3:30
MARGARET MATZENAUER, Soprano
CLARENCE WHITEHILL, Baritone
RICHARD CROOKS, Tenor
WELLINGTON SMITH, Bass
Soloists in Saint-Saens' great work
SAMSON & DELILAH
By the
HANDEL & HAYDN SOCIETY
Chorus of 400—Orchestra—Organ
Emil Mollenhauer, Conductor
Tickets Now.
BURTON
HOLMES
T'N'GHT. at 8.15 T'M'RR'W. Mat. 2.30
BUDAPEST
and the NEW HUNGARY
All Reserved—50c, 1.00, 1.50—Plus Tax

Post Jan 18

SYMPHONY HALL — SYMPHONY HALL

Second STEINERT Concert

TODAY at 3:30 — EFREM **ZIMBALIST** H 1/29
Eminent Russian Violinist
Tickets $1, $1.50, $2, $2.50, Plus Tax

THIS THURSDAY, JAN. 31 at 8:15 — ISRAEL **ZANGWILL**
"DRAMA and LIFE"
Farewell American Address. Tickets NOW, $1 to $2.50, Plus Tax

MON. EVE. FEB. 4 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
3rd Mon. Eve. Concert — Soloist CLAUDIO ARRAU, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

SUN. AFT., FEB. 10 at 3:30 — MITJA **NIKISCH** PIANO
Tickets Now at Box Office. Benefit Children's Island Sanitarium

WED. EVE., FEB. 13 at 8:15 — **THE CECILIA SOCIETY** AGIDE JACCHIA, Conductor
Chorus of 400—Orchestra of 60
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
with VAN DE VEER—ROSELLE—PILLA—PATTON—CROOKS
Tickets $2.00, $1.50, $1.00 (No Tax)

BURTON HOLMES
FRI'Y EVE. Feb. 1 at 8:15 / SAT'Y MAT. Feb. 2 at 2:30 — GLORIOUS SWITZERLAND
Extra: Benefit Under Auspices of Hospital Dept., Community Service of Boston, Inc. For Our Disabled Ex-Service Men Sat. MAT. 2:30 Feb. 9
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, 1.00, 1.50, Plus Tax, NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Jan 27

SYMPHONY HALL EVENTS
SYMPHONY HALL EVENTS
SYMPHONY HALL EVENTS

Today at 3:30, ZIMBALIST, great Russian Violinist; *This Thurs. Eve. at 8:15,* Lecture by Israel ZANGWILL, noted Author and Speaker; *Sun. Aft., Feb. 10, at 3:30,* MITJA NIKISCH, Piano Recital for benefit Children's Island Sanitarium.

BURTON
HOLMES
NEXT FRI. Eve. 8:15 SAT. Mat. 2:30
GLORIOUS SWITZERLAND
All Reserved—50c, 1.00, 1.50—Plus Tax

Globe Jan 27

SYMPHONY HALL
THIS THURSDAY at 8.15
ZANGWILL
"DRAMA AND LIFE" T 1/28
Farewell American Lecture
Tickets $1 to $2.50 (plus tax)

3rd MON. EVE. CONCERT Feb. 4 at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

SUNDAY AFT., FEB. 10, at 3.30
NIKISCH
Piano
Benefit Children's Island Sanitarium

Transcript Jan 28

SYMPHONY HALL
THURSDAY EVE. at 8:15
ZANGWILL
"DRAMA and LIFE" H 1/29
Tickets $1 to $2.50 (plus tax)

3rd MON. EVE. CONCERT FEB. 4 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

SUNDAY AFT., FEB. 10, at 3:30
NIKISCH
Piano
Benefit Children's Island Sanitarium

Herald Jan 29

SYMPHONY HALL — SYMPHONY HALL

Second STEINERT Concert

TODAY at 3:30 — EFREM **ZIMBALIST**
Eminent Russian Violinist
Tickets $1, $1.50, $2, $2.50, Plus Tax

THIS THURSDAY JAN. 31 at 8:15 — ISRAEL **ZANGWILL**
"DRAMA and LIFE"
Farewell American Address. Tickets Now, $1 to $2.50, plus tax.

MON. EVE. FEB. 4 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
3rd Mon. Eve. Concert — Soloist CLAUDIO ARRAU, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

SUN. AFT. FEB. 10 at 3:30 — MITJA **NIKISCH** PIANO
Tickets Now at Box Office. Benefit Children's Island Sanitarium

BURTON HOLMES
FRI'Y EVE. Feb. 1 at 8:15 / SAT'Y MAT. Feb. 2 at 2.30 — GLORIOUS SWITZERLAND
Extra: Benefit Under Auspices of Hospital Dept., Community Service of Boston, Inc. For Our Disabled Ex-Service Men Sat. MAT. 2:30 Feb. 9
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, $1, $1.50 (Plus Tax)—Now on Sale
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Jan 27

SYMPHONY HALL — SYMPHONY HALL

Second STEINERT Concert

TODAY at 3.30 — EFREM **ZIMBALIST**
Eminent Russian Violinist
Tickets $1, $1.50, $2, $2.50, Plus Tax

THIS THURSDAY, JAN. 31 at 8.15 — ISRAEL **ZANGWILL**
"DRAMA and LIFE"
Farewell American Address. Tickets NOW, $1 to $2.50, Plus Tax

MON. EVE FEB. 4 at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
PIERRE MONTEUX, Conductor
3rd Mon. Eve. Concert — Soloist CLAUDIO ARRAU, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

SUN. AFT., FEB. 10 at 3:30 — MITJA **NIKISCH** PIANO
Tickets Now at Box Office. Benefit Children's Island Sanitarium

WED. EVE. FEB. 13 at 8:15 — **THE CECILIA SOCIETY** AGIDE JACCHIA, Conductor
Chorus of 400—Orchestra of 60
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
VAN DE VEER—ROSELLE—PILLA—PATTON—CROOKS
Tickets $2.00, $1.50, $1.00 (No Tax)

BURTON HOLMES
FRI'Y EVE. Feb. 1 at 8:15 / SAT'Y MAT Feb. 2 at 2:30 — GLORIOUS SWITZERLAND
Extra: Benefit Under Auspices of Hospital Dept., Community Service of Boston, Inc. For Our Disabled Ex-Service Men Sat. MAT. 2:30 Feb. 9
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, 1.00, 1.50 (Plus Tax) NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Jan 27

SYMPHONY HALL
THIS THURSDAY at 8:15
ZANGWILL
"DRAMA and LIFE"
Tickets $1 to $2.50 (plus tax)

SUNDAY AFT., FEB. 10, at 3:30
NIKISCH
Piano
Benefit Children's Island Sanitarium

Post Jan 29

SYMPHONY HALL EVENTS

Tomorrow at 8:15, Lecture on "Drama and Life," by Israel ZANGWILL, noted Author and Speaker; *Monday Eve., Feb. 4, at 8:15,* Third Extra Concert by BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, Conductor, with Claudio Arrau, Piano; *Sun. Aft., Feb. 10, at 3:30,* MITJA NIKISCH, Piano Recital for benefit Children's Island Sanitarium.

Globe Jan 30

FAREWELL AMERICAN CONCERT
SUNDAY EVE., FEB. 10, AT SYMPHONY HALL
SISTINE CHAPEL CHOIR
MONSIGNOR ANTONIO RELLA
CONDUCTOR
PRESENTED UNDER THE PATRONAGE OF HIS EMINENCE
WILLIAM CARDINAL O'CONNELL, ARCHBISHOP OF BOSTON
Tickets Now at Box Office, $1 to $2.50 (plus tax)

Post Jan 30

SYMPHONY HALL
TOMORROW EVE. at 8:15
LECTURE BY ISRAEL
ZANGWILL H 1/30
"DRAMA and LIFE"
Tickets Now $1, $1.50, $2, $2.50—Plus Tax

Herald Jan 30

SYMPHONY HALL
TOMORROW EVE. at 8:15
ZANGWILL
"DRAMA and LIFE" P 1/30
Tickets $1 to $2.50 (plus tax)

Post Jan 30

SYMPHONY HALL
TOMORROW EVE. at 8.15
ZANGWILL T 1/30
"DRAMA AND LIFE"
Tickets $1 to $2.50 (plus tax)

3rd MON. EVE. CONCERT Feb. 4 at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

SUNDAY AFT., FEB. 10, at 3.30
NIKISCH
Piano
Benefit Children's Island Sanitarium

Transcript Jan 30

SYMPHONY HALL
TONIGHT at 8:15
ZANGWILL H 1/31
"DRAMA and LIFE"
Tickets $1 to $2.50 (plus tax)

3rd MON. EVE. CONCERT FEB. 4 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

NEXT SUNDAY AFT., FEB. 10, at 3:30
NIKISCH
Piano
Benefit Children's Island Sanitarium

BURTON
HOLMES
NEXT FRI. at 8:15 SAT. at 2:30
SWITZERLAND

"EXTRA"--BENEFIT--SAT. MAT. 2:30 FEB. 9
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50—Plus Tax

Herald Jan 31

SYMPHONY HALL
TONIGHT AT 8:15
ZANGWILL G 1/31
'DRAMA AND LIFE'

Globe Jan 31

SYMPHONY HALL
TONIGHT at 8:15
ZANGWILL
"DRAMA and LIFE"
Tickets $1 to $2.50 (plus tax)

NEXT SUNDAY AFT., FEB. 10, at 3:30
NIKISCH P 1/31
Piano
Benefit Children's Island Sanitarium

Post Jan 31

SYMPHONY HALL
TONIGHT at 8.15
ZANGWILL T 1/31
"DRAMA AND LIFE"
Tickets $1 to $2.50 (plus tax)

BURTON
HOLMES
NEXT FRI. at 8.15 SAT. at 2.30
SWITZERLAND

"EXTRA"--BENEFIT--SAT. MAT. 2.30 FEB. 9
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, $1.00, $1.50—Plus Tax

Transcript Jan 31

SYMPHONY HALL
3rd MON. EVE. CONCERT FEB. 4 at 8:15
BOSTON SYMPHONY ORCHESTRA H 2/1
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

BURTON
HOLMES
TONIGHT at 8:15 TOMORROW at 2:30
SWITZERLAND

"EXTRA"--BENEFIT--SAT. MAT. 2:30 FEB. 9
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50—Plus Tax

Herald Feb 1

SYMPHONY HALL
BURTON G 2/1
HOLMES
T'NIGHT at 8:15 T'M'RR'W at 2:30
SWITZERLAND

"EXTRA"--BENEFIT--SAT. MAT. 2:30 FEB. 9
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50—Plus Tax

Globe Feb 1

SYMPHONY HALL
3rd MON. EVE. CONCERT Feb. 4 at 8:15
BOSTON SYMPHONY ORCHESTRA P 2/1
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

BURTON
HOLMES
TONIGHT at 8:15 T'M'RR'W at 2:30
SWITZERLAND

"EXTRA"--BENEFIT--SAT. MAT. 2:30 FEB. 9
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50—Plus Tax

Post Feb 1

FAREWELL AMERICAN CONCERT
Sunday Eve., Feb. 10, at Symphony Hall

The Sistine Chapel Choir

FROM THE VATICAN, ROME

MONSIGNOR ANTONIO RELLA, Conductor
Presented Under the Patronage of His Eminence William Cardinal O'Connell, Archbishop of Boston
Request Program Includes Adestes Fideles (Novello); Credo (Palestrina); Alleluia (for 2 choirs) (Perosi).
Tickets Now at Box Office, $1 to $2.50 (plus tax)

Post Feb 1

SYMPHONY HALL
3rd MON. EVE. CONCERT Feb. 4 at 8.15
BOSTON SYMPHONY ORCHESTRA
T 2/1
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

NEXT SUNDAY AFT., FEB. 10, at 3.30
NIKISCH
Piano
Benefit Children's Island Sanitarium

BURTON
HOLMES
TONIGHT at 8.15 TOMORROW at 2.30
SWITZERLAND

"EXTRA"--BENEFIT--SAT. MAT. 2.30 FEB. 9
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, $1.00, $1.50—Plus Tax

Transcript Feb 1

SYMPHONY HALL
BURTON
HOLMES
TODAY at 2:30
SWITZERLAND
H 2/2

"EXTRA"--BENEFIT--SAT. MAT. 2:30 FEB. 9
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50—Plus Tax

3rd MON. EVE. CONCERT FEB. 4 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

SUNDAY AFT., FEB. 10, at 3:30
NIKISCH
Piano
Benefit Children's Island Sanitarium

Herald Feb 2

SYMPHONY HALL
BURTON
HOLMES
TODAY AT 2:30 G 2/2
SWITZERLAND

"EXTRA"--BENEFIT--SAT. MAT. 2:30 FEB. 9
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50—Plus Tax

Globe Feb 2

SYMPHONY HALL
BURTON
HOLMES
TODAY at 2:30 P 2/2
SWITZERLAND

"EXTRA"--BENEFIT--SAT. MAT. 2:30 FEB. 9
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50—Plus Tax

3rd MON. EVE. CONCERT Feb. 4 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

SUNDAY AFT., FEB. 10, at 3:30
NIKISCH
Piano
Benefit Children's Island Sanitarium

Post Feb 2

SYMPHONY HALL T 2/2	TOMORROW AT 3.30 **ROLAND HAYES**
NEXT MON. EVE. at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor **3rd Mon. Eve. Concert** Soloist CLAUDIO ARRAU, Piano Tickets $2.00, $1.50, $1.00 (No tax)
NEXT FRI. at 2.30 NEXT SAT. at 8.15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor
NEXT SUN. AFT. Feb. 10 at 3.30	MITJA **NIKISCH** PIANO Tickets Now at Box Office. Benefit Children's Island Sanitarium
NEXT SUN. EVE. Feb. 10 at 8.15	FAREWELL CONCERT **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor 55 VOICES FROM THE VATICAN, ROME
THURS. EVE. Feb. 14 at 8.15	**HARVARD GLEE CLUB** DR. ARCHIBALD T. DAVISON, Conductor Assisted by **PABLO CASALS** 'CELLO Tickets $2.50, $2, $1.50, $1 (No Tax)
SUN. AFT. Feb. 24 at 3.30	ONLY BOSTON RECITAL THIS SEASON **HEIFETZ** VIOLIN

BURTON HOLMES
BENEFIT: NEXT SATURDAY MAT. at 2.30
UNDER AUSPICES OF HOSPITAL DEPT., COMMUNITY SERVICE OF BOSTON, INC., FOR OUR DISABLED EX-SERVICE MEN
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, 1.00 1.50 (PLUS TAX)—NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall

Transcript Feb 2

SYMPHONY HALL
TONIGHT at 8:15
3rd MON. EVE. CONCERT
BOSTON SYMPHONY ORCHESTRA
H 2/4
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

NEXT SUN. EVE. at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR
ANTONIO RELLA Conductor
Tickets $2.50, $2, $1.50, $1 (plus tax)

Herald Feb 4

SYMPHONY HALL
TONIGHT AT 8:15
3rd MON. EVE. CONCERT
BOSTON SYMPHONY ORCHESTRA
G 2/4
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

NEXT SUN. EVE. AT 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR
Antonio Rella Conductor
Tickets $2.50, $2, $1.50, $1 (plus tax)

Globe Feb 4

SYMPHONY HALL
TONIGHT AT 8:15
3rd MON. EVE. CONCERT
BOSTON SYMPHONY ORCHESTRA
P 2/4
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

Next Sun. Eve. at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR
ANTONIO RELLA, Conductor
Tickets $2.50, $2, $1.50, $1 (plus tax)

Post Feb 4

SISTINE CHAPEL CHOIR
ANTONIO RELLA Conductor 55 VOICES

FAREWELL CONCERT
SYMPHONY HALL
Sunday Eve., Feb. 10

Pilot Feb 2
frontpg

SYMPHONY HALL	TODAY AT 3:30 H 2/3 **ROLAND HAYES**
TO-MORROW at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor **3rd Mon. Eve. Concert** Soloist CLAUDIO ARRAU, Piano Tickets—$2.00, $1.50, $1.00 (No tax)
NEXT FRI. at 2:30 NEXT SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor
NEXT SUN. AFT., FEB. 10 at 3:30	MITJA **NIKISCH** PIANO Tickets Now at Box Office. Benefit Children's Island Sanitarium
NEXT SUN. EVE. Feb. 10 at 8:15	FAREWELL CONCERT **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor 55 VOICES FROM THE VATICAN, ROME
WED. EVE., FEB. 13 at 8:15	**THE CECILIA SOCIETY** AGIDE JACCHIA, Conductor Rossini: "STABAT MATER" Jacchia: "HYMN TO ROSSINI" ROSELLE—VAN DE VEER—PILLA—CROOKS—PATTON Tickets $2.00, $1.50, $1.00 (No Tax)
THURS. EVE., FEB. 14 at 8:15	**HARVARD GLEE CLUB** DR. ARCHIBALD T. DAVISON, Conductor Assisted by **PABLO CASALS** 'CELLO Tickets $2.50, $2, $1.50, $1 (No Tax)
SUN. AFT., FEB. 24 at 3:30	ONLY BOSTON RECITAL THIS SEASON **HEIFETZ** VIOLIN

BURTON HOLMES
BENEFIT: NEXT SATURDAY MAT. At 2:30
UNDER AUSPICES OF HOSPITAL DEPT., COMMUNITY SERVICE OF BOSTON, INC., FOR OUR DISABLED EX-SERVICE MEN
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, 1.00, 1.50, Plus Tax, NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Feb 3

FAREWELL CONCERT
MONSIGNOR ANTONIO RELLA
(Perpetual Vice-Director, Sistine Choir)
and his
54 MAGNIFICENT VOICES
of the
SISTINE CHAPEL CHOIR
PRESENTED UNDER THE PATRONAGE OF HIS EMINENCE WILLIAM CARDINAL O'CONNELL, ARCHBISHOP OF BOSTON
Symphony Hall, Boston, Sunday Eve., Feb. 10 at 8:15

Pilot Feb 2 5th page

SYMPHONY HALL Tr 2/2	TOMORROW AT 3:30 **ROLAND HAYES**
NEXT MON. EVE. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor **3rd Mon. Eve. Concert** Soloist CLAUDIO ARRAU, Piano Tickets—$2.00, $1.50, $1.00 (No tax)
NEXT FRI. at 2:30 NEXT SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor
NEXT SUN. AFT., FEB. 10 at 3:30	MITJA **NIKISCH** PIANO Tickets Now at Box Office. Benefit Children's Island Sanitarium
NEXT SUN. EVE. Feb. 10 at 8:15	FAREWELL CONCERT **SISTINE CHAPEL CHOIR** ANTONIO RELLA, Conductor 55 VOICES FROM THE VATICAN, ROME Presented Under the Patronage of His Eminence, William Cardinal O'Connell, Archbishop of Boston
THURS. EVE., FEB. 14 at 8:15	**HARVARD GLEE CLUB** DR. ARCHIBALD T. DAVISON, Conductor Assisted by **PABLO CASALS** 'CELLO Tickets $2.50, $2, $1.50, $1 (No Tax)
SUN. AFT., FEB. 24 at 3:30	ONLY BOSTON RECITAL THIS SEASON **HEIFETZ** VIOLIN

BURTON HOLMES
BENEFIT: NEXT SATURDAY MAT. At 2:30
UNDER AUSPICES OF HOSPITAL DEPT., COMMUNITY SERVICE OF BOSTON, INC., FOR OUR DISABLED EX-SERVICE MEN
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, 1.00, 1.50, Plus Tax, NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler Feb 2

SYMPHONY HALL
TONIGHT AT 8.15
3rd MONDAY EVE. CONCERT
BOSTON SYMPHONY ORCHESTRA
T 2/4
PIERRE MONTEUX, Conductor
Soloist: CLAUDIO ARRAU, Piano

NEXT SUN. EVE. AT 8.15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR
ANTONIA BELLA Conductor
Tickets $2.50, $2, $1.50, $1 (plus tax)

Transcript Feb 4

SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30
NIKISCH
H 2/5
Piano
Benefit Children's Island Sanitarium

WED. EVE., FEB. 13, at 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
Soloists:
ROSELLE CROOKS
VAN DE VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)

THURS. EVE., FEB. 14, at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

SUN. AFT., FEB. 24, at 3:30
HEIFETZ VIOLIN

Herald Feb 5

CUT-OUT

SYMPHONY HALL

TODAY AT 3:30 G 2/3
ROLAND HAYES

TO-MORROW at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
3rd Mon. Eve. Concert Soloist CLAUDIO ARRAU, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

NEXT FRI. at 2:30 NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

NEXT SUN. AFT., FEB. 10 at 3:30
MITJA **NIKISCH** PIANO
Tickets Now at Box Office. Benefit Children's Island Sanitarium.

NEXT SUN. EVE., Feb. 10 at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA, Conductor
55 VOICES
FROM THE VATICAN, ROME

THURS. EVE., FEB. 14 at 8:15
HARVARD GLEE CLUB
DR. ARCHIBALD DAVISON, Conductor
Assisted by **PABLO CASALS** 'CELLO
Tickets $2.50, $2, $1.50, $1 (No Tax)

SUN. AFT., FEB. 24 at 3:30
ONLY BOSTON RECITAL THIS SEASON
HEIFETZ VIOLIN

BURTON HOLMES
BENEFIT—NEXT SATURDAY MAT. at 2:30
UNDER AUSPICES OF HOSPITAL DEPT., COMMUNITY SERVICE OF BOSTON, INC., FOR OUR DISABLED EX-SERVICE MEN
"OBREGON'S MEXICO"
ALL SEATS RESERVED—50c, 1.00, 1.50, Plus Tax, NOW ON SALE
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe Feb 3

SYMPHONY HALL

TODAY AT 3:30 G 2/3
ROLAND HAYES

TO-MORROW at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
3rd Mon. Eve. Concert Soloist CLAUDIO ARRAU, Piano
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NEXT SUN. EVE., Feb. 10 at 8:15
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SISTINE CHAPEL CHOIR ANTONIO RELLA, Conductor
55 VOICES
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Advertiser Feb 3

SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30
NIKISCH
Piano P 2/5
Benefit Children's Island Sanitarium

NEXT SUNDAY EVE., at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA
Conductor
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

WED. EVE., FEB. 13, at 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
Soloists:
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VAN DE VEER PILLA PATTON
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THURS. EVE., FEB. 14, at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

Post Feb 5

SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30 G 2/6
NIKISCH
Piano
Benefit Children's Island Sanitarium

NEXT SUNDAY EVE., at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA
Conductor
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

WED. EVE., FEB. 13, at 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN to ROSSINI"
Soloists:
ROSELLE CROOKS
VAN DE VEER PATTON PILLA
Tickets, $2.00, $1.50, $1.00 (No Tax)

Globe Feb 6

SYMPHONY HALL
FAREWELL CONCERT

The Sistine Chapel Choir

P 2/6
NEXT SUN. EVE. at 8:15

Post Feb 6

BOSTON SYMPHONY ORCHESTRA
TO-MORROW at 8:15
PIERRE MONTEUX, Conductor
3rd Mon. Eve. Concert Soloist CLAUDIO ARRAU, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

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PIERRE MONTEUX, Conductor

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MITJA **NIKISCH** PIANO
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NEXT SUN. EVE., FEB. 10 at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA, Conductor
55 VOICES
FROM THE VATICAN, ROME
PRESENTED UNDER THE PATRONAGE OF HIS EMINENCE, WILLIAM CARDINAL O'CONNELL, ARCHBISHOP OF BOSTON

WED. EVE. FEB. 13 at 8:15
THE CECILIA SOCIETY AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
ROSELLE—VAN DE VEER—PILLA—CROOKS—PATTON
Tickets $2.00, $1.50, $1.00 (No Tax)

THURS. EVE., FEB. 14 at 8:15
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Assisted by **PABLO CASALS** 'CELLO
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SUN. AFT., FEB. 24 at 3:30
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HEIFETZ VIOLIN

BURTON HOLMES
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Post Feb 3

SYMPHONY HALL
NEXT SUN. EVE. at 8:15
FAREWELL CONCERT Tr 2/6
SISTINE CHAPEL CHOIR ANTONIO RELLA
Conductor
Tickets $2.50, $2, $1.50, $1 (plus tax)

BURTON
HOLMES
NEXT SAT. MAT. at 2:30
BENEFIT
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c. 1.00, 1.50 (Plus Tax)

Traveler Feb 6

SYMPHONY HALL
TOMORROW, at 2:30; SAT., at 8:15
BOSTON SYMPHONY ORCHESTRA P 2/9
PIERRE MONTEUX, Conductor

BURTON
HOLMES
NEXT SAT. MAT. at 2:30
BENEFIT
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50 (Plus Tax)

NEXT SUNDAY AFT., at 3:30
NIKISCH
Piano
Benefit Children's Island Sanitarium

NEXT SUNDAY EVE., at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA
Conductor
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

Post Feb 9

SYMPHONY HALL
THIS FRI., at 2:30; SAT., at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

NEXT SUNDAY AFT. at 3:30
NIKISCH
M 2/6
PIANO
Benefit Children's Island Sanitarium

WED. EVE., FEB. 13, at 8:15
The Cecilia Society
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
Soloists:
ROSELLE PATTON PILLA
VAN DE VEER CROOKS
Tickets, $2.00, $1.50, $1.00 (No Tax)

THURS. EVE., FEB. 14, at 8:15
HARVARD GLEE CLUB Dr. A. T. DAVISON, Director
Soloist—PABLO CASALS 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

Monitor Feb 6

SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30
NIKISCH
H 2/8
Piano
Benefit Children's Island Sanitarium

NEXT WED. EVE., FEB. 13, at 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
Soloists:
ROSELLE CROOKS
VAN DE VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)

BURTON
HOLMES
TOMORROW MAT. 2:30
BENEFIT
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50 (Plus Tax)

Herald Feb 8

SYMPHONY HALL
BURTON A 2/8
HOLMES
TOMORROW MAT. 2:30
BENEFIT
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50 (Plus Tax)

Advertiser Feb 8

SYMPHONY HALL
THIS FRI., at 2:30; SAT., at 8:15
BOSTON SYMPHONY ORCHESTRA T 2/6
PIERRE MONTEUX, Conductor

BURTON
HOLMES
NEXT SAT. MAT. at 2:30
BENEFIT
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, $1, $1.50—Plus Tax

NEXT SUNDAY AFT., at 3.30
NIKISCH
Piano
Benefit Children's Island Sanitarium

NEXT SUNDAY EVE., at 8.15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA
Conductor
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

WED. EVE., FEB. 13, at 8.15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
Soloists:
ROSELLE CROOKS
VAN DE VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)

THURS. EVE., FEB. 14, at 8.15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats, $2.50, $2, $1.50, $1 (No Tax)

SUN. AFT., FEB. 24, at 3.30
HEIFETZ VIOLIN

SANDERS THEATRE—Cambridge
TOMORROW EVE. AT 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—Brahms, Symphony No. 3; Strauss, "Death and Transfiguration"; Saint-Saëns. 'Cello Concerto in A Minor, with JEAN BEDETTI, Soloist.
Seats at University Bookstore, Harvard Sq.

Transcript Feb 6

SYMPHONY HALL
TOMORROW at 2:30, SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

BURTON G 2/7
HOLMES
NEXT SAT. MAT. at 2:30
BENEFIT—Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50 (Plus Tax)

THURS. EVE., FEB. 14, at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats — $2.50, $2, $1.50, $1 (No Tax)

Globe Feb 7

SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30
NIKISCH
Piano G 2/8
Benefit Children's Island Sanitarium

NEXT SUNDAY EVE., at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA
Conductor
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

BURTON
HOLMES
TOMORROW Mat. 2:30
BENEFIT
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50 (Plus Tax)

Globe Feb 8

[40]

CUT-OUT

SYMPHONY HALL
NEXT SUNDAY EVE., at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA Conductor
Tickets, $2.50, $2, $1.50, $1 (Plus Tax)

NEXT THURS. EVE., FEB. 14, at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

SUN. AFT., FEB. 24, at 3:30
ONLY BOSTON RECITAL
HEIFETZ VIOLIN

BURTON
HOLMES
TOMORROW MAT. 2:30
BENEFIT
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50 (Plus Tax)

P 2/8

Post Feb 8

SYMPHONY HALL
THURS. EVE., FEB. 14, at 8.15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

BURTON
HOLMES
TOMORROW Mat. 2.30
BENEFIT
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, $1, $1.50 (Plus Tax)

T 2/8

Transcript Feb 8

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

TOMORROW AFT., at 3:30
NIKISCH
Piano
Benefit Children's Island Sanitarium

TOMORROW EVE., at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA Conductor
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HOLMES
TODAY at 2:30
BENEFIT
Auspices Hospital Dept., Community Service of Boston, for Our Disabled Ex-Service Men
"OBREGON'S MEXICO"
All Reserved—50c, 1.00, 1.50 (Plus Tax

H 2/9

Herald Feb 9

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

TOMORROW AFT., at 3:30
NIKISCH
Piano
Benefit Children's Island Sanitarium

TOMORROW EVE., at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA Conductor
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P 2/9

Post Feb 9

NEXT
N
Benefit
NEXT W
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
Soloists:
ROSELLE CROOKS
VAN DE VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)

BURTON
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"OBREGON'S MEXICO"
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Globe Feb 9

EWELL CONCERT

The Sistine Chapel Choir
FROM THE VATICAN, ROME

Pilot 2/9

Msgr. Antonio Rella, Director
Next Sunday Eve., Feb. 10,
At 8:15
SYMPHONY HALL, BOSTON
Tickets $1.00 to $2.50 (plus tax)

Symphony Hall Boston
Wed. Eve. at 8:15 FEB. 13
The Cecilia Society
Agide Jacchia, Conductor
Rossini "Stabat Mater"
Jacchia "Hymn to Rossini"
Soloists
Roselle Crooks
Van de Veer Pilla Patton
Tickets $1.00, $1.50, $2.00 (plus tax)
at Box Office

Pilot 2/9

SISTINE CHAPEL CHOIR ANTONIO RELLA Conductor
55 VOICES
FAREWELL CONCERT
SYMPHONY HALL
Sunday Eve., Feb. 10

Pilot 2/9

SYMPHONY HALL

TOMORROW AT 3.30
NIKISCH PIANO
Benefit Children's Island Sanitarium

TO-MORROW EVE. at 8.15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA, Conductor
55 VOICES
FROM THE VATICAN, ROME

NEXT WED. EVE. Feb. 13 at 8.15
THE CECILIA SOCIETY AGIDE JACCHIA Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
ROSELLE—VAN DE VEER—PILLA—CROOKS—PATTON
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DR. ARCHIBALD T. DAVISON, Conductor
Assisted by **PABLO CASALS** 'CELLO
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NEXT FRI. at 2.30 SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: JACQUES THIBAUD, Violin

SUN. AFT. Feb. 24 at 3.30
ONLY BOSTON RECITAL THIS SEASON
HEIFETZ VIOLIN

SUN. AFT. Mar. 2 at 3.30
GABRILOWITSCH Piano

SUN. AFT. Mar. 9 at 3.30
SIGRID **ONEGIN** The Glorious Voiced Contralto of the Metropolitan Opera Co.

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall

T 2/9

Transcript Feb 8

SYMPHONY HALL

TOMORROW AT 3:30
NIKISCH PIANO
Benefit Children's Island Sanitarium

TOMORROW EVE. at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA, Conductor
55 VOICES
FROM THE VATICAN, ROME

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GABRILOWITSCH Piano

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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

T 2/9

Traveler Feb 8

SYMPHONY HALL

TODAY AT 3:30
NIKISCH PIANO
Benefit Children's Island Sanitarium

TONIGHT at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA, Conductor
55 VOICES
FROM THE VATICAN, ROME

NEXT WED. EVE., FEB. 13 at 8:15
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GABRILOWITSCH Piano

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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

H 2/10

Herald Feb 10

SYMPHONY HALL

TODAY AT 3:30
NIKISCH PIANO
Benefit Children's Island Sanitarium

TONIGHT at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR ANTONIO RELLA, Conductor
55 VOICES
FROM THE VATICAN, ROME

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PIERRE MONTEUX, Conductor
Soloist: JACQUES THIBAUD, Violin

SUN. AFT., FEB. 24 at 3:30
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HEIFETZ VIOLIN

MAIL ORDERS

A 2/10

Advertiser Feb 10

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Benefit Children's Island Sanitarium

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55 VOICES
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Rossini: "STABAT MATER"
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Soloist: JACQUES THIBAUD, Violin

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HEIFETZ VIOLIN

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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

G 2/10

Globe Feb 10

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

H 2/11

Herald Feb 11

SYMPHONY HALL
THIS THURS. EVE., at 8.15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

T 2/11

Transcript Feb 11

SYMPHONY HALL
TOMORROW EVE. at 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
OVERTURE TO "WILLIAM TELL"
Soloists:
ROSELLE CROOKS
VAN DER VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)

THIS THURS. EVE. at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

SUNDAY AFT., March 9, at 3:30
[illegible] Contralto

H 2/12

Herald Feb 12

SYMPHONY HALL
TOMORROW EVE. at 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN to ROSSINI"
OVERTURE TO "WILLIAM TELL"
Soloists:
ROSELLE CROOKS
VAN DER VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)

THIS THURS. EVE. at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo **CASALS** 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

Globe Feb 12

CUT-OUT

SYMPHONY HALL
TODAY AT 3:30
NIKISCH
PIANO
Benefit Children's Island Sanitarium

TONIGHT at 8:15
FAREWELL CONCERT
SISTINE CHAPEL CHOIR
Post 2/10
ANTONIO RELLA, Conductor
55 VOICES
FROM THE VATICAN, ROME

NEXT WED. EVE. FEB. 13 at 8:15
THE CECILIA SOCIETY AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
ROSELLE—VAN DE VEER—PILLA—CROOKS—PATTON
Tickets $2.00, $1.50, $1.00 (No Tax)

NEXT THURS. EVE., FEB. 14 at 8:15
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Assisted by
PABLO CASALS 'CELLO
Tickets $2.50, $2, $1.50, $1 (No Tax)

NEXT FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: JACQUES THIBAUD, Violin

SUN. AFT., FEB. 24 at 3:30
ONLY BOSTON RECITAL THIS SEASON
HEIFETZ VIOLIN

SUN. AFT., MARCH 9 at 3:30
SIGRID ONEGIN The Glorious Voiced Contralto of the Metropolitan Opera Co.

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Feb 10

SYMPHONY HALL
TOMORROW EVE. at 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
Overture to "William Tell"
Soloists:
ROSELLE CROOKS
VAN DER VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)
THIS THURS. EVE. at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo CASALS 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

Post Feb 12

SYMPHONY HALL
TOMORROW EVENING AT 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
OVERTURE TO "WILLIAM TELL"
M 2/12
Soloists:
ROSELLE CROOKS
VAN DE VEER PATTON PILLA
Tickets, $2.00, $1.50, $1.00 (No Tax)
THIS THURS. EVE. AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—PABLO CASALS 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

Monitor Feb 12

SYMPHONY HALL
TONIGHT at 8:15 H 2/13
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
OVERTURE TO "WILLIAM TELL"
Soloists:
ROSELLE CROOKS
VAN DER VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)
TOMORROW at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Pablo CASALS 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)
THIS FRI., at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SUN. AFT., FEB. 24, at 3:30
HEIFETZ VIOLIN

Herald Feb 13

SYMPHONY HALL
TOMORROW EVE. at 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
OVERTURE TO "WILLIAM TELL"
Soloists: T 2/12
ROSELLE CROOKS
VAN DER VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)
THIS THURS. EVE., at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo CASALS 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)
SUNDAY AFT., March 9, at 3.30
SIGRID ONEGIN Contralto

Transcript Feb 12

SYMPHONY HALL
TONIGHT at 8:15
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
OVERTURE TO "WILLIAM TELL"
Soloists:
ROSELLE CROOKS P 2/13
VAN DER VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)
TOMORROW at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—Pablo CASALS 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)

Post Feb 13

SYMPHONY HALL
TONIGHT at 8:15 G 2/13
The CECILIA SOCIETY
AGIDE JACCHIA, Conductor
Rossini: "STABAT MATER"
Jacchia: "HYMN TO ROSSINI"
OVERTURE TO "WILLIAM TELL"
Soloists:
ROSELLE CROOKS
VAN DER VEER PILLA PATTON
Tickets, $2.00, $1.50, $1.00 (No Tax)

Globe Feb 13

SYMPHONY HALL
TOMORROW at 8.15 T 2/13
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Pablo CASALS 'Cello
Seats—$2.50, $2, $1.50, $1 (No Tax)
THIS FRI., at 2.30; SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SUN. AFT., FEB. 24, at 3.30
HEIFETZ VIOLIN

Transcript Feb 13

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist
PABLO CASALS 'Cello H 2/14

Herald Feb 14

SYMPHONY HALL
TONIGHT at 8.15 T 2/14

[redacted]

DR. A. T. DAVISON, Director
PABLO CASALS 'Cello

Transcript Feb 14

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA H 2/16
PIERRE MONTEUX, Conductor
Soloist: JACQUES THIBAUD, Violin

Herald Feb 16

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA G 2/16
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD, Violin

Globe Feb 16

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA P 2/16
PIERRE MONTEUX, Conductor
Soloist: JACQUES THIBAUD, Violin

Post Feb 16

SYMPHONY HALL
THIS FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA H 2/20
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
HENRY HADLEY will conduct his symphonic poem "The Ocean."
NEXT SUNDAY at 3:30
ONLY BOSTON RECITAL
HEIFETZ
SUN. AFT., MAR. 2, at 3:30
GABRILOWITSCH
PIANO
SUN. AFT., MAR. 9, at 3:30
ONEGIN
CONTRALTO

Herald Feb 20

SYMPHONY HALL
TONIGHT at 8:15 G
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Pablo CASALS 'Cello 2/14
TOMORROW at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, JACQUES THIBAUD, Violin
SUN. AFT., FEB 24, at 3:30
HEIFETZ VIOLIN
SUNDAY AFT., March 9, at 3:30
SIGRID ONEGIN Contralto

Globe Feb 14

SYMPHONY HALL
TONIGHT at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
PABLO CASALS 'Cello P 2/14
TOMORROW at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: JACQUES THIBAUD, Violin
SUN. AFT., FEB. 24, at 3:30
HEIFETZ VIOLIN
SUNDAY AFT., March 9, at 3:30
SIGRID ONEGIN Contralto

Post Feb 14

SYMPHONY HALL
NEXT FRI. at 2:30
NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
NEXT SUN. AFT., FEB. 24 at 3:30
HEIFETZ VIOLIN T
SUN. AFT., MARCH 2 at 3:30
GABRILOW

[redacted]

SUN. AFT., MARCH 9 at 3:30
SIGRID ONEGI
MON. EVE. MARCH 10 at 8:15
BOSTON SYMPHO
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
MAIL ORDERS Filled Promptly. (Make C

[redacted]

ks to Symphony Hall)

16

NY HALL
NEXT SAT. at 8:15
PHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano H 2/17
NEXT SUN. AFT., FEB. 24 at 3:30
HEIFETZ VIOLIN
SUN. AFT., MARCH 2 at 3:30
GABRILOWITSCH Piano
SUN. AFT., MARCH 9 at 3:30
SIGRID ONEGIN The Glorious Voiced Contralto of the Metropolitan Opera Co.
MON. EVE. MARCH 10 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald Feb 17

SYMPHONY HALL
NEXT FRI. at 2.30; NEXT SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, EDOUARD RISLER, Piano
NEXT SUN. AFT., FEB. 24, at 3.30
HEIFETZ
VIOLIN T 2/16
SUN. AFT., MARCH 2, at 3.30
GABRILOWITSCH
PIANO
SUN. AFT., MARCH 9, at 3.30
SIGRID
ONEGIN
The Glorious Voiced Contralto of the Metropolitan Opera Co.
MON. EVE., MARCH 10, at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert
SOLOIST FELIX FOX PIANO
Mail Orders Filled Promptly. (Make Checks to Symphony Hall)

Transcript Feb 16

SYMPHONY HALL
NEXT FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY
OCHESTRA G 2/17
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
SUN. AFT., FEB. 24, at 3:30
ONLY BOSTON RECITAL
HEIFETZ VIOLIN
SUN. AFT., MARCH 2, at 3:30
GABRILOWITSCH
PIANO
SUN. AFT., March 9, at 3:30
SIGRID ONEGIN Contralto

Globe Feb 17

SYMPHONY HALL
Next Fri. at 2.30; Sat. at 8.15
Boston Symphony
ORCHESTRA A 2/17
PIERRE MONTEUX, Conductor
SUN. AFT., FEB. 24, at 3.30
ONLY BOSTON RECITAL
HEIFETZ VIOLIN
SUN. AFT., MAR. 2, at 3.30
GABRILOWITSCH
PIANO
SUN. AFT., March 9, at 3:30
SIGRID ONEGIN Contralto

Advertiser Feb 17

SYMPHONY HALL
NEXT FRI. at 2:30
NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano P 2/17
NEXT SUN. AFT., FEB. 24 at 3:30
HEIFETZ VIOLIN
SUN. AFT., MARCH 2 at 3:30
GABRILOWITSCH Piano
SUN. AFT., MARCH 9 at 3:30
SIGRID ONEGIN The Glorious Voiced Contralto of the Metropolitan Opera Co.
MON. EVE. MARCH 10 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Feb 17

SYMPHONY HALL
THIS FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA P 2/20
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
HENRY HADLEY Will Conduct His Symphonic Poem, "The Ocean"
NEXT SUNDAY at 3:30
ONLY BOSTON RECITAL
HEIFETZ
SUN. AFT., MAR. 9, at 3:30
ONEGIN
CONTRALTO

Post Feb 20

SYMPHONY HALL
THIS FRI. at 2.30; SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
HENRY HADLEY will conduct his Symphonic Poem, "The Ocean"
NEXT SUN. AT 3.30 T
Only Boston Recital
HEIFETZ 2/20
SUN. AFT., MARCH 2, AT 3.30
GABRILOWITSCH
PIANO
SUN. AFT., MARCH 9, AT 3.30
ONEGIN
CONTRALTO

Transcript Feb 20

SYMPHONY HALL
TOMORROW at 2.30; SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA T 2/21
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
NEXT SUN. AT 3.30
HEIFETZ
Only Recital This Season
SUN. AFT., MARCH 9, AT 3.30
ONEGIN
CONTRALTO

Transcript Feb 21

SYMPHONY HALL M 2/21
TOMORROW at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
NEXT SUNDAY at 3:30
HEIFETZ
ONLY RECITAL THIS SEASON
SUNDAY AFTERNOON, MAR. 2, at 3:30
Gabrilowitsch
PIANO
SUNDAY AFTERNOON, MAR. 9, at 3:30
ONEGIN
CONTRALTO

Monitor Feb 21

CUT-OUT

SYMPHONY HALL
TODAY at 2:30; T'M'RR'W at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
Today: Second Balcony 50c
NEXT SUNDAY at 3:30
HEIFETZ
ONLY BOSTON RECITAL
SUN. AFT., MAR. 9, at 3:30
ONEGIN
CONTRALTO

Herald Feb 22

SYMPHONY HALL
TOMORROW AT 3.30
Heifetz
Tickets $1 to $2.50 (plus tax)
Next Fri. at 2.30; Sat. at 8.15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist: VERA JANACOPULOS, Soprano
SUN AFT., MARCH 2, at 3.30
GABRILOWITSCH
PIANO
MON. TUES., MARCH 3-4 at 4 O'CLOCK
Young People's Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
All tickets 35 cents each. No adult admitted unless accompanied by one or more children

Mail Orders Promptly Fille

Transcript Feb 23

SYMPHONY HALL
SUN. AFT., MARCH 2, at 3:30
GABRILOWITSCH
PIANO
SUNDAY AFT., March 9, at 3:30
SIGRID ONEGIN Contralto

Herald Feb 26

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist VERA JANACOPULOS Soprano
NEXT SUN. AFT. at 3:30
GABRILOWITSCH
PIANO
SUNDAY AFT., March 9, at 3:30
SIGRID ONEGIN Contralto

Globe Feb 27

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: VERA JANACOPULOS Soprano
NEXT SUNDAY AFT. at 3:30
GABRILOWITSCH
PIANO
SUN. AFT., MARCH 30, at 3:30
PENSION FUND CONCERT
BEETHOVEN'S
NINTH SYMPHONY
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
Quartet of Distinguished Soloists
TICKETS NOW

Herald Feb 29

SYMPHONY HALL
TOMORROW at 8.15
BOSTON SYMPHONY ORCHESTRA Pierre Monteux Conductor
Soloist, VERA JANACOPULOS, Soprano
NEXT SUNDAY AFT., at 3.30
GABRILOWITSCH
PIANO
SUN. AFT., March 9, at 3.30
SIGRID ONEGIN Contralto

Transcript Feb 29

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
TODAY: Second Balcony 50c
NEXT SUNDAY at 3:30
HEIFETZ
Only Recital This Season
SUNDAY AFT., MARCH 2, at 3:30
GABRILOWITSCH
PIANO
SUNDAY AFT., MARCH 9, at 3:30
ONEGIN
CONTRALTO

Globe Feb 22

SYMPHONY HALL
TOMORROW at 3:30
Heifetz
Tickets $1 to $2.50 (Plus Tax)
Next Fri. at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist: VERA JANACOPULOS, Soprano
SUN. AFT., MARCH 2, at 3:30
Gabrilowitsch
PIANO
SUNDAY AFT., March 9, at 3:30
Onégin
The Glorious Voiced Contralto
MAIL ORDERS PROMPTLY FILLED

Traveler Feb 23

SYMPHONY HALL
TOMORROW AT 3:30
HEIFETZ

Tel 2/23

Telegram Feb 23

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: VERA JANACOPULOS, Soprano
NEXT SUN. AFT. at 3:30
GABRILOWITSCH
PIANO
SUNDAY AFT., March 9, at 3:30
SIGRID ONEGIN Contralto

Post Feb 27

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: VERA JANACOPULOS, Soprano
SUNDAY AFT., March 9, at 3:30
SIGRID ONEGIN Contralto

Post Feb 29

SYMPHONY HALL
TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist VERA JANACOPULOS Soprano
NEXT SUNDAY AFTERNOON at 3:30
Gabrilowitsch
PIANO
SUNDAY AFTERNOON, March 9, at 3:30
Sigrid ONEGIN
CONTRALTO

Monitor Feb 29

SYMPHONY HALL
NEXT SUNDAY at 3:30
HEIFETZ

Advertiser Feb 22

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
Today: Second Balcony, 50c
NEXT SUNDAY at 3:30
HEIFETZ
Only Recital This Season
SUN. AFT., MAR. 2, at 3:30
GABRILOWITSCH
PIANO
SUN. AFT., MAR. 9, at 3:30
ONEGIN
CONTRALTO

Post Feb 22

SYMPHONY HALL
TODAY at 3:30
Heifetz
Tickets $1 to $2.50 (Plus Tax)
Next Fri. at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist: VERA JANACOPULOS, Soprano
SUN. AFT., MARCH 2, at 3:30
Gabrilowitsch
PIANO
SUNDAY AFT., March 9, at 3:30
Onégin
The Glorious Voiced Contralto
MAIL ORDERS PROMPTLY FILLED

Herald Feb 24

SYMPHONY HALL
THIS FRI. at 2.30; THIS SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA PIERREMONTEUX Conductor
Soloist, VERA JANACOPULOS, Soprano
NEXT SUN. AFT. at 3.30
GABRILOWITSCH
PIANO
SUNDAY AFT., March 9, at 3.30
SIGRID ONEGIN Contralto
SANDERS THEATRE—Cambridge
TOMORROW AT 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Mendelssohn: "Midsummer Night's Dream" Overture; Mozart: Symphony in C Major; Charpentier: "Impressions of Italy"; Ravel: "Scheherazade" Poems for Voice with VERA JANACOPULOS, Soprano
Seats at University Bookstore, Harvard Sq.

Transcript Feb 27

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conducter
Soloist VERA JANACOPULOS Soprano
TOMORROW AFT. at 3:30
GABRILOWITSCH
PIANO

H 3/1

Herald March 1

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: VERA JANACOPULOS, Soprano
TOMORROW AFT., at 3:30
GABRILOWITSCH
PIANO

P 3/1

Post March 1

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
HENRY HADLEY will conduct his symphonic poem, "The Ocean."
TOMORROW AT 3:30
HEIFETZ
ONLY BOSTON RECITAL
SUN. AFT., MAR. 9, at 3:30
ONEGIN
CONTRALTO

Herald Feb 23

AMUSEMENTS

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: EDOUARD RISLER, Piano
SUN. AFT., MAR. 9, at 3:30
ONEGIN
CONTRALTO

Globe Feb 23

SYMPHONY HALL
TODAY at 3:30
Heifetz
Tickets $1 to $2.50 (plus tax)
Next Fri. at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist: VERA JANACOPULOS, Soprano
SUN. AFT., MARCH 2, at 3:30
GABRILOWITSCH
PIANO
SUNDAY AFT., March 9, at 3:30
Onégin
MAIL ORDERS FILLED PROMPTLY

Post Feb 24

SYMPHONY HALL
TOMORROW at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: VERA JANACOPULOS Soprano
NEXT SUNDAY AFT. at 3:30
GABRILOWITSCH
PIANO
SUN. AFT., March 9, at 3:30
SIGRID ONEGIN Contralto
SANDERS THEATRE—Cambridge
TONIGHT AT 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Mendelssohn: Overture, "A Midsummer Night's Dream"; Mozart, Symphony in C Major; Charpentier, "Impressions of Italy"; Ravel "Scheherazade" Poems with VERA JANACOPULOS, Soprano.
Seats at University Bookstore, Harvard Sq.

Herald Feb 28

SYMPHONY HALL
Tonight at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EDOUARD RISLER, Piano
HENRY HADLEY Will Conduct His Symphonic Poem, "The Ocean"
TOMORROW at 3:30
HEIFETZ
ONLY BOSTON RECITAL
SUN. AFT., MAR. 9, at 3:30
ONEGIN
CONTRALTO

Post Feb 23

SYMPHONY HALL
TODAY at 3:30
HEIFETZ
ONLY BOSTON RECITAL
THIS FRI. at 2:30; SAT. at 8:15.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, VERA JANACOPULOS
Soprano
SUN. AFT., MAR. 2, at 3:30
GABRILOWITSCH
PIANO
SUN. AFT., MAR. 9, at 3.30
ONEGIN
CONTRALTO
Mail Orders Promptly Filled
Kindly Make Checks to "Symphony Hall"

Globe Feb 24

SYMPHONY HALL
TODAY at 3:30
HEIFETZ
ONLY BOSTON RECITAL
This Fri. at 2:30; Sat. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: VERA JANACOPULOS, Soprano
SUN. AFT., MAR. 2, at 3:30
GABRILOWITSCH
PIANO
SUN. AFT., MAR. 9, at 3.30
ONEGIN
CONTRALTO
Mail Orders Promptly Filled. Make Checks Payable to Symphony Hall

Advertiser Feb 24

SYMPHONY HALL
NEXT SUN. AFT. at 3.30
GABRILOWITSCH
PIANO
SUN. AFT., MARCH 30, at 3.30
PENSION FUND CONCERT
NINTH SYMPHONY
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
Quartet of Distinguished Soloists
TICKETS NOW

Transcript Feb 28

Symphony Hall

T 3/1

TOMORROW AT 3.30
GABRILOWITSCH

NEXT FRI. at 2.30
NEXT SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
GEORGE SCHNEEVOIGT, Guest Conductor
Program includes Sibelius 2nd Symphony; Strauss "Don Juan"

NEXT SUN. AFT. Mar. 9
SIGRID **ONEGIN** The Glorious Voiced Contralto

MON. EVE. Mar. 10 at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.0[illegible]0, $1.50, $1.00 (No tax)

SAT. EVE. Mar. 15 at 8.15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
A MOTION PICTURE TRAVEL TOUR
By WALDEMAR J. ADAMS
Tickets $1.65, [illegible] $1.10, 85c, 55c (incl. tax)

SUN. AFT. Mar. 16 at 3.30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
CONTRALTO
Seats $1.00 to $2.50 (plus tax). Now at Steinert & Symphony Halls

SUN. AFT. Mar. 23 at 3.30
DePACHMANN FAREWELL CONCERT

SUN. AFT. Mar. 30 at 3.30
PENSION FUND CONCERT
BEETHOVEN'S
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS

Tickets Now at Box Office

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript March 1

[43]

CUT-OUT

Symphony Hall

[illegible] TOMORROW AT 3:30
GABRILOWITSCH

NEXT FRI. at 2:30 NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
GEORGE SCHNEEVOIGT, Guest Conductor
Program includes Sibelius 2nd Symphony; Strauss "Don Juan"

NEXT SUN. AFT. at 3:30
SIGRID **ONEGIN** The Glorious Voiced Contralto

MON. EVE., MARCH 10 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

SAT. EVE., MARCH 15 at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
A MOTION PICTURE TRAVEL TOUR
By WALDEMAR J. ADAMS
Tickets $1.65, $1.10, 85c, 55c (incl. tax)

SUN. AFT. MARCH 16 at 3:30
THIRD STEINERT CONCERT
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax) Now at Steinert and Symphony Halls

SUN. AFT., MARCH 23 at 3:30
DePACHMANN FAREWELL CONCERT

SUN. AFT., MARCH 30 at 3:30
PENSION FUND CONCERT
BEETHOVEN'S
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS

Tickets Now at Box Office

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler March 1

Symphony Hall

TODAY AT 3:30 H 3/2
GABRILOWITSCH

NEXT FRI. at 2:30 NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
GEORGE SCHNEEVOIGT, Guest Conductor
Program includes Sibelius 2nd Symphony; Strauss "Don Juan"

NEXT SUN. AFT. at 3:30
SIGRID **ONEGIN** The Glorious Voiced Contralto

MON. EVE., MARCH 10 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

SAT. EVE., MARCH 15 at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
A MOTION PICTURE TRAVEL TOUR
By WALDEMAR J. ADAMS
Tickets $1.65, $1.10, 85c, 55c (incl. tax)

SUN. AFT. MARCH 16 at 3:30
THIRD STEINERT CONCERT
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax) Now at Steinert and Symphony Halls

SUN. AFT., MARCH 23 at 3:30
DePACHMANN FAREWELL CONCERT

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald March 2

SYMPHONY HALL
TOMORROW at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA H 3/6
GEORGE SCHNEEVOIGT
Guest Conductor

NEXT SUNDAY AFT. at 3:30
Onégin Contralto Met. Opera Co.

4th MON. EVE. CONCERT MARCH 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX, Piano

SUNDAY AFT., MAR. 23, at 3:30
De PACHMANN Piano

Herald March 6

SYMPHONY HALL
TOMORROW at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA G 3/6
GEORGE SCHNEEVOIGT
Guest Conductor

NEXT SUNDAY AFT. at 3:30
SIGRID **ONEGIN** Contralto

4th MON. EVE CONCERT MARCH 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX Piano

Globe March 6

Symphony Hall

TODAY AT 3:30 G 3/2
GABRILOWITSCH

NEXT FRI. at 2:30 NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
GEORGE SCHNEEVOIGHT, Guest Conductor
Program Includes Sibelius 2nd Symphony; Strauss "Don Juan"

NEXT SUN. AFT. at 3:30
SIGRID **ONEGIN** The Glorious Voiced Contralto

MON. EVE., MARCH 10, at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

SAT. EVE., MARCH 15, at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
A MOTION PICTURE TRAVEL TOUR
By WALDEMAR J. ADAMS
Tickets $1.65, $1.10, 85c, 55c (incl. tax)

SUN. AFT., MARCH 23, at 3:30
DePACHMANN FAREWELL CONCERT

SUN. AFT., MARCH 30, at 3:30
PENSION FUND CONCERT
BEETHOVEN'S
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS

Tickets Now at Box Office

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe March 2

Symphony Hall

TODAY AT 3:30 P 3/2
GABRILOWITSCH

NEXT FRI. at 2:30 NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
GEORGE SCHNEEVOIGHT, Guest Conductor
Program includes Sibelius' 2nd Symphony; Strauss' "Don Juan"

NEXT SUN. AFT., at 3:30
SIGRID **ONEGIN** The Glorious Voiced Contralto

MON. EVE., MARCH 10 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

SAT. EVE., MARCH 15 at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
A MOTION PICTURE TRAVEL TOUR
By WALDEMAR J. ADAMS
Tickets $1.65, $1.10, 85c, 55c (incl. tax)

SUN. AFT., MARCH 16 at 3.30
THIRD STEINERT CONCERT
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax). Now at Steinert and Symphony Halls

SUN. AFT. MARCH 23 at 3:30
DePACHMANN FAREWELL CONCERT

SUN. AFT., MARCH 30 at 3:30
PENSION FUND CONCERT
BEETHOVEN'S
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS

Tickets Now at Box Office

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post March 2

SYMPHONY HALL
TOMORROW AT 2:30; SAT. at 8:15
Boston Symphony Orchestra M 3/6
GEORGE SCHNEEVOIGT, Guest Conductor

NEXT SUNDAY AFT., at 3:30
Sigrid ONEGIN
CONTRALTO

4th Mon. Eve. Concert, Mar. 10, at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: FELIX FOX, Piano

SUNDAY AFTERNOON, MAR. 23, at 3:30
De Pachmann
PIANO

Monitor March 6

Symphony Hall

TODAY AT 3:30 A 3/2
GABRILOWITSCH

NEXT FRI. at 2:30 NEXT SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
GEORGE SCHNEEVOIGT, Guest Conductor
Program includes Sibelius 2nd Symphony; Strauss "Don Juan"

MON. EVE. MARCH 10 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

SAT. EVE., MARCH 15 at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
A MOTION PICTURE TRAVEL TOUR
By WALDEMAR J. ADAMS
Tickets $1.65, $1.10, 85c, 55c (incl. tax)

SUN. AFT. MARCH 23 at 3:30
DePACHMANN PIANO

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser March 2

SYMPHONY HALL
NEXT SUNDAY AFT. at 3:30
H 3/4
Onégin Contralto Met. Opera Co.

Herald March 4

SYMPHONY HALL
NEXT SUNDAY AFT. at 3.30
Onégin Contralto Met. Opera Co.
T 3/4

Transcript March 4

SYMPHONY HALL
THIS FRI. at 2:30; SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA P 3/5
GEORGE SCHNEEVOIGT
Guest Conductor

NEXT SUNDAY AFT. at 3:30
Onégin Contralto Met. Opera Co.

4th MON. EVE. CONCERT MARCH 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX Piano

SUNDAY AFT., MAR. 23, at 3:00
De PACHMANN PIANO.

Post March 5

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA
GEORGE SCHNEEVOIGT
Guest Conductor H 3/7

NEXT SUNDAY AFT. at 3:30
Onégin Contralto Met. Opera Co.

4th MON. EVE. CONCERT MARCH 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX, Piano

SUN. AFT., MARCH 16, at 3:30
Third Steinert Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax). Now at Steinert and Symphony Halls

Herald March 7

SYMPHONY HALL
THIS FRI. at 2.30; SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA T 3/5
GEORGE SCHNEEVOIGT
Guest Conductor

NEXT SUNDAY AFT. at 3.30
Onégin Contralto Met. Opera Co.

4th MON. EVE. CONCERT MARCH 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX Piano

Transcript March 5

SYMPHONY HALL
Today at 2:30; Tomorrow at 8:15
BOSTON SYMPHONY ORCHESTRA G 3/7
GEORGE SCHNEEVOIGT
Guest Conductor

SUN. AFT., March 16, at 3:30
Third STEINERT Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax). Now at Steinert and Symphony Halls

Globe March 7

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA P 3/7
GEORGE SCHNEEVOIGT
Guest Conductor

SUN. AFT., MARCH 16, at 3:30
Third STEINERT Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax) Now, at Steinert and Symphony Halls

Post March 7

44!

[44]

CUT-OUT

SYMPHONY HALL
TOMORROW AT 8.15
BOSTON SYMPHONY
ORCHESTRA
GEORGE SCHNEEVOIGT
Guest Conductor

NEXT SUNDAY AFT. at 3.30
Onégin Contralto Met. Opera Co.
T 3/7

4th MON. EVE. CONCERT MARCH 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX Piano

SUNDAY AFT., MARCH 16, at 3.30
THIRD STEINERT CONCERT
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax).
Now at Steinert and Symphony Halls

SUNDAY AFT., MAR. 23, at 3.30
De PACHMANN Piano

Transcript March 7

SYMPHONY HALL
TONIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA H 3/8
GEORGE SCHNEEVOIGT
Guest Conductor

TOMORROW AFT. at 3:30
Onégin Contralto Met. Opera Co.

4th MON. EVE. CONCERT MARCH 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX, Piano

Herald March 8

SYMPHONY HALL
TONIGHT AT 8:15
BOSTON SYMPHONY
ORCHESTRA P 3/8
GEORGE SCHNEEVOIGT
Guest Conductor

TOMORROW AFT. AT 3:30
Onegin Contralto Met. Opera Co.

4th MON. EVE. CONCERT MARCH 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX Piano

Post March 8

SYMPHONY HALL
TONIGHT at 8:15
Fourth Mon. Eve. Concert
BOSTON SYMPHONY
ORCHESTRA H 3/10
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

NEXT SUNDAY AFT., at 3:30
Third STEINERT Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats—$1 to $2.50 (plus tax).
Now at Steinert and Symphony Halls

Herald March 10

SYMPHONY HALL
TONIGHT AT 8:15 G 3/10
Fourth Mon. Eve. Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

NEXT SUNDAY AFT., AT 3:30
Third Steinert Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (Plus Tax). Now at Steinert and Symphony Halls

Globe March 10

Symphony Hall

TOMORROW AT 3.30
SIGRID **ONEGIN** Contralto T 3/8

NEXT MON. EVE. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

NEXT SAT. EVE. Mar. 15 at 8.15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
AN EXCEPTIONAL, INTERESTING AND ENTERTAINING MOTION PICTURE TRAVEL TOUR BY WALDEMAR J. ADAMS
SEATS NOW—RESERVATIONS BY PHONE—BACK BAY 1492

SUN. AFT. Mar. 16 at 3.30
Third STEINERT Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1.00 to $2.50 (plus tax). Now at Steinert & Symphony Halls

SUN. AFT. Mar. 23 at 3.30
DePACHMANN Phenomenal Pianist

THE **PENSION FUND CONCERT** WILL BE **REPEATED**
SUNDAY EVE., MARCH 30
AFTERNOON PERFORMANCE ALREADY SOLD OUT

N

HAR

Transcript March 8

Symphony Hall

TODAY AT 3:30
SIGRID **ONEGIN** Contralto

TOMORROW MON. EVE., at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

NEXT SAT. EVE., MARCH 15 at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
AN EXCEPTIONAL, INTERESTING AND ENTERTAINING MOTION PICTURE TRAVEL TOUR BY WALDEMAR J. ADAMS
SEATS NOW—RESERVATIONS BY PHONE—BACK BAY 1492

NEXT SUN. AFT. MARCH 16 at 3:30
THIRD STEINERT CONCERT
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax) Now at Steinert and Symphony Halls

SUN. AFT., MARCH 23 at 3:30
DePACHMANN Phenomenal Pianist

THE **PENSION FUND CONCERT** WILL BE **REPEATED**
SUNDAY EVE., MARCH 30
(AFTERNOON PERFORMANCE ALREADY SOLD OUT)
BEETHOVEN'S
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald March 9

Symphony Hall

TODAY AT 3:30
SIGRID **ONEGIN** Contralto A 3/10

TOMORROW MON. EVE. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

NEXT SAT. EVE. MARCH 15 at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
AN EXCEPTIONAL, INTERESTING AND ENTERTAINING MOTION PICTURE TRAVEL TOUR BY WALDEMAR J. ADAMS—Seats Now—Reservations by Phone—Back Bay 1492

SUN. AFT., MARCH 23 at 3:30
DePACHMANN Phenomenal Pianist

The **PENSION FUND CONCERT** will be **REPEATED**
SUNDAY EVE., MARCH 30
AFTERNOON PERFORMANCE ALREADY SOLD OUT
BEETHOVEN'S
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTETTE OF DISTINGUISHED SOLOISTS
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser March 9

Symphony Hall

TOMORROW AT 3:30
SIGRID **ONEGIN** Contralto

MON. EVE., at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

NEXT SAT. EVE., MARCH 15 at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
AN EXCEPTIONAL, INTERESTING AND ENTERTAINING MOTION PICTURE TRAVEL TOUR BY WALDEMAR J. ADAMS
SEATS NOW—RESERVATIONS BY PHONE—BACK BAY 1492

SUN. AFT. MARCH 16 at 3:30
THIRD STEINERT CONCERT
ERNESTINE Tr 3/8
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax) Now at Steinert and Symphony Halls

SUN. AFT., MARCH 23 at 3:30
DePACHMANN Phenomenal Pianist

THE **PENSION FUND CONCERT** WILL BE **REPEATED**
SUNDAY EVE., MARCH 30
(AFTERNOON PERFORMANCE ALREADY SOLD OUT)
BEETHOVEN'S
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler March 8

Symphony Hall

TODAY AT 3:30
SIGRID **ONEGIN** Contralto G 3/9

TOMORROW MON. EVE. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

NEXT SAT. EVE. MARCH 15 at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
AN EXCEPTIONAL, INTERESTING AND ENTERTAINING MOTION PICTURE TRAVEL TOUR BY WALDEMAR J. ADAMS
SEATS NOW—RESERVATIONS BY PHONE—BACK BAY 1492

SUN. AFT. MARCH 23 at 3:30
DePACHMANN PHENOMENAL PIANIST

The **PENSION FUND CONCERT Will Be REPEATED**
SUNDAY EVE., MARCH 30
(AFTERNOON PERFORMANCE ALREADY SOLD OUT)
BEETHOVEN'S
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe March 9

Symphony Hall

TODAY AT 3:30
SIGRID **ONEGIN** Contralto P 3/9

TOMORROW MON. EVE., at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
4th Mon. Eve. Concert Soloist FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No tax)

NEXT SAT. EVE., MARCH 15 at 8:15
SWEDEN AS IT IS TODAY, INCLUDING THE GOTHENBURG EXPOSITION
AN EXCEPTIONAL, INTERESTING AND ENTERTAINING MOTION PICTURE TRAVEL TOUR BY WALDEMAR J. ADAMS
SEATS NOW—RESERVATIONS BY PHONE—BACK BAY 1492

NEXT SUN. AFT., MARCH 16 at 3:30
Third STEINERT Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax). Now at Steinert and Symphony Halls

SUN. AFT. MARCH 23 at 3:30
DePACHMANN PHENOMENAL PIANIST

THE **PENSION FUND CONCERT** WILL BE **REPEATED**
SUNDAY EVE., MARCH 30
(AFTERNOON PERFORMANCE ALREADY SOLD OUT)
BEETHOVEN'S
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post March 9

SYMPHONY HALL
TONIGHT AT 8:15
Fourth Mon. Eve. Concert
BOSTON SYMPHONY
ORCHESTRA P 3/10
PIERRE MONTEUX, Conductor
Soloist, FELIX FOX, Piano
Tickets—$2.00, $1.50, $1.00 (No Tax)

NEXT SUNDAY AFT. AT 3:30
Third STEINERT Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats, $1 to $2.50 (Plus Tax). Now at Steinert and Symphony Halls

Post March 10

SYMPHONY HALL
TONIGHT AT 8.15
FOURTH MON. EVE. CONCERT
BOSTON SYMPHONY
ORCHESTRA T 3/10
PIERRE MONTEUX, Conductor
Soloist: FELIX FOX, Pianist
Tickets—$2.00, $1.50, $1.00 (No Tax)

NEXT SUNDAY AFT. AT 3.30
THIRD STEINERT CONCERT
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats $1 to $2.50 (plus tax). Now at Steinert and Symphony Halls.

Transcript March 10

SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30
Third STEINERT Concert
ERNESTINE
Schumann-Heink
CONTRALTO H 3/11
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls

SUNDAY AFT., MAR. 23, at 3:30
De PACHMANN Phenomenal Pianist

[45] Herald March 11

SYMPHONY HALL
NEXT SUNDAY AFT. AT 3:30
Third STEINERT Concert
ERNESTINE P 3/11
SCHUMANN-HEINK
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls

SUNDAY AFT., MAR. 23, at 3:30
De PACHMANN Phenomenal Pianist

Post March 11

CUT-OUT

AT 3:30
GIN Contralto
ORCHESTRA
onductor
Soloist
FELIX FOX, Piano
(No tax)
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AND ENTERTAINING
VALDEMAR J. ADAMS
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(plus tax)
Symphony Halls
MAR. 23, at 3:30
Phenomenal
Pianist

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SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30
Third STEINERT Concert
ERNESTINE G 3/12
SCHUMANN-HEINK
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls
SUNDAY AFT., MAR. 23, at 3:30
De PACHMANN Phenomenal Pianist

Globe March 12

SYMPHONY HALL
NEXT SUNDAY AFT., at 3.30
Third STEINERT CONCERT
ERNESTINE T 3/12
SCHUMANN-HEINK
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls
SUNDAY AFT., MAR. 23, at 3.30
De PACHMANN Phenomenal Pianist

Transcript ~~April~~ March 12

SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30
Third STEINERT Concert
ERNESTINE H 3/13
Schumann-Heink
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls
SUNDAY AFT., MAR. 23, at 3:30
De PACHMANN Phenomenal Pianist

Herald March 13

SYMPHONY HALL
NEXT SUNDAY AFT. AT 3:30
Third STEINERT Concert
ERNESTINE P 3/13
SCHUMANN-HEINK
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls
SUNDAY AFT., MAR. 23, at 3:30
De PACHMANN Phenomenal Pianist

Post March 13

SYMPHONY HALL
TOMORROW EVE. at 8:15
SWEDEN
MOTION PICTURE H 3/14
TRAVEL—TOUR
Choice Seats At All Prices

Herald March 14

SYMPHONY HALL
TOMORROW EVE. AT 8:15 G 3/14
SWEDEN
MOTION-PICTURE TRAVEL-TOUR
Choice Seats at All Prices
NEXT SUNDAY AFT., at 3:30
Third STEINERT Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls

Globe March 14

SYMPHONY HALL
TOMORROW EVE. at 8:15
SWEDEN
MOTION PICTURE P 3/14
TRAVEL TOUR
Choice Seats at All Prices

Post March 14

SYMPHONY HALL
TOMORROW EVE. at 8.15
SWEDEN
MOTION-PICTURE TRAVEL-TOUR
Choice Seats at All Prices T 3/14
NEXT SUNDAY AFT., at 3.30
Third STEINERT CONCERT
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats—$1 to $2,50 (plus tax)
Now at Steinert and Symphony Halls
SUNDAY AFT., MAR. 23, at 3.30
De PACHMANN Phenomenal Pianist

Transcript March 14

SYMPHONY HALL
TOMORROW EVE. at 8:15
SWEDEN
MOTION PICTURE Tr 3/14
TRAVEL—TOUR
Choice Seats At All Prices

Traveler March 14

SYMPHONY HALL
Tom'w Eve. at 8:15
SWEDEN
MOTION-PICTURE
TRAVEL-TOUR M 3/14
CHOICE SEATS AT ALL PRICES
NEXT SUNDAY AFT., at 3:30
Third STEINERT Concert
ERNESTINE
Schumann-Heink
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls
SUNDAY AFT., MAR. 23, at 3:30
DePACHMANN
PHENOMENAL PIANIST

Moniter March 14

SYMPHONY HALL
TONIGHT AT 8:15
SWEDEN
MOTION-PICTURE TRAVEL-TOUR
Choice Seats at All Prices H 3/15
TOMORROW AFT., at 3:30
Third STEINERT Concert
ERNESTINE
Schumann-Heink
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls
SUNDAY AFT., MAR. 23, at 3:30
De PACHMANN Phenomenal Pianist

Herald March 15

SYMPHONY HALL
TONIGHT AT 8:15
SWEDEN
MOTION-PICTURE TRAVEL-TOUR
Choice Seats at All Prices G 3/15
TOMORROW AFT., at 3:30
Third STEINERT Concert
ERNESTINE
Schumann-Heink
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls

Globe March 15

SYMPHONY HALL
TONIGHT AT 8:15
SWEDEN
Motion-Picture Travel-Tour Ad 3/15
Choice Seats at All Prices
TOMORROW AFT., at 3:30
Third STEINERT Concert
ERNESTINE
SCHUMANN-HEINK
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls

Advertiser Mar 15

SYMPHONY HALL
TONIGHT AT 8:15
SWEDEN
MOTION-PICTURE TRAVEL-TOUR
Choice Seats at All Prices
TOMORROW AFT., at 3:30
Third STEINERT Concert
ERNESTINE P 3/15
Schumann-Heink
CONTRALTO
Seats—$1 to $2.50 (plus tax)
Now at Steinert and Symphony Halls
SUNDAY AFT., MAR. 23, at 3:30
De PACHMANN Phenomenal Pianist

Post March 15

SYMPHONY HALL
TOMORROW at 3.30
Third STEINERT Concert
SCHUMANN-HEINK
CONTRALTO
Tues [redacted]
HANDEL and HAYDN SOCIETY Emil Mollenhauer Conductor
All Seats, 35c Each
Next Fri. at 2.30; Sat. at 8.15
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist: CARL FLESCH, Violin
Sunday Aft., Mar. 23, at 3.30
DePACHMANN
PHENOMENAL PIANIST
Seats $1 to $2.50 (plus tax)
Sunday Aft. and Eve., Mar. 30
PENSION FUND CONCERT
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Admission $1.50 (No tax)

Transcript March 15

SYMPHONY HALL
TODAY at 3:30
Third STEINERT Concert
SCHUMANN-HEINK
CONTRALTO G 3/16
Seats $1 to $2.50 (plus tax)
Next Fri. at 2:30; Sat. at 8:15
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist CARL FLESCH Violin
Sunday Aft., Mar. 23, at 3:30
DePACHMANN
PHENOMENAL PIANIST
Seats $1 to $2.50 (plus tax)
Sunday Aft. and Eve., Mar. 30
Pension Fund Concert
NINTH SYMPHONY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Admission $1.50 (No tax)

Globe March 16

SYMPHONY HALL
NEXT SUNDAY AFT. at 3:30
De PACHMANN H 3/18 PIANO

Herald March 18

SYMPHONY HALL
NEXT SUNDAY AFT., t 3:30 P 3/16
De PACHMANN, Piano

Post March 18

SYMPHONY HALL
Sun. Aft. at 3:30
De PACHMANN H 3/19
PIANO

Herald March 19

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: CARL FLESCH, Violin
SUNDAY AFT. at 3:30
De PACHMANN
PIANO G 3/19

Globe March 19

Symphony Hall
TODAY AT 3:30 THIRD STEINERT CONCERT
SCHUMANN-HEINK
NEXT TUES. AFT., March 18 at 4:30
Young People's Concert Tr 3/15
HANDEL and HAYDN SOCIETY—Conductor Emil Mollenhauer
All tickets 35c each—all reserved.
NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
[redacted]
EUX, Conductor
FLESCH, Violin
ANN PHENOMENAL PIANIST
SUNDAY, MARCH 30 Aft. at 3:30 Eve. at 8:15
PENSION FUND CONCERT 9th SYMPHONY
BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, Conductor; HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, MARIE SUNDELIUS, Soprano; MARJORIE SQUIRES, Contralto; CHARLES STRATTON, Tenor; FRED PATTON, Baritone.
Admission $1.50 (no tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler March 15

Symphony Hall
TODAY AT 3:30 THIRD STEINERT CONCERT
SCHUMANN-HEINK
NEXT TUES. AFT., March 18 at 4:30
Young People's Concert
HANDEL and HAYDN SOCIETY—Conductor Emil Mollenhauer
All tickets 35c each—all reserved. H 3/16
NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CARL FLESCH, Violin
NEXT SUN. AFT., MARCH 23 at 3:30
DePACHMANN PHENOMENAL PIANIST
SUNDAY, MARCH 30 Aft. at 3:30 Eve. at 8:15
PENSION FUND CONCERT 9th SYMPHONY
BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, Conductor; HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, MARIE SUNDELIUS, Soprano; MARJORIE SQUIRES, Contralto; CHARLES STRATTON, Tenor; FRED PATTON, Baritone.
Admission $1.50 (no tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald March 16

Symphony Hall
TODAY AT 3:30 THIRD STEINERT CONCERT
SCHUMANN-HEINK
THIS FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORHESTRA
PIERRE MONTEUX, Conductor
Soloist: CARL FLESCH, Violin Ad 3/16
NEXT SUN. AFT. MAR. 23 at 3:30
DePACHMANN PHENOMENAL PIANIST
SUNDAY MAR. 30 Aft. at 3:30 Eve. at 8:15
PENSION FUND CONCERT 9th SYMPHONY
BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, Conductor; HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY, MARIE SUNDELIUS, Soprano; MARJORIE SQUIRES, Contralto; CHARLES STRATTON, Tenor; FRED PATTON, Baritone.
Admission $1.50 (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser March 16

Symphony Hall
TODAY at 3:30 P 3/16 THIRD STEINERT CONCERT
SCHUMANN-HEINK
NEXT TUES. AFT., MARCH 18 at 4:30
Young People's Concert
HANDEL and HAYDN SOCIETY—Conductor, EMIL MOLLENHAUER
All Seats 35c each—All Reserved
THIS FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: CARL FLESCH, Violin
SUN. AFT., MARCH 23 at 3:30
DePACHMANN PHENOMENAL PIANIST
SUNDAY, MARCH 30 Aft. at 3:30 Eve. at 8:15
PENSION FUND CONCERT 9th SYMPHONY
BOSTON SYMPHONY ORCHESTRA, Pierre Monteux, Conductor; HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY; MARIE SUNDELIUS, Soprano; MARJORIE SQUIRES, Contralto; CHARLES STRATTON, Tenor; FRED PATTON, Baritone.
Admission $1.50 (no tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post March 16

SYMPHONY HALL
THIS FRI. at 2.30; SAT. at 8.15
BOSTON SYMPHONY
ORCHESTRA T 3/19
PIERRE MONTEUX, Conductor
Soloist, CARL FLESCH, Violin
SUN. AFT. at 3.30
DePACHMANN
PIANO
SANDERS THEATRE—Cambridge
TOMORROW EVE. AT 8.00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—Dvorák, Symphony "From the New World"; Wagner, "Tannhäuser" Overture; Beethoven Violin Concerto in D Major with CARL FLESCH, Soloist.
Seats at University Bookstore, Harvard Sq.

Transcript March 19

SYMPHONY HALL
Tomorrow at 2.30; Sat. at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist CARL FLESCH VIOLIN
Sun. Aft. at 3:30
De PACHMANN H 3/20
PIANO
SANDERS THEATRE - - CAMBRIDGE
TONIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program: Dvorak, Symphony "From the New World"; Wagner, "Tannhauser" Overture; Beethoven, Violin Concerto in D Major with CARL FLESCH, Soloist.
Tickets at University Book Store, Harvard Sq.

Herald March 20

SYMPHONY HALL
TOMORROW at 2:30; SAT. at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist CARL FLESCH VIOLIN
Sun. Aft. at 3:30
De PACHMANN
PIANO P 3/20

Post March 20

CUT-OUT

SYMPHONY HALL

TOMORROW at 2:30; SATURDAY at 8:15

Boston Symphony Orchestra M 3/20

PIERRE MONTEUX, Conductor

Soloist CARL FLESCH VIOLIN

NEXT SUNDAY AT 3:30.

De Pachmann

PIANO

Monitor March 20

SYMPHONY HALL

TODAY at 2:30; T'M'RR'W at 8:15

BOSTON SYMPHONY ORCHESTRA H 3/21

PIERRE MONTEUX, Conductor

Soloist **CARL FLESCH** VIOLIN

Herald March 21

SYMPHONY HALL

TODAY at 2:30; TOMORROW at 8:15

BOSTON SYMPHONY ORCHESTRA G 3/21

PIERRE MONTEUX, Conductor

Soloist **CARL FLESCH** VIOLIN

NEXT SUNDAY at 3:30

De PACHMANN PIANO

Globe March 21

SYMPHONY HALL

TONIGHT at 8:15

BOSTON SYMPHONY ORCHESTRA P 3/22

PIERRE MONTEUX, Conductor

Soloist **CARL FLESCH** VIOLIN

TOMORROW AT 3:30

De PACHMANN

PIANO

Post March 22

SYMPHONY HALL

TONIGHT at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist **CARL FLESCH** VIOLIN

Tomorrow at 3:30

De PACHMANN H 3/22

PIANO

Herald March 22

SYMPHONY HALL

TOMORROW at 8.15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist **CARL FLESCH** VIOLIN

SUNDAY at 3.30

DePACHMANN T 3/21

Piano

Transcript March 21

SYMPHONY HALL

THURS. EVE., APRIL 3, at 8:15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director

Soloist—MARIE **SUNDELIUS** Soprano

Seats—$2.50, $2, $1.50, $1 (No Tax)

FRI. EVE., APRIL 4, at 8:15

ERNST VON

DOHNANYI H 3/21

Famous Composer-Pianist

CHICKERING PIANO

Tickets $2.50, $2, $1.50, $1 (plus tax)

SUN. AFT., APRIL 6, at 3:30

Testimonial Concert to

EMIL MOLLENHAUER

HANDEL & HAYDN SOCIETY

PEOPLES SYMPHONY ORCHESTRA

APOLLO CLUB

RICHARD CROOKS, Tenor

Tickets $2.50, $2, $1.50, $1 (No Tax)

Herald March 25

Symphony Hall

TOMORROW AT 3.30 T 3/22

Phenomenal Pianist **DePACHMANN**

THIS FRI. at 2.30 SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Programme Includes "PATHETIC" Symphony; DeFalla "Gardens of Spain," with HEINRICH GEBHARDT, Soloist.

[redacted]

THURS. EVE. Apr. 3 at 8.15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Assisted by **MARIE SUNDELIUS** Soprano

Tickets $2.50, $2, $1.50, $1 (No Tax)

FRI. EVE. Apr. 4 at 8.15

THE FAMOUS COMPOSER-PIANIST

ERNST VON **DOHNANYI**

Tickets $1 to $2.50 (Plus Tax) CHICKERING PIANO

SUN. AFT. Apr. 6 at 3.30

Testimonial Concert to EMIL MOLLENHAUER

to be given by

HANDEL & HAYDN SOCIETY APOLLO CLUB

RICHARD CROOKS, Tenor

PEOPLE'S SYMPHONY ORCHESTRA

Tickets $2.50, $2, $1.50 (No Tax)

MON. EVE. Apr. 7 at 8.15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

5th Mon. Eve. Concert Soloist EVA GAUTHIER, Soprano

Tickets $2, $1.50, $1 (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript March 22

Symphony Hall

TODAY at 3:30

PHENOMENAL PIANIST **DePACHMANN**

THIS. FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes "Pathetic" Symphony; De Falla "Gardens of Spain" with Heinrich Gebhardt, Soloist.

NEXT SUNDAY AFT. & EVE.

PENSION FUND CONCERT } **9th SYMPHONY**

Admission $1.50 (No Tax)

THURS. EVE., APRIL 3 at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor H 3/23

Assisted by **MARIE SUNDELIUS** Soprano

Tickets $2.50, $2, $1.50, $1 (No Tax)

FRI. EVE. APRIL 4 at 8:15

THE FAMOUS COMPOSER-PIANIST

ERNST VON **DOHNANYI**

Tickets $1 to $2.50 (Plus Tax). CHICKERNG PIANO

SUN. AFT. APRIL 6 at 3:30

Testimonial Concert to EMIL MOLLENHAUER

to be given by

HANDEL & HAYDN SOCIETY APOLLO CLUB

RICHARD CROOKS, Tenor

PEOPLE'S SYMPHONY ORCHESTRA

Tickets $2.50, $2, $1.50 (No Tax)

MON. EVE. APRIL 7 at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

5th Mon. Eve. Concert Eva Gauthier, Soprano

Tickets $2.00, $1.50, $1.00 (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald March 23

Symphony Hall

TODAY AT 3:30 Ad 3/23

PHENOMENAL PIANIST **DePACHMANN**

THIS FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

THURS. EVE., APRIL 3 at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Assisted by **MARIE SUNDELIUS** Soprano

Tickets $2.50, $2, $1.50, $1 (No Tax)

FRI. EVE. APRIL 4 at 8:15

THE FAMOUS COMPOSER-PIANIST

ERNST VON **DOHNANYI**

Tickets $1 to $2.50 (Plus Tax) CHICKERING PIANO

MON. EVE. APRIL 7 at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

5th Mon. Eve. Concert Soloist EVA GAUTHIER Soprano

Tickets $2.00, $1.50, $1.00 (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser March 23

SYMPHONY HALL

THURS. EVE., APRIL 3, at 8:15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director

Soloist—MARIE **SUNDELIUS** Soprano

Seats—$2.50, $2, $1.50, $1 (No Tax)

FRI. EVE., APRIL 4, at 8:15

ERNST VON P 3/25

DOHNANYI

FAMOUS COMPOSER-PIANIST

Chickering Piano

Tickets $2.50, $2, $1.50, $1 (Plus Tax)

SUN AFT., APRIL 6, at 3:30

Testimonial Concert to

EMIL MOLLENHAUER

HANDEL & HAYDN SOCIETY

PEOPLES SYMPHONY ORCHESTRA

APOLLO CLUB

RICHARD CROOKS, Tenor

Tickets $2.50, $2, $1.50, $1 (No Tax)

Post March 25

Symphony Hall

TOMORROW AT 3:30 Tr 3/22

PHENOMENAL PIANIST **DePACHMANN**

THIS. FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes "Pathetic" Symphony; De Falla "Gardens of Spain" with Heinrich Gebhardt, Soloist.

NEXT SUNDAY AFT. & EVE.

PENSION FUND CONCERT } **9th SYMPHONY**

Admission $1.50 (No Tax)

THURS. EVE., APRIL 3 at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Assisted by **MARIE SUNDELIUS** Soprano

Tickets $2.50, $2, $1.50, $1 (No Tax)

FRI. EVE. APRIL 4 at 8:15

THE FAMOUS COMPOSER-PIANIST

ERNST VON **DOHNANYI**

Tickets $1 to $2.50 (Plus Tax). CHICKERNG PIANO

SUN. AFT. APRIL 6 at 3:30

Testimonial Concert to EMIL MOLLENHAUER

to be given by

HANDEL & HAYDN SOCIETY APOLLO CLUB

RICHARD CROOKS, Tenor

PEOPLE'S SYMPHONY ORCHESTRA

Tickets $2.50, $2, $1.50 (No Tax)

MON. EVE. APRIL 7 at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

5th Mon. Eve. Concert Eva Gauthier, Soprano

Tickets $2.00, $1.50, $1.00 (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler March 22

Symphony Hall

TODAY at 3:30 G 3/23

PHENOMENAL PIANIST **DePACHMANN**

THIS FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes "PATHETIC" Symphony, De Falla "Gardens of Spain," with HEINRICH GEBHARDT, Soloist

THURS. EVE. APRIL 3 at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Assisted by **MARIE SUNDELIUS** Soprano

Tickets, $2.50, $2, $1.50, $1 (No Tax)

FRI. EVE. APRIL 4 at 8:15

THE FAMOUS COMPOSER-PIANIST

ERNST VON **DOHNANYI**

Tickets, $1 to $2.50 (Plus Tax) CHICKERING PIANO

SUN. AFT. APRIL 6 at 3:30

Testimonial Concert to EMIL MOLLENHAUER

to be given by

HANDEL & HAYDN SOCIETY APOLLO CLUB

RICHARD CROOKS, Tenor

PEOPLE'S SYMPHONY ORCHESTRA

Tickets, $2.50, $2, $1.50 (No Tax)

MON. EVE. APRIL 7 at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

5th Mon. Eve. Concert Soloist Eva Gauthier, Soprano

Tickets, $2.00, $1.50, $1.00 (No Tax)

SUN. AFT. APRIL 13 at 3:30

LOUISE HOMER and DAUGHTER

Tickets, $2.50, $2.00, $1.50, $1.00 (Plus 10% Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe March 23

Symphony Hall

TODAY at 3:30 Post 3/23

PHENOMENAL PIANIST **DePACHMANN**

THIS FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes: "PATHETIC," Symphony; De Falla, "Gardens of Spain," with HEINRICH GEBHARDT, Soloist

NEXT SUNDAY AFT. & EVE.

PENSION FUND CONCERT } **9th SYMPHONY**

Admission $1.50 (no tax)

THURS. EVE., APRIL 3 at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Assisted by **MARIE SUNDELIUS** Soprano

Tickets $2.50, $2, $1.50, $1 (No Tax)

FRI. EVE. APRIL 4 at 8:15

THE FAMOUS COMPOSER-PIANIST

ERNST VON **DOHNANYI**

Tickets $1 to $2.50 (Plus Tax) CHICKERING PIANO

SUN. AFT. APRIL 6 at 3:30

Testimonial Concert to EMIL MOLLENHAUER

to be given by

HANDEL & HAYDN SOCIETY APOLLO CLUB

RICHARD CROOKS, Tenor

PEOPLE'S SYMPHONY ORCHESTRA

Tickets $2.50, $2, $1.50 (No Tax)

MON. EVE. APRIL 7 at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

5th Mon. Eve. Concert Soloist EVA GAUTHIER, Soprano

Tickets $2.00, $1.50, $1.00 (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post March 23

SYMPHONY HALL

THIS FRI. at 2:30; SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA

T 3/26

PIERRE MONTEUX, Conductor
Programme includes "PATHETIC" Symphony; DeFALLA, "Garden of Spain."

THURS. EVE., APRIL 3, at 8.15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director
Soloist—MARIE SUNDELIUS Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

FRI. EVE., APRIL 4, at 8.15

ERNST VON

DOHNANYI

FAMOUS COMPOSER-PIANIST
CHICKERING PIANO
Tickets $2.50, $2, $1.50, $1 (plus tax)

SUN. AFT., APRIL 6, at 3.30
TESTIMONIAL CONCERT TO
EMIL MOLLENHAUER

HANDEL & HAYDN SOCIETY
PEOPLES SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2, $1.50, $1 (No Tax)

Transcript March 26

SYMPHONY HALL

TOMORROW AT 8.15

BOSTON SYMPHONY ORCHESTRA

T 3/25

PIERRE MONTEUX, Conductor
Programme includes "PATHETIC" Symphony

THURS. EVE., APRIL 3, at 8.15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director
Soloist—MARIE SUNDELIUS Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

FRI. EVE., APRIL 4, at 8.15

ERNST VON

DOHNANYI

FAMOUS COMPOSER PIANIST
Tickets $2.50, $2, $1.50, $1 (plus tax)
CHICKERING PIANO

SUN. AFT., APRIL 6, at 3.30
TESTIMONIAL CONCERT TO
EMIL MOLLENHAUER

HANDEL & HAYDN SOCIETY
PEOPLES SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2, $1.50, $1 (No Tax)

Transcript March 28

SYMPHONY HALL

THIS FRIDAY AT 2:30; SAT. AT 8:15

Boston Symphony Orchestra

M 3/26

PIERRE MONTEUX, Conductor
Programme Includes 'PATHETIC' Symphony; De Falla, "Gardens of Spain"

THURSDAY EVENING, APRIL 3, AT 8:15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director
Soloist—MARIE SUNDELIUS Soprano
Seats $2.50, $2.00, $1.50, $1.00 (No Tax)

FRIDAY EVENING, APRIL 4, AT 8:15

ERNST VON

DOHNANYI

FAMOUS COMPOSER-PIANIST
CHICKERING PIANO
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SUNDAY AFTERNOON, APRIL 6, AT 3:30

Testimonial Concert to
EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY
PEOPLES SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2.00, $1.50, $1.00 (no tax)

Monitor March 26

SYMPHONY HALL

TONIGHT at 8:15 H 3/29

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Programme includes "PATHETIC"

Next Thurs. Eve., April 3, at 8:15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director
Soloist—MARIE SUNDELIUS Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

Herald March 29

Symphony Hall

PENSION FUND CONCERT

TOMORROW at 3.30 and 8.30

9th SYMPHONY

T 3/28
Admission $1.50 (No Tax)

NEXT THURS. EVE. at 8.15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor
Assisted by MARIE SUNDELIUS Soprano Met. Opera Co.
Tickets $2.50, $2, $1.50, $1 (No Tax)

NEXT FRI. EVE. at 8.15

ERNST VON **DOHNANYI**
THE FAMOUS COMPOSER-PIANIST CHICKERING PIANO

SUN. AFT. Apr. 6 at 3.30

Testimonial Concert to EMIL MOLLENHAUER
to be given by
HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $2.50, $2, $1.50 (No Tax)

MON. EVE. Apr. 7 at 8.15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert EVA GAUTHIER, Soprano
Programme includes BEETHOVEN, 7th Symphony; SCALERO, Suite; WAGNER, Excerpts from "The Ring." $2, $1.50, $1.

SUN. AFT. April 13 at 3.30

LOUISE HOMER and daughter

Famous Contralto and Soprano in a Song Recital

EASTER SUN. AFT. April 20 at 3.30

HANDEL and HAYDN Society

Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE CREATION
MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2, $1.50, $1 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript March 29

Symphony Hall

PENSION FUND CONCERT

TODAY at 3:30; TONIGHT at 8:30

9th SYMPHONY

Admission $1.50 (No Tax)

H 3/30

NEXT THURS. EVE. at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor
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PEOPLE'S SYMPHONY ORCHESTRA
Tickets $2.50, $2, $1.50 (No Tax)

MON. EVE. APRIL 7 at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano
Program includes BEETHOVEN, 7th Symphony; SCALERO, Suite; WAGNER. Excerpts from "The Ring." $2, $1.50, $1

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LOUISE HOMER and DAUGHTER

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MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

[illegible]

Herald March 30 [48]

SYMPHONY HALL

Tomorrow at 2:30; Sat. at 8:15

BOSTON SYMPHONY ORCHESTRA

H 3/27

PIERRE MONTEUX, Conductor
Programme includes "PATHETIC" Symphony; De Falla "Gardens of Spain"
Chickering Piano

THURS. EVE., APRIL 3, at 8:15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director
Soloist—MARIE SUNDELIUS Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

FRI. EVE., APRIL 4, at 8:15

ERNST VON

DOHNANYI

Famous Composer-Pianist
CHICKERING PIANO
Tickets $2.50, $2, $1.50, $1 (plus tax)

SUN. AFT., APRIL 6, at 3:30
Testimonial Concert to
EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY
PEOPLES SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2, $1.50, $1 (No Tax)

Herald March 27

SYMPHONY HALL

TONIGHT AT 8:15

BOSTON SYMPHONY ORCHESTRA

P 3/29

PIERRE MONTEUX, Conductor
Programme includes "PATHETIC" Symphony

Post March 29

SYMPHONY HALL

TOMORROW at 2:30; SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

G 3/27

PIERRE MONTEUX, Conductor
Programme includes "PATHETIC" Symphony; De Falla "Gardens of Spain"

THURSDAY EVE., APRIL 3, at 8:15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director
Soloist—MARIE SUNDELIUS Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

FRIDAY EVE., APRIL 4, at 8:15

ERNST VON

DOHNANYI

Famous Composer-Pianist
Chickering Piano
Tickets, $2.50, $2, $1.50, $1 (plus tax)

Globe March 27

SYMPHONY HALL

TODAY at 2:30; TOM'W at 8:15

BOSTON SYMPHONY ORCHESTRA

H 3/28

PIERRE MONTEUX, Conductor
Programme includes "PATHETIC" Symphony

Herald March 28

SYMPHONY HALL

TODAY at 2:30; TOMORROW at 8:15

BOSTON SYMPHONY ORCHESTRA

G

PIERRE MONTEUX, Conductor
Programme includes "PATHETIC" Symphony

Globe March 28

SYMPHONY HALL

TOMORROW at 2:30; SAT. 8:15

BOSTON SYMPHONY ORCHESTRA

P 3/27

PIERRE MONTEUX, Conductor
Proramme includes "PATHETIC" Symphony

SUN AFT., APRIL 6, at 3:30
Testimonial Concert to
EMIL MOLLENHAUER

HANDEL & HAYDN SOCIETY
PEOPLES SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
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Post March 27

SYMPHONY HALL

TODAY at 2:30; TOMORROW at 8:15

BOSTON SYMPHONY ORCHESTRA

P 3/28

PIERRE MONTEUX, Conductor
PROGRAMME INCLUDES "PATHETIC" Symphony

THURS. EVE., APRIL 3, at 8:15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director
Soloist—MARIE SUNDELIUS Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

FRI. EVE. APRIL 4, at 8:15

ERNST VON

DOHNANYI

Famous Composer Pianist
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
Chickering Piano

Post March 28

Symphony Hall

PENSION FUND CONCERT

TOMORROW at 3:30 and 8:30

9th SYMPHONY

Admission $1.50 (No Tax)

T 3/28

NEXT THURS. EVE. at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor
Assisted by MARIE SUNDELIUS Soprano Met. Opera Co.
Tickets $2.50, $2, $1.50, $1 (No Tax)

NEXT FRI. EVE. at 8:15

ERNST VON **DOHNANYI**
FAMOUS COMPOSER-PIANIST CHICKERING PIANO

MON. EVE. APRIL 7 at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano
Program includes BEETHOVEN, 7th Symphony; SCALERO, Suite; WAGNER. Excerpts from "The Ring." $2, $1.50, $1

SUN. AFT., APRIL 13 at 3:30

LOUISE HOMER and DAUGHTER

Famous Contralto and Soprano in a Song Recital

5 TIMES ONLY TUES., WED., THUR. & FRI. EVE'S, APR. 8, 9, 10, & 11. SAT. MAT. APRIL 12

M. N. BURNSIDE presents
THE FAMOUS EXPLORER with SIR DOUGLAS MAWSON and SIR ERNEST SHACKLETON EXPEDITIONS
Capt. Frank Hurley
Who will personally relate and present remarkable motion pictures of his two years thrilling air land and sea adventures among the head-hunters of New Guinea and his discovery of
"THE LOST TRIBE"
8000 Ft. of the Most Amazing Motion Pictures the World Has Ever Seen with Enchanting Native Music
SEATS NOW SELLING PRICES $1, $1.50 & $2.00

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler March 29

Symphony Hall

PENSION FUND CONCERT

TODAY at 3:30; TONIGHT at 8:30

9th SYMPHONY

Admission $1.50 (No Tax)

G 3/29

NEXT THURS. EVE. at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor
Assisted by MARIE SUNDELIUS Soprano Met. Opera Co.
Tickets $2.50, $2, $1.50, $1 (No Tax)

NEXT FRI. EVE. at 8:15

ERNST VON **DOHNANYI**
FAMOUS COMPOSER-PIANIST CHICKERING PIANO

SUN. AFT. APRIL 6 at 3:30

Testimonial Concert to EMIL MOLLENHAUER
to be given by
HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $2.50, $2, $1.50 (No Tax)

MON. EVE. APRIL 7 at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano
Program includes BEETHOVEN, 7th Symphony; SCALERO, Suite; WAGNER, Excerpts from "The Ring." $2, $1.50, $1

SUN. AFT. APRIL 13 at 3:30

LOUISE HOMER and DAUGHTER

FAMOUS CONTRALTO AND SOPRANO IN A SONG RECITAL

EASTER SUN. AFT. APRIL 20 at 3:30

HANDEL and HAYDN Society

Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE CREATION
MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

[illegible]

Globe March 30

[illegible]

Symphony Hall

TODAY at 3:30; TONIGHT at 8:30
PENSION FUND CONCERT **9th SYMPHONY**
Admission $1.50 (No Tax)

NEXT THURS. EVE. at 8:15
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Assisted by **MARIE SUNDELIUS** Soprano Met. Opera Company
Tickets $2.50, $2, $1.50, $1 (No Tax)

NEXT FRI. EVE. at 8:15
ERNST VON **DOHNANYI**
FAMOUS COMPOSER-PIANIST CHICKERING PIANO

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RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY OCHESTRA
Tickets $2.50, $2, $1.50 (No Tax)

MON. EVE. APRIL 7 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Soloist EVA GAUTHIER Soprano
Program Includes BEETHOVEN, 7th Symphony; SCALERO, Suite; WAGNER, Excerpts from "The Ring." $2, $1.50, $1.

SUN. AFT. APRIL 13 at 3:30
LOUISE HOMER and DAUGHTER
Famous Contralto and Soprano in a Song Recital

EASTER SUN. AFT. APRIL 20 at 3:30
HANDEL & HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE **CREATION** Mabel Garrison Henri Scott George Meader
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Advertiser March 30

Symphony Hall

TODAY at 3:30; TONIGHT at 8:30
PENSION FUND CONCERT **9th SYMPHONY**
Admission $1.50 (no tax)

P3/30

NEXT THURS. EVE. at 8:15
HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Assisted by **MARIE SUNDELIUS** Soprano Met. Opera Co.
Tickets $2.50, $2, $1.50, $1 (No Tax)

NEXT FRI. EVE. at 8:15
ERNST VON **DOHNANYI**
FAMOUS COMPOSER-PIANIST CHICKERING PIANO

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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano
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SUN. AFT. APRIL 13 at 3:30
LOUISE HOMER and Daughter
Famous Contralto and Soprano in a Song Recital

EASTER SUN. AFT. APRIL 20 at 3:30
HANDEL and HAYDN Society Emil Mollenhauer Cond.
Chorus of 400—Orchestra—Organ—Noted Soloists
THE **CREATION** MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2.00, $1.50, $1.00 (Plus tax)

Post March 30

SYMPHONY HALL
TOMORROW AT 8.15
T4/2
Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

NEXT SUN. AFT., at 3.30
TESTIMONIAL CONCERT TO
EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY
PEOPLES SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2, $1.50, $1 (No Tax)

LAST MON. EVE. CONCERT APRIL 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER Soprano

SUNDAY AFT., APRIL 13, at 3.30
HOMER and DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Transcript April 2

SYMPHONY HALL
TONIGHT at 8:15
Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

TOMORROW at 8:15
DOHNANYI
Famous Composer-Pianist
Tickets $2.50, $2, $1.50, $1 (plus tax)
CHICKERING PIANO

NEXT SUNDAY AFT. at 3:30
Testimonial Concert to
EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY
PEOPLES SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2, $1.50, $1 (No Tax)

LAST MON. EVE. CONCERT APRIL 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano

SUNDAY AFT., APRIL 13, at 3:30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Herald April 3

SYMPHONY HALL
TOMORROW, at 8:15
Last Concert of the Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

THIS FRIDAY EVE., at 8:15
DOHNANYI
Famous Composer-Pianist
Tickets $2.50, $2, $1.50, $1 (plus tax)
CHICKERING PIANO

NEXT SUNDAY AFT., at 3:30
Testimonial Concert to
EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY
PEOPLE'S SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2, $1.50, $1 (No Tax)

LAST MON. EVE. CONCERT APRIL 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER Soprano

SUNDAY AFT., APRIL 13, at 3.30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Globe April 2

SYMPHONY HALL
TONIGHT at 8:15
Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

Globe April 3

SYMPHONY HALL
TONIGHT at 8:15
Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

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LAST MON. EVE. CONCERT APRIL 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano

SUNDAY AFT., APRIL 13, at 3:30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post April 3

SYMPHONY HALL
THIS THURS. EVE. at 8.15
4/1
Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

Transcript April 1

SYMPHONY HALL
TOMORROW at 8:15
Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

LAST MON. EVE. CONCERT APRIL 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano

Herald April 2

SYMPHONY HALL
TONIGHT at 8.15
T4/3
Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

Transcript April 3

SYMPHONY HALL
Tomorrow Evening, at 8:15
DOHNANYI
M4/3
FAMOUS COMPOSER-PIANIST
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)
CHICKERING PIANO

NEXT SUNDAY AFTERNOON AT 3:30
Testimonial Concert to
EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY
PEOPLES SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

LAST MONDAY EVE. CONCERT APRIL 7
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano

Monitor April 3

SYMPHONY HALL
TONIGHT AT 8:15
DOHNANYI
P4/4
Famous Composer-Pianist
Tickets $2.50, $2, $1.50, $1 (Plus Tax)
CHICKERING PIANO

Post April 4

SYMPHONY HALL
THIS THURSDAY EVE. at 8:15
Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

Globe April 1

SYMPHONY HALL
THIS THURSDAY EVENING, AT 8:15
LAST CONCERT OF SERIES
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE SUNDELIUS Soprano
Seats—$2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT SUNDAY AFTERNOON AT 3:30
Testimonial Concert to
EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY
PEOPLES SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

Monitor April 1

SYMPHONY HALL
TONIGHT at 8:15
DOHNANYI
H4/4
Famous Composer-Pianist
Tickets $2.50, $2, $1.50, $1 (plus tax)
CHICKERING PIANO

LAST MON. EVE. CONCERT APRIL 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano

Herald April 4

SYMPHONY HALL
TONIGHT at 8:15
DOHNANYI
G4/4
Famous Composer-Pianist
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CHICKERING PIANO

NEXT SUNDAY AFT. at 3:30
Testimonial Concert to
EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY
PEOPLE'S SYMPHONY ORCHESTRA
APOLLO CLUB
RICHARD CROOKS, Tenor
Tickets $2.50, $2, $1.50, $1 (No Tax)

LAST MON. EVE. CONCERT APRIL
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEAUX, Conductor
Soloist: EVA GAUTHIER Soprano

SUNDAY AFT., APRIL 13, at 3:30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Globe April 4

SYMPHONY HALL
THIS THURS. EVE., at 8:15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
H3/31
Seats—$2.50, $2, $1.50, $1 (No Tax)

Herald March 31

SYMPHONY HALL
T3/31 THIS THURS. EVE. at 8.15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
MARIE **SUNDELIUS** Soprano
Seats—$2.50, $2, $1.50, $1 (No Tax)

Transcript March 31

SYMPHONY HALL
THIS THURSDAY EVE., at 8:15
H4/1
Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
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Seats—$2.50, $2, $1.50, $1 (No Tax)

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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano

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Herald April 1

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Last Concert of Series
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
P4/1
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano

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HOMER AND DAUGHTER
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Post April 1

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DOHNANYI
T4/4
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CHICKERING PIANO

NEXT SUN. AFT., at 3.30
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER Soprano

SUNDAY AFT., APRIL 13, at 3.30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Transcript April 4

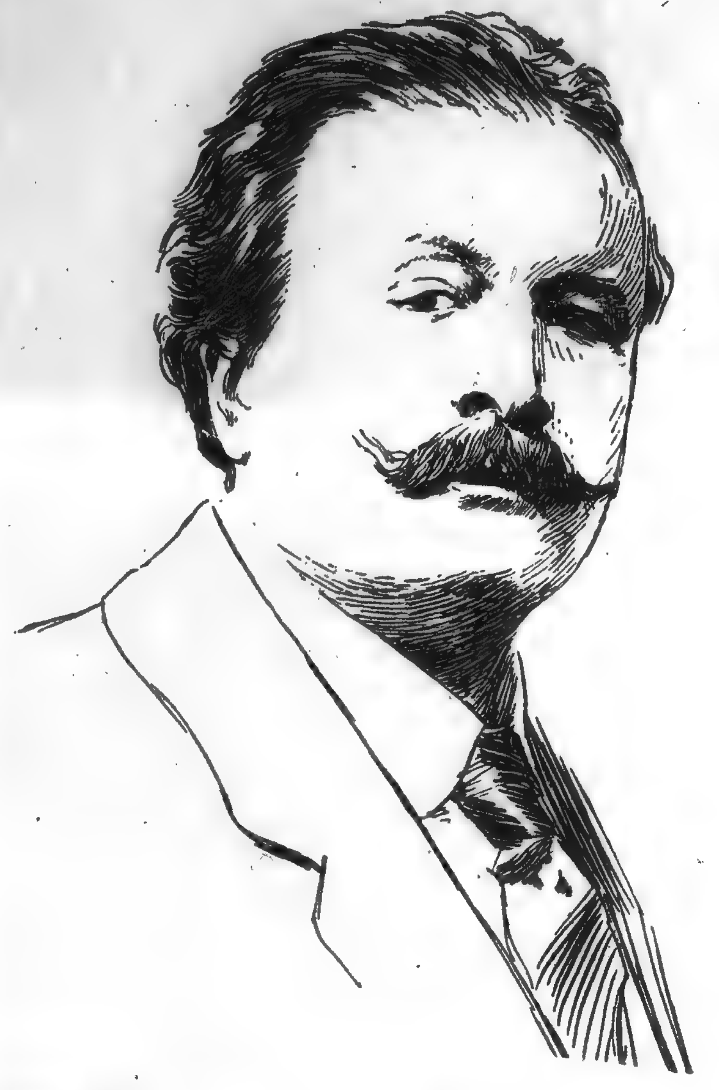
HANDEL & HAYDN SOCIETY APOLLO CLUB
TOM'W at 3.30
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $1 to $2.50 (No Tax)
NEXT MON. EVE. Apr. 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert EVA GAUTHIER, Soprano

HANDEL & HAYDN SOCIETY APOLLO CLUB
TOMORROW at 3:30
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $1 to $2.50 (No Tax)
NEXT MON. EVE. APRIL 7 at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano

SYMPHONY HALL
TONIGHT at 8:15
Last Mon. Eve. Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano
Programme includes Beethoven, 7th Symphony. Wagner, Excerpts from "The Ring."
NEXT SUNDAY AFT., APR. 13, at 3:30
HOMER AND DAUGHTER
$1.50, $1 (Plus Tax)

April 7

ROSENTHAL



Appearing with the
Boston Symphony Orchestra
Thursday Evening, April 3rd

Mr. Rosenthal, in company with many other great pianists, uses the Knabe Piano exclusively

Ampico Recordings Now Ready

Wm. Knabe & Co. **Fifth Avenue at Thirty-ninth St.**

PHILHARMONIC
Founded 1842

Under the Direction of WILLEM MENGELBERG

AT CARNEGIE HALL
Saturday Evening, April 5th, at 8:30
CORNELIUS VAN VLIET, Violoncello Soloist
1. Wagner....................Overture to "The Flying Dutchman"
2. Schumann....................Concerto for Violoncello
3. Schelling...................."A Victory Ball"
4. Strauss....................Tone-Poem, "Death and Transfiguration"

AT THE METROPOLITAN OPERA HOUSE
Sunday Afternoon, April 6th, at 3:00
1. Wagner....................Overture to "The Flying Dutchman"
2. Schelling...................."A Victory Ball"
3. Strauss....................Tone-Poem, "Ein Heldenleben"
Violin Solo: Scipione Guidi

TWO BACH-BEETHOVEN CONCERTS
Metropolitan Opera House, Sun. Aft., Apr. 13th, at 3:00
Carnegie Hall, Thursday Evening, April 17th, at 8:30
BEETHOVEN NINTH SYMPHONY
and
BACH CANTATA, "Holy is the Man"
Assisted by
Kurt Schindler's SCHOLA CANTORUM
Elizabeth Rethberg, Soprano
Merle Alcock, Contralto
Richard Crooks, Tenor
Fraser Gange, Baritone
Louis Robert, Organist

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D. EDWARD PORTER, Associate Manager

Steinway Piano

CARNEGIE HALL
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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

FIVE THURSDAY EVENING CONCERTS
Nov. 27th—Jan. 1st—Jan. 29th—Mar. 12th—Apr. 9th

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SEASON TICKETS
Five Concerts—$12.50, $10, $7.50, $6, $5, $3.
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W. H. BRENNAN, Manager,
Symphony Hall, Boston, Mass.

Printed by Lent & Graff Co.

PHONY HALL
GHT at 8.15
n. Eve. Concert
SYMPHONY
RCHESTRA
ONTEUX, Conductor
GAUTHIER Soprano
es Beethoven, Seventh Symphony
Excerpts from "The Ring"
AFT., Apr. 13, at 3.30
ND DAUGHTER
$1.50, $1 (Plus Tax)

script April 7

HONY HALL
:30; THIS SAT. at 8:15
SYMPHONY
TRA PIERRE MONTEUX, Conductor
Z ROSENTHAL, Piano
es Stravinsky: "Le Sacre
mps" (Repeated)
DAY AFT., at 3:30
ND DAUGHTER
$1.50, $1 (plus tax)
N. AFT., APRIL 20
AND HAYDN
EMIL MOLLENHAUR
Conductor
ATION
Orchestra — Organ — Soloists
GARRISON
GEORGE MEADER
$2, $1.50 (Plus Tax)

April 8

ONY HALL
30; THIS SAT. at 8:15
SYMPHONY
TRA PIERRE MONTEUX, Conductor
ROSENTHAL, Piano
m Includes
Sacre du Printemps"
peated)
AY AFT., at 3:30
DAUGHTER
$1.50, $1 (Plus Tax)
AFT., APRIL 20
AND HAYDN
EMIL MOLLENHAUER
Conductor
ATION
Orchestra—Organ—Soloists
GARRISON
GEORGE MEADER
$1.50 (Plus Tax)

April 8

NY HALL
; THIS SAT. at 8:15
SYMPHONY
RA PIERRE MONTEUX, Conductor
ROSENTHAL, Piano
ludes Stravinsky:
rintemps" (Repeated)
AY AFT., at 3:30
DAUGHTER
alto and Soprano
ong Recital
$1.50, $1 (plus tax)
AFT., APRIL 20
AND HAYDN
EMIL MOLLENHAUER
Conductor
ATION
Orchestra—Organ—Soloists
GARRISON
GEORGE MEADER
$1.50 (Plus Tax)

April 9

HOMER AND DAUGHTER
Seats, $2.50, $2, $1.50, $1 (plus tax)

Herald April 12

PIERRE MONTEUX, Conductor
Programme: Franck, Symphony in D Minor; Hill, "Stevensoniana"; Berlioz, "Rakoczy" March; Schumann, Piano Concerto in A Minor with CONSTANCE McGLINCHEE, Soloist.

Herald April 10

SYMPHONY HALL
TOMORROW AFT., at 3:30
HOMER AND DAUGHTER
Seats, $2.50, $2, $1.50, $1 (plus tax)

Globe April 12

SYMPHONY HALL
TOMORROW AFT., at 3:30
HOMER AND DAUGHTER
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Post April 12

SYMPHONY HALL
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
EASTER PERFORMANCE
of Haydn's Great Religious Oratorio
Creation
Chorus of 400—Orchestra—Organ—Soloists:
MABEL GARRISON
HENRY SCOTT GEORGE MEADER
SYMPHONY HALL, Sunday, Apr. 20, at 3:30
Seats—$2.50, $2, $1.50 (Plus tax)

Chr. Sci. Herald April 12

Symphony Hall

Testimonial Concert to EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $1 to $2.50 (No Tax)
TOM'W at 3.30

T4/5

NEXT MON. EVE. Apr. 7
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert EVA GAUTHIER, Soprano

Symphony Hall

Testimonial Concert to EMIL MOLLENHAUER
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PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano

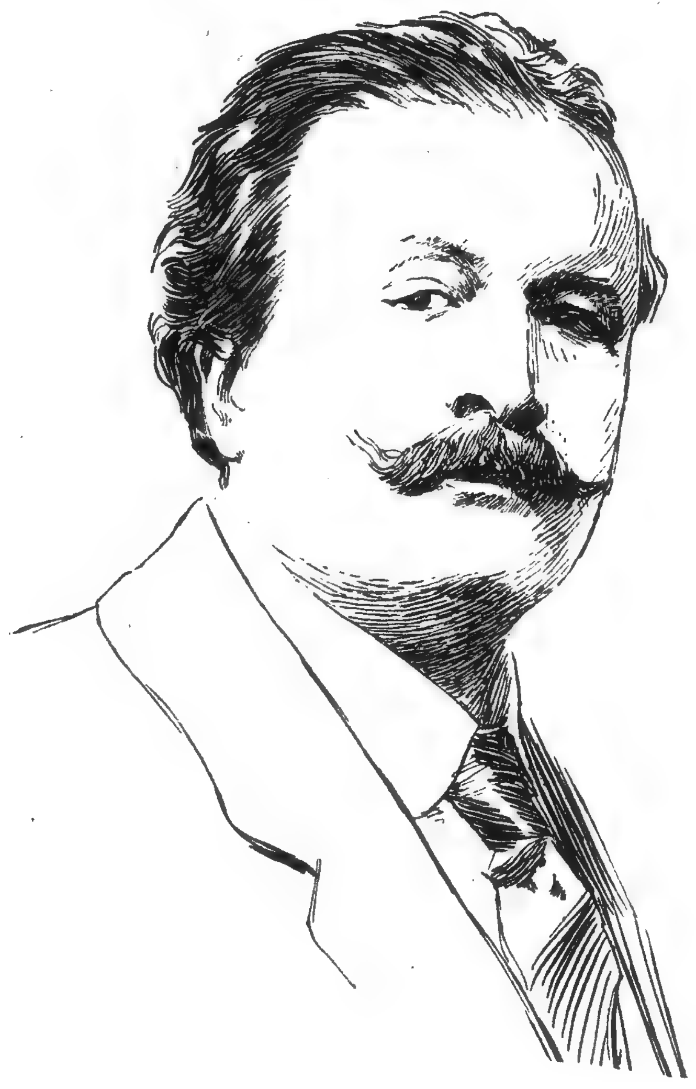
T4/5

SYMPHONY HALL
TONIGHT at 8:15
Last Mon. Eve. Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano
Programme includes Beethoven, 7th Symphony. Wagner, Excerpts from "The Ring."

NEXT SUNDAY AFT., APR. 13, at 3:30
HOMER AND DAUGHTER
..., $1.50, $1 (Plus Tax)

4/7

ROSENTHAL



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4. Strauss..............Tone-Poem, "Death and Transfiguration"

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Sunday Afternoon, April 6th, at 3:00

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3. Strauss..........................Tone-Poem, "Ein Heldenleben"

Violin Solo: Scipione Guidi

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Carnegie Hall, Thursday Evening, April 17th, at 8:30
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and
BACH CANTATA, "Holy is the Man"
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Kurt Schindler's SCHOLA CANTORUM
Elizabeth Rethberg, Soprano
Merle Alcock, Contralto
Richard Crooks, Tenor
Fraser Gange, Baritone
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Steinway Piano

CARNEGIE HALL

1924-1925—Forty-fourth Season

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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Printed by Lent & Graff Co.

...r April 7

...PHONY HALL
...GHT at 8.15
...n. Eve. Concert
... SYMPHONY
...RCHESTRA
...MONTEUX, Conductor
... GAUTHIER Soprano
...les Beethoven, Seventh Symphony, Excerpts from "The Ring"

T4/7

... AFT., Apr. 13, at 3.30
...ND DAUGHTER
..., $1.50, $1 (Plus Tax)

...nscript April 7

...PHONY HALL
...3:30; THIS SAT. at 8:15
... SYMPHONY
...STRA PIERRE MONTEUX, Conductor
...Z ROSENTHAL, Piano
...es Stravinsky: "Le Sacre ...emps" (Repeated)

...DAY AFT., at 3:30
...ND DAUGHTER
..., $1.50, $1 (plus tax)

...N. AFT., APRIL 20
...AND HAYDN
EMIL MOLLENHAUR
Conductor
...EATION
...Orchestra — Organ — Soloists
...L GARRISON
GEORGE MEADER
$2, $1.50 (Plus Tax)

...d April 8

...IONY HALL
...30; THIS SAT. at 8:15
... SYMPHONY
...TRA PIERRE MONTEUX, Conductor
... ROSENTHAL, Piano
...m Includes ... Sacre du Printemps" ...epeated)

P4/8

...AY AFT., at 3:30
...D DAUGHTER
...$1.50, $1 (Plus Tax)

...AFT., APRIL 20
...AND HAYDN
EMIL MOLLENHAUER
Conductor
...ATION
...Orchestra—Organ—Soloists
... GARRISON
GEORGE MEADER
..., $1.50 (Plus Tax)

...April 8

...ONY HALL
...30; THIS SAT. at 8:15
... SYMPHONY
...TRA PIERRE MONTEUX, Conductor
... ROSENTHAL, Piano
...ludes Stravinsky: ...rintemps" (Repeated)

...DAY AFT., at 3:30
...D DAUGHTER
...ralto and Soprano Song Recital
... $1.50, $1 (plus tax)

...AFT., APRIL 20
...AND HAYDN
EMIL MOLLENHAUER
Conductor
...ATION
...Orchestra—Organ—Soloists
... GARRISON
GEORGE MEADER
..., $1.50 (Plus Tax)

...e. April 9

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Seats, $2.50, $2, $1.50, $1 (plus tax)

Herald April 12

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Programme: Franck, Symphony in D Minor; Hill, "Stevensoniana"; Berlioz, "Rakocyz" March; Schumann, Piano Concerto in A Minor with CONSTANCE McGLINCHEE, Soloist.

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TOMORROW AFT., at 3:30
HOMER AND DAUGHTER
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Globe April 12

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HOMER AND DAUGHTER
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Post April 12

Herald April 10

SYMPHONY HALL
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
EASTER PERFORMANCE
of Haydn's Great Religious Oratorio
Creation
Chorus of 400—Orchestra—Organ—Soloists:
MABEL GARRISON
HENRY SCOTT GEORGE MEADER
SYMPHONY HALL, Sunday, Apr. 20, at 3:30
Seats—$2.50, $2, $1.50 (Plus tax)

Herald April 12

Symphony Hall

TOM'W at 3.30

Testimonial Concert to EMIL MOLLENHAUER
HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $1 to $2.50 (No Tax)

T 4/5

NEXT MON. EVE. Apr. 7 at 8.15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert EVA GAUTHIER, Soprano
Programme includes BEETHOVEN, 7th Symphony; SCALERO, Suite; WAGNER, Excerpts from "The Ring." $2, $1.50, $1.

NEXT FRI. at 2.30 SAT. at 8.15

SUN. AFT. April 13 at 3.30

EASTER SUN. AFT. April 20 at 3.30

MAI

Symphony Hall

TOMORROW at 3:30

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Last Mon. Eve. Concert Eva Gauthier, Soprano
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T 4/5

NEXT FRI.

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PIERRE MONTEUX, Conductor
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NEXT SUNDAY AFT., APR. 13, at 3:30
HOMER AND DAUGHTER
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4/7

Globe April 7

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WILLIAM AND BEAVER STREETS
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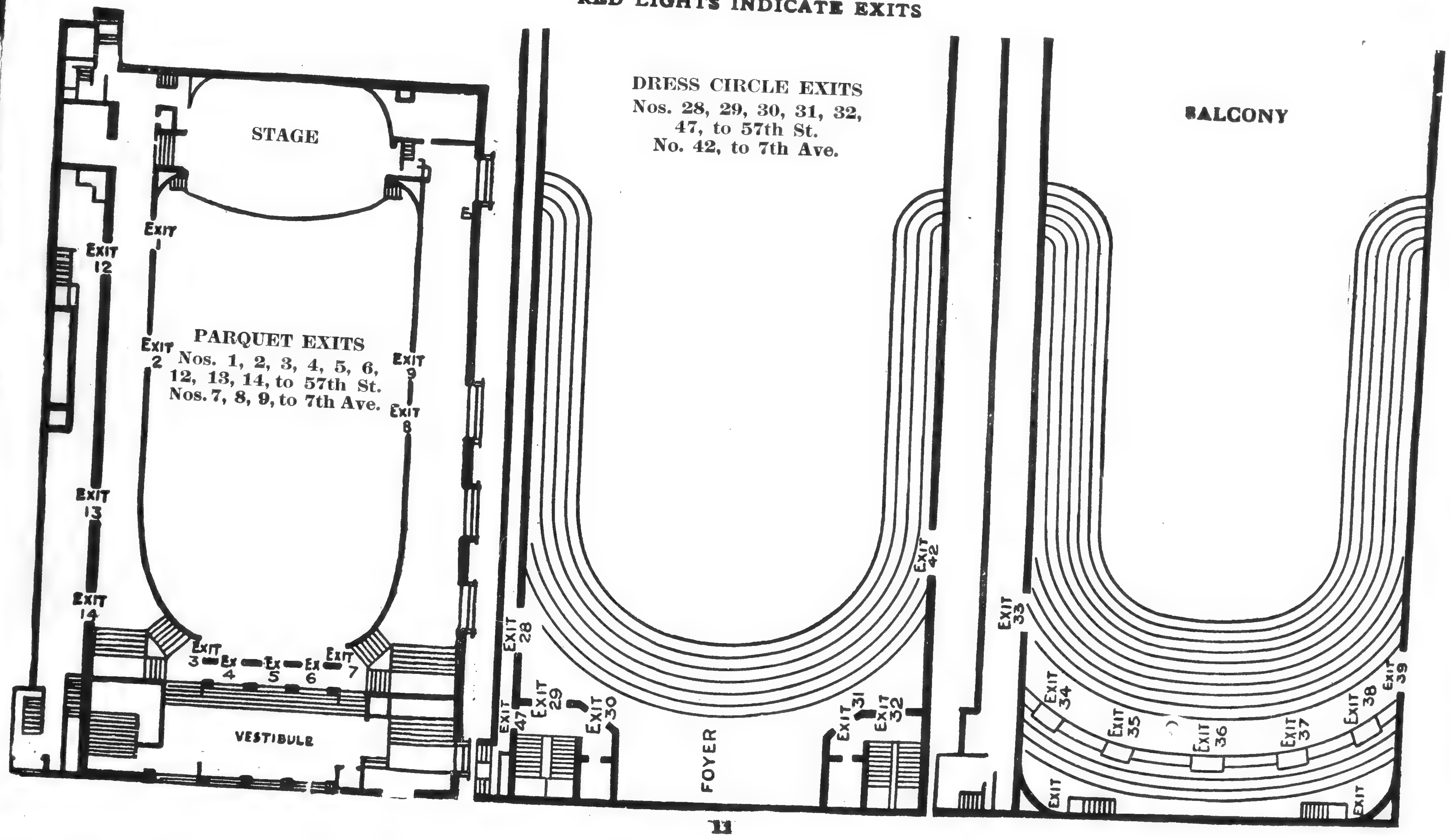

11

HALL
8.15
Concert
IPHONY
RA
Conductor
ER Soprano
n, Seventh Symphony
m "The Ring"
. 13, at 3.30
UGHTER
(Plus Tax)

T 4/7

t April 7

HALL
SAT. at 8:15
PHONY
ERRE MONTEUX, Conductor
HAL, Piano
xy: "Le Sacre
peated)
at 3:30
UGHTER
(plus tax)
APRIL 20
HAYDN
LLENHAUR
nductor
ON
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ON
E MEADER
Plus Tax)

ril 8

ALL
SAT. at 8:15
PHONY
RRE MONTEUX, Conductor
IAL, Piano
s
Printemps"
3:30
GHTER
(Plus Tax)
PRIL 20
HAYDN
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ON
an—Soloists
ON
E MEADER
Plus Tax)

4/18

il 8

ALL
SAT. at 8:15
PHONY
RE MONTEUX, Conductor
HAL, Piano
vinsky:
(Repeated)
at 3:30
GHTER
Soprano
tal
(plus tax)
PRIL 20
HAYDN
LLENHAUER
luctor
ON
an—Soloists
ON
E MEADER
Plus Tax)

4/9

ril 9

Symphony Hall

TODAY at 3:30

TOMORROW EVE. at 8:15

NEXT FRI. at 2:30 SAT. at 8:1

NEXT SUN. AFT., APRIL 13 at 3:30

EASTER SUN. AFT. APRIL 20 at 3:30

MAIL O

Symphony Hall

TODAY at 3:30

TOMORRO EVE. at 8:15

NEXT FRI at 2:30 SAT. at 8:

NEXT SUN. AFT APRIL 13 at 3:30

MAIL

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HOMER
Seats—$2.5
EASTER
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SOCIE
Chorus of
HENRI, S
Seats—

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Seats,

Herald April 12

Concerto in A Minor with CONSTANCE McGLINCHEE, Soloist.

SYMPHONY HALL
TOMORROW AFT., at 3:30
HOMER AND DAUGHTER
Seats, $2.50, $2, $1.50, $1 (plus tax)

Globe April 12

SYMPHONY HALL
TOMORROW AFT., at 3:30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post April 12

Herald April 10

SYMPHONY HALL
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
EASTER PERFORMANCE
of Haydn's Great Religious Oratorio
Creation
Chorus of 400—Orchestra—Organ—Soloists:
MABEL GARRISON
HENRY SCOTT GEORGE MEADER
SYMPHONY HALL, Sunday, Apr. 20, at 3:30
Seats—$2.50, $2, $1.50 (Plus tax)

Chr. Sci. Mon. Herald April 12

Symphony Hall

Testimonial Concert to EMIL MOLLENHAUER

TOM'W at 3.30

HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $1 to $2.50 (No Tax)

T4/5

NEXT MON. EVE. Apr. 7 at 8.15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert EVA GAUTHIER, Soprano
Programme includes BEETHOVEN, 7th Symphony; SCALERO, Suite; WAGNER, Excerpts from "The Ring." $2, $1.50, $1.

NEXT FRI. at 2.30 SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: MORIZ ROSENTHAL, Piano
Programme includes Stravinsky "Le Sacre du Printemps"

SUN. AFT. April 13 at 3.30

LOUISE HOMER and daughter
Famous Contralto and Soprano in a Song Recital

EASTER SUN. AFT. April 20 at 3.30

HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE CREATION MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2.00, $1.50 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript April 5

Symphony Hall

Testimonial Concert to EMIL MOLLENHAUER

TODAY at 3:30

HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $1 to $2.50 (No Tax)

H4/6

TOMORROW EVE. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano
Program includes BEETHOVEN, 7th Symphony; SCALERO, Suite: WAGNER, Excerpts from "The Ring." $2, $1.50, $1

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: MORIZ ROSENTHAL, Piano
Programme Includes Stravinsky. "Le Sacre du Printemps"

NEXT SUN. AFT., APRIL 13 at 3:30

LOUISE HOMER and DAUGHTER
Famous Contralto and Soprano in a Song Recital

EASTER SUN. AFT. APRIL 20 at 3:30

HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE CREATION MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2.00, $1.50 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald April 6

Symphony Hall

Testimonial Concert to EMIL MOLLENHAUER

TODAY at 3:30

HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $1.00 to $2.50 (No Tax)

Ad 4/6

TOMORROW EVE. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert EVA GAUTHIER Soprano
Program includes BEETHOVEN, 7th Symphony; SCALERO, Suite; WAGNER, Excerpts from "The Ring." $2, $1.50, $1

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: MORIZ ROSENTHAL, Piano
Program includes Stravinsky "Le Sacre du Printemps"

NEXT SUN. AFT. APRIL 13 at 3:30

LOUISE HOMER and DAUGHTER
Famous Contralto and Soprano in a Song Recital

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser April 6

SYMPHONY HALL
NEXT SUNDAY AFT., at 3.30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
EASTER SUN. AFT., APRIL 20
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUR Conductor
CREATION
Chorus of 400—Orchestra—Organ—Soloists
MABEL GARRISON
HENRI SCOTT GEORGE MEADER
Seats—$2.50, $2, $1.50 (Plus Tax)

T4/9

Transcript April 9

SYMPHONY HALL
TOMORROW AFT., at 3:30
HOMER AND DAUGHTER
Seats, $2.50, $2, $1.50, $1 (plus tax)

Herald April 12

SYMPHONY HALL
TOMORROW AFT., at 3:30
HOMER AND DAUGHTER
Seats, $2.50, $2, $1.50, $1 (plus tax)

G4/12

Globe April 12

SYMPHONY HALL
TOMORROW AFT., at 3:30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

Post April 12

SYMPHONY HALL
NEXT SUNDAY AFT., at 3:30
HOMER AND DAUGHTER
Seats, $2.50, $2, $1.50, $1 (plus tax)
EASTER SUN. AFT., APRIL 20
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUR Conductor
CREATION
Chorus of 400 — Orchestra — Organ — Soloists
MABEL GARRISON
HENRI SCOTT GEORGE MEADER
Seats—$2.50, $2, $1.50 (Plus Tax)

H4/10

SANDERS THEATRE, CAMBRIDGE
TONIGHT AT 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme: Franck, Symphony in D Minor; Hill, "Stevensoniana"; Berlioz, "Rakoczy" March; Schumann, Piano Concerto in A Minor with CONSTANCE McGLINCHEE, Soloist.

Herald April 10

SYMPHONY HALL
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
EASTER PERFORMANCE
of Haydn's Great Religious Oratorio
Creation
Chorus of 400—Orchestra—Organ—Soloists
MABEL GARRISON
HENRY SCOTT GEORGE MEADER
SYMPHONY HALL, Sunday, Apr. 20, at 3:30
Seats—$2.50, $2, $1.50 (Plus tax)

Ch. Pay. Herald April 12

Symphony Hall

Testimonial Concert to EMIL MOLLENHAUER

TOMORROW at 3:30

HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $1 to $2.50 (No Tax)

NEXT MON. EVE. APRIL 7 at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano
Program includes BEETHOVEN, 7th Symphony; SCALERO, Suite: WAGNER, Excerpts from "The Ring." $2, $1.50, $1

T4/5

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: MORIZ ROSENTHAL, Piano
Programme Includes Stravinsky, "Le Sacre du Printemps"

NEXT SUN. AFT., APRIL 13 at 3:30

LOUISE HOMER and DAUGHTER
Famous Contralto and Soprano in a Song Recital

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler April 5

Symphony Hall

Testimonial Concert to EMIL MOLLENHAUER

TODAY at 3:30

HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
Tickets $1 to $2.50 (No Tax)

G4/6

TOMORROW EVE. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano
Program includes BEETHOVEN, 7th Symphony; SCALERO, Suite: WAGNER Excerpts from "The Ring." $2, $1.50, $1

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: MORIZ ROSENTHAL, Piano
Program includes Stravinsky "Sacre du Printemps"

NEXT SUN. AFT., APRIL 13 at 3:30

LOUISE HOMER and DAUGHTER
Famous Contralto and Soprano in a Song Recital

EASTER SUN. AFT. APRIL 20 at 3:30

HANDEL and HAYDN Society Emil Mollenhaue Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
THE CREATION MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2.00, $1.50 (Plus Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe April 6

Symphony Hall

Post April 6

Testimonial Concert to EMIL MOLLENHAUER

TODAY at 3:30

HANDEL & HAYDN SOCIETY APOLLO CLUB
RICHARD CROOKS, Tenor
PEOPLE'S SYMPHONY ORCHESTRA
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P4/6

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PIERRE MONTEUX, Conductor
Last Mon. Eve. Concert Eva Gauthier, Soprano
Program includes BEETHOVEN, 7th Symphony; SCALERO, Suite; WAGNER, Excerpts from "The Ring." $2, $1.50, $1.

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: MORIZ ROSENTHAL, Piano
Programme includes Stravinsky "Le Sacre du Printemps"

NEXT SUN. AFT., APRIL 13 at 3:30

LOUISE HOMER and Daughter
Famous Contralto and Soprano in a Song Recital

EASTER SUN. AFT. APRIL 20 at 3:30

HANDEL and HAYDN Society Emil Mollenhauer Cond.
Chorus of 400—Orchestra—Organ—Noted Soloists
THE CREATION MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2.00, $1.50 (Plus Tax)

SUN. EVE. April 27 at 8:15

AMERICA'S FAMOUS **PAULIST CHOIR**
FATHER FINN and 65 Wonderful Men and Boy Soloists
Program of Irish and Secular Music
Prices $2.00, $1.50 and $1.00. Plus War Tax

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post April 6

4/7

SYMPHONY HALL
TONIGHT at 8:15
Last Mon. Eve. Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER, Soprano
Programme includes Beethoven, 7th Symphony, Wagner, Excerpts from "The Ring."
NEXT SUNDAY AFT., APR. 13, at 3:30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

G4/7

Globe April 7

SYMPHONY HALL
TONIGHT at 8.15
Last Mon. Eve. Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: EVA GAUTHIER Soprano
Programme includes Beethoven, Seventh Symphony; Wagner, Excerpts from "The Ring"
Next SUNDAY AFT., Apr. 13, at 3.30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)

T4/7

Transcript April 7

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: MORIZ ROSENTHAL, Piano
Program includes Stravinsky: "Le Sacre du Printemps" (Repeated)
NEXT SUNDAY AFT., at 3:30
HOMER AND DAUGHTER
Seats, $2.50 $2, $1.50, $1 (plus tax)
EASTER SUN. AFT., APRIL 20
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUR Conductor
CREATION
Chorus of 400 — Orchestra — Organ — Soloists
MABEL GARRISON
HENRI SCOTT GEORGE MEADER
Seats—$2.50, $2, $1.50 (Plus Tax)

H4/8

Herald April 8

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: MORIZ ROSENTHAL, Piano
Program Includes Stravinsky: "Le Sacre du Printemps" (Repeated)
P4/8
NEXT SUNDAY AFT., at 3:30
HOMER AND DAUGHTER
Seats—$2.50, $2, $1.50, $1 (Plus Tax)
EASTER SUN. AFT., APRIL 20
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUER Conductor
CREATION
Chorus of 400—Orchestra—Organ—Soloists
MABEL GARRISON
HENRI SCOTT GEORGE MEADER
Seats—$2.50, $2, $1.50 (Plus Tax)

Post April 8

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: MORIZ ROSENTHAL, Piano
Program includes Stravinsky: "Le Sacre du Printemps" (Repeated)
NEXT SUNDAY AFT., at 3:30
HOMER AND DAUGHTER
Famous Contralto and Soprano in a Song Recital
Seats, $2.50, $2, $1.50, $1 (plus tax)
G4/9
EASTER SUN. AFT., APRIL 20
HANDEL AND HAYDN SOCIETY EMIL MOLLENHAUER Conductor
CREATION
Chorus of 400—Orchestra—Organ—Soloists
MABEL GARRISON
HENRI SCOTT GEORGE MEADER
Seats—$2.50, $2, $1.50 (Plus Tax)

Globe April 9

Symphony Hall

TOM'W at 3.30
LOUISE HOMER AND DAUGHTER
Famous Contralto and Soprano in a Song Recital
Seats $2.50, $2, $1.50, $1.00 (plus tax)

T 4/12

NEXT FRI. at 2.30
SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: SIGRID ONEGIN, Contralto
Schubert's "Unfinished" Symphony, Rimsky-Korsakov's "Easter" Overture; Schelling's "Victory Ball," Converse, Mozart, Strauss

EASTER
SUN. AFT. April 20 at 3.30
HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
HAYDN'S **CREATION** MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2.00, $1.50 (Plus Tax)

SUN. AFT. Apr. 27 at 3.30
PHILLIP GORDON SOLOIST WITH
BOSTON SYMPHONY ENSEMBLE AUGUSTO VANNINI Conductor
Tickets now, $1, $1.50, $2 (plus tax)—Chickering Piano

SUN. EVE. Apr. 27 at 8.15
AMERICA'S FAMOUS **PAULIST CHOIR**
FATHER FINN and 65 Wonderful Men and Boy Singers
Soloists: Father Finn, organ; Nicholas Murphy, Fenwick Newell, Jackie Huber, etc. Prices $2, $1.50 and $1 (plus tax)

SUN. AFT. May 4 at 3.30
FOURTH STEINERT CONCERT
CHALIAPIN
THE MASTER SINGER
Seats $1.50, $2, $2.50, $3 (plus tax)
Tickets now at Steinert and Symphony Halls

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript April 12

Symphony Hall

TODAY, 3:30
LOUISE HOMER AND DAUGHTER
Famous Contralto and Soprano in a Song Recital
Seats $2.50, $2, $1.50, $1.00 (plus tax)

H 4/13

NEXT FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: SIGRID ONEGIN, Contralto
Schubert's "Unfinished" Symphony, Rimsky-Korsakov's "Easter" Overture; Schelling's "Victory Ball," Converse, Mozart, Strauss

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Chorus of 400—Orchestra—Organ—Noted Soloists
HAYDN'S **CREATION** MABEL GARRISON HENRI SCOTT GEORGE MEADER
Seats Now—$2.50, $2.00, $1.50 (plus tax)

April 25-26
FRI. EVE. at 8:15
SAT. AFT. at 2:30
ROY CHAPMAN ANDREWS
Leader Third Asiatic Expedition
The Finding of the Dinosaur Eggs
Tickets—$2, $1.50, $1, 50c (plus tax)

SUN. AFT. April 27 at 3:30
PHILLIP GORDON Soloist with
BOSTON SYMPHONY ENSEMBLE AUGUSTO VANNINI Conductor
Tickets Now—$1, $1.50, $2 (plus tax). Chickering Piano.

SUN. EVE. April 27 at 8:15
AMERICA'S FAMOUS **PAULIST CHOIR**
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Herald April 13

Symphony Hall

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Seats $2.50, $2, $1.50 and $1.00 (plus tax)

A 4/13

NEXT FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: SIGRID ONEGIN, Contralto

EASTER
SUN. AFT. April 20 at 3:30
HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
HAYDN'S **CREATION** MABEL GARRISON HENRI SCOTT GEORGE MEADER
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CHALIAPIN
THE MASTER SINGER
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser April 13

Symphony Hall

TOM'W, 3:30
LOUISE HOMER AND DAUGHTER
Famous Contralto and Soprano in a Song Recital
Seats $2.50, $2, $1.50, $1.00 (plus tax)

T 4/12

NEXT FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: SIGRID ONEGIN, Contralto
Schubert's "Unfinished" Symphony, Rimsky-Korsakov's "Easter" Overture; Schelling's "Victory Ball," Converse, Mozart, Strauss

EASTER
SUN. AFT. April 20 at 3:30
HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
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CHALIAPIN
THE MASTER SINGER
Seats $1.50, $2, $2.50, $3 (plus tax)
Tickets now at Steinert and Symphony Halls

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler April 12

Symphony Hall

TODAY, 3:30
LOUISE HOMER AND DAUGHTER
Famous Contralto and Soprano in a Song Recital
Seats $2.50, $2, $1.50, $1.00 (plus tax)

NEXT FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: SIGRID ONEGIN, Contralto

G 4/13

EASTER
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Chorus of 400—Orchestra—Organ—Noted Soloists
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Seats Now—$2.50, $2.00, $1.50 (plus tax)

Apr. 25-26
FRI. EVE. at 8:15
SAT. AFT. at 2:30
ROY CHAPMAN ANDREWS
Leader Third Asiatic Expedition
The Finding of the Dinosaur Eggs
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

SUN. EVE. April 27 at 8:15
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CHALIAPIN
THE MASTER SINGER
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Tickets now at Steinert and Symphony Halls

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe April 13

Symphony Hall

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LOUISE HOMER AND DAUGHTER
Famous Contralto and Soprano in a Song Recital
Seats $2.50, $2, $1.50, $1.00 (plus tax)

P 4/13

NEXT FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist: SIGRID ONEGIN, Contralto
Schubert's "Unfinished" Symphony, Rimsky-Korsakov's "Easter" Overture; Schelling's "Victory Ball," Converse, Mozart, Strauss

EASTER
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Chorus of 400—Orchestra—Organ—Noted Soloists
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THE FINDING OF THE DINOSAUR EGGS
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SUN. AFT. April 27 at 3:30
PHILLIP GORDON Soloist with
BOSTON SYMPHONY ENSEMBLE AUGUSTO VANNINI, Conductor
Tickets now, $1, $1.50, $2 (plus tax)—Chickering Piano

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FOURTH STEINERT CONCERT
CHALIAPIN
THE MASTER SINGER
Seats $1.50, $2, $2.50, $3 (plus tax)
Tickets now at Steinert and Symphony Halls

SUN. EVE. May 4 at 8
In Concertion Reception to EDWARD MACHUGH
LAMBERT MURPHY

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post April 13

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: SIGRID ONEGIN, Contralto
Programme includes: Schubert, "Unfinished Symphony"; Schelling, "A Victory Ball."

NEXT SUNDAY AFT., at 3:30
HANDEL and HAYDN SOCIETY
EMIL MOLENHAUER, Conductor
EASTER PERFORMANCE
of Haydn's Great Religious Oratorio
Creation 4/16
Chorus of 400—Orchestra—Organ—Soloists:
MABEL GARRISON
HENRY SCOTT GEORGE MEADER
Seats—$2.50, $2, $1.50 (Plus Tax)

Herald April 16

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: SIGRID ONEGIN, Contralto
Program Includes
Schubert, "Unfinished Symphony";
Schelling, "A Victory Ball"

NEXT SUNDAY AFT., at 3:30
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
EASTER PERFORMANCE
of Haydn's Great Religious Oratorio
Creation P 4/16
Chorus of 400—Orchestra—Organ—Soloists
MABEL GARRISON
HENRY SCOTT GEORGE MEADER
Seats—$2.50, $2, $1.50 (Plus Tax)

Post April 16

SYMPHONY HALL
THIS FRI. at 2.30; THIS SAT at 8.15
BOSTON SYMPHONY ORCHESTRA T 4/16 PIERRE MONTEUX Conductor
Soloist: SIGRID ONEGIN, Contralto
Programme includes: Schubert, "Unfinished Symphony"; Schelling, "A Victory Ball."

NEXT SUNDAY AFTERNOON at 3.30
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
EASTER PERFORMANCE
of Haydn's Great Religious Oratorio
Creation
Chorus of 400—Orchestra—Organ—Soloists:
MABEL GARRISON
HENRY SCOTT GEORGE MEADER
Seats—$2.50, $2, $1.50 (Plus tax)

Transcript April 16

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor H 4/17
Soloist: SIGRID ONEGIN, Contralto

Herald April 17

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: SIGRID ONEGIN, Contralto
SUN. EVE., APRIL 27, at 8:15
FATHER FINN'S
PAULIST CHOIR
The Choir Selected to Sing at Cardinal Hayes' Celebration
Prices $2.00, $1.50 and $1.00 (plus tax)

Globe April 17

SYMPHONY HALL
SUN. EVE., APRIL 27, at 8:15
FATHER FINN'S
PAULIST CHOIR P 4/17
The Choir Selected to Sing at Cardinal Hayes' Celebration
Prices $2.00, $1.50 and $1.00 (plus tax)

Post April 17

SYMPHONY HALL
TODAY at 2:30; TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: SIGRID ONEGIN, Contralto

Herald April 18

SYMPHONY HALL
TODAY at 2:30; T'M'RR'W at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX Conductor
Soloist: SIGRID ONEGIN, Contralto

Post April 18

Tomorrow Aft., at 3:30, Symphony Hall
HANDEL and HAYDN SOCIETY
EMIL MOLENHAUER, Conductor
EASTER PERFORMANCE
of Haydn's Great Religious Oratorio
Creation Ch Pg H 4/19
Chorus of 400—Orchestra—Organ—Soloists:
MABEL GARRISON
HENRY SCOTT GEORGE MEADER
Seats—$2.50, $2, $1.50 (Plus Tax)

Ch Pg Herald Apr 19

SYMPHONY HALL
Tomorrow Evening at 8:15
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
SOLOIST
SIGRID ONEGIN, Contralto
NEXT SUNDAY AFTERNOON, AT 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Easter Sunday Performance
of Haydn's Great Religious Oratorio
Creation M 4/18
Chorus of 400—Orchestra—Organ—Soloists
MABEL GARRISON
HENRY SCOTT GEORGE MEADER
Seats—$2.50, $2.00, $1.50 (Plus Tax)

Monitor April 18

Symphony Hall

TOM'W 3.30	HAYDN'S **CREATION** MABEL GARRISON HENRI SCOTT GEORGE MEADER HANDEL & HAYDN SOCIETY Emil Mollenhauer Conductor
NEXT FRI. at 2.30 SAT. at 8.15	**BOSTON SYMPHONY ORCHESTRA** T 4/19 PIERRE MONTEUX, Conductor Soloist: EFREM ZIMBALIST, Violin Last Pair of Concerts But One This Season—Tickets Now
NEXT FRI. EVE. at 8.15 SAT. AFT. at 2.30	**ROY CHAPMAN ANDREWS** LEADER THIRD ASIATIC EXPEDITION THE FINDING OF THE DINOSAUR EGGS TRAVEL TALK—MARVELOUS MOTION PICTURES Tickets—$2, $1.50, $1, 50c (plus tax)
SUN. AFT. Apr. 27 at 3.30	**PHILIP GORDON** Soloist with BOSTON SYMPHONY ENSEMBLE AUGUSTO VANNINI Conductor Tickets now, $1, $1.50, $2 (plus tax)—Chickering Piano
SUN. AFT. May 4 at 3.30	FOURTH STEINERT CONCERT **CHALIAPIN** THE MASTER SINGER Seats $1.50, $2, $2.50, $3 (plus tax) Tickets now at Steinert and Symphony Halls
SUN. EVE. May 4 at 8.00	**LAMBERT MURPHY** American Lyric Tenor
Opening Night Mon., May 5 39th Season	Orchestra of 80 Symphony Players **POPS** Popular Programs AGIDE JACCHIA, Conductor Refreshments Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (no tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript April 19

Symphony Hall

TOM'W, 3:30	HAYDN'S **CREATION** MABEL GARRISON HENRI SCOTT GEORGE MEADER HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor
NEXT FRI. at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** Tr 4/19 PIERRE MONTEUX, Conductor Soloist: EFREM ZIMBALIST, Violin Last pair of concerts but one this season. Tickets now
SUN. EVE. April 27 at 8:15	AMERICA'S FAMOUS **PAULIST CHOIR** FATHER FINN and 65 Wonderful Men and Boy Singers Soloists: Father Finn, organ; Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices $2.00, $1.50 and $1.00 (plus tax).
SUN. AFT. May 4 at 3:30	FOURTH STEINERT CONCERT **CHALIAPIN** THE MASTER SINGER Seats $1.50, $2, $2.50, $3 (plus tax) Tickets now at Steinert and Symphony Halls
SUN. EVE. May 4 at 8:00	**LAMBERT MURPHY** AMERICAN LYRIC TENOR
Opening Night Mon., May 5 39th Season	Orchestra of 80 Symphony Players **POPS** Popular Programs AGIDE JACCHIA, Conductor Refreshments Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler April 19

SYMPHONY HALL
THIS FRI. at 8:15; SAT. at 2:30
TRAVEL TALK—MOTION PICTURES
Roy Chapman Andrews
Leader Third Dinosaur Expedition
FINDING OF THE DINOSAUR EGGS
Tickets $2, $1.50, $1, 50c (plus tax)
NEXT SUNDAY EVE. at 8:15
AMERICA'S FAMOUS H 4/22
PAULIST CHOIR
The Choir selected to sing at Cardinal Hayes's Celebration
Prices $2.00, $1.50 and $1.00 (plus tax)

Herald April 22

SYMPHONY HALL
THIS FRI. at 8:15; SAT. at 2:30
TRAVEL TALK—MOTION PICTURES
ROY CHAPMAN ANDREWS
Leader Third Dinosaur Expedition
FINDING OF THE DINOSAUR EGGS
Tickets $2, $1.50, $1, 50c (plus tax)
NEXT SUNDAY EVE. at 8:15
AMERICA'S FAMOUS G 4/22
PAULIST CHOIR
The Choir selected to sing at Cardinal Hayes's Celebration
Prices $2.00, $1.50 and $1.00 (plus tax)

Globe April 22

Symphony Hall

TODAY, 3:30	HAYDN'S **CREATION** MABEL GARRISON HENRI SCOTT GEORGE MEADER HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor
NEXT FRI. at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** H 4/20 PIERRE MONTEUX, Conductor Soloist: EFREM ZIMBALIST, Violin Last pair of concerts but one this season. Tickets now
NEXT FRI. EVE. at 8:15 SAT. AFT. at 2:30	**ROY CHAPMAN ANDREWS** LEADER THIRD ASIATIC EXPEDITION THE FINDING OF THE DINOSAUR EGGS TRAVEL TALK—MARVELOUS MOTION PICTURES Tickets—$2, $1.50, $1, 50c (plus tax)
NEXT SUN. AFT. April 27 at 3:30	**PHILLIP GORDON** Soloist with BOSTON SYMPHONY ENSEMBLE AUGUSTO VANNINI, Conductor Tickets now, $1, $1.50, $2 (plus tax)—Chickering Piano
NEXT SUN. EVE. April 27 at 8:15	AMERICA'S FAMOUS **PAULIST CHOIR** FATHER FINN and 65 Wonderful Men and Boy Singers Soloists: Father Finn, organ; Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices $2.00, $1.50 and $1.00 (plus tax).
SUN. AFT. May 4 at 3:30	FOURTH STEINERT CONCERT **CHALIAPIN** THE MASTER SINGER Seats $1.50, $2, $2.50, $3 (plus tax) Tickets now at Steinert and Symphony Halls
SUN. EVE. May 4 at 8:00	**LAMBERT MURPHY** AMERICAN LYRIC TENOR
Opening Night Mon., May 5 39th Season	Orchestra of 80 Symphony Players **POPS** Popular Programs AGIDE JACCHIA, Conductor Refreshments Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald April 20

Symphony Hall

TODAY, 3:30	HAYDN'S **CREATION** MABEL GARRISON HENRI SCOTT GEORGE MEADER HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor
NEXT FRI. at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** PIERRE MONTEUX, Conductor Soloist: EFREM ZIMBALIST, Violin Last Pair of Concerts But One This Season—Tickets Now
NEXT FRI. EVE. at 8:15 SAT. AFT. at 2:30	**ROY CHAPMAN ANDREWS** LEADER OF THIRD ASIATIC EXPEDITION THE FINDING OF THE DINOSAUR EGGS TRAVEL TALK—MARVELOUS MOTION PICTURES Tickets—$2, $1.50, $1, 50c (plus tax)
NEXT SUN. EVE. April 27 at 8:15	AMERICA'S FAMOUS **PAULIST CHOIR** FATHER FINN and 65 Wonderful Men and Boy Singers Soloists: Father Finn, organ; Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices $2.00, $1.50 and $1.00 (plus tax).
SUN. AFT. May 4 at 3:30	FOURTH STEINERT CONCERT G 4/20 **CHALIAPIN** THE MASTER SINGER Seats $1.50, $2, $2.50, $3 (plus tax) Tickets now at Steinert and Symphony Halls
SUN. EVE. May 4 at 8:00	**LAMBERT MURPHY** AMERICAN LYRIC TENOR
Opening Night Mon., May 5 39th Season	Orchestra of 80 Symphony Players **POPS** Popular Programs AGIDE JACCHIA Conductor Refreshments Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe April 20

SYMPHONY HALL
THIS FRI. at 8:15; SAT. at 2:30
TRAVEL TALK—MOTION PICTURES
Roy Chapman Andrews
Leader Third Dinosaur Expedition
FINDING OF THE DINOSAUR EGGS
Tickets $2, $1.50, $1, 50c (plus tax)
NEXT SUN. AFT. at 3:30
PHILLIP GORDON
SOLOIST, with P 4/22
BOSTON SYMPHONY ENSEMBLE
AUGUSTO VANNINI, Conductor
Tickets at Box Office
Chickering Piano
NEXT SUNDAY EVE. at 8:15
AMERICA'S FAMOUS
PAULIST CHOIR
The Choir selected to sing at Cardinal Hayes' Celebration
Prices $2.00, $1.50 and $1.00 (plus tax)

Post April 22

SYMPHONY HALL
THIS FRI. at 8:15; SAT. at 2:30
TRAVEL TALK—MOTION PICTURES
Roy Chapman Andrews
Leader Third Dinosaur Expedition
FINDING OF THE DINOSAUR EGGS
Tickets $2, $1.50, $1, 50c (plus tax)
NEXT SUNDAY EVE. at 8:15
AMERICA'S FAMOUS Tr 4/22
PAULIST CHOIR
The Choir selected to sing at Cardinal Hayes's Celebration
Prices $2.00, $1.50 and $1.00 (plus tax)

Traveler April 22

SYMPHONY HALL
THIS FRI. at 8.15; SAT. at 2.30
TRAVEL TALK—MOTION PICTURES
Roy Chapman Andrews
Leader Third Dinosaur Expedition 4/22
FINDING OF THE DINOSAUR EGGS
Tickets $2, $1.50, $1, 50c (plus tax)

Transcript April 22

SYMPHONY HALL
THIS FRIDAY AT 8:15; SAT. AT 2:30
TRAVEL TALK — MOTION PICTURES
ROY CHAPMAN **ANDREWS**
Leader Third Dinosaur Expedition 4/22
Finding of the Dinosaur Eggs
Tickets $2.00, $1.50, $1.00, 50c (plus tax)

Monitor April 22

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
Last Pair of Concerts But One
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: EFREM ZIMBALIST, Violin
Programme includes Strauss' "Symphonia Domestica" H 4/23
THIS FRI. at 8:15; SAT. at 2:30
TRAVEL TALK—MOTION PICTURES
ROY CHAPMAN ANDREWS
Leader Third Dinosaur Expedition
FINDING OF THE DINOSAUR EGGS
Tickets $2, $1.50, $1, 50c (plus tax)

Herald April 23

SYMPHONY HALL
THIS FRI. at 8:15; SAT. at 2:30
TRAVEL TALK — MOTION PICTURES
ROY CHAPMAN ANDREWS
Leader Third Dinosaur Expedition
FINDING OF THE DINOSAUR EGGS
Tickets $2, $1.50, $1, 50c (plus tax)
NEXT SUNDAY EVE. AT 8:15
FATHER FINN'S G 4/23
PAULIST CHORISTERS
Seats Now — $2, $1.50, $1 (plus tax)

Globe April 23

SYMPHONY HALL
THIS FRI. at 2:30; THIS SAT. at 8:15
Last Pair of Concerts But One
BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor
Soloist: EFREM ZIMBALIST, Violin
Programme includes Strauss' "Symphonia Domestica" P 4/23
THIS FRI. at 8:15; SAT. at 2:30
TRAVEL TALK—MOTION PICTURES
Roy Chapman Andrews
Leader Third Dinosaur Expedition
FINDING OF THE THE DINOSAUR EGGS
Tickets $2, $1.50, $1, 50c (plus tax)
NEXT SUNDAY EVE. at 8:15
FATHER FINN'S
PAULIST CHORISTERS
Seats Now—$2, $1.50, $1 (plus tax)

Post April 23

Symphony Hall

TODAY, 3:30

HAYDN'S **CREATION** MABEL GARRISON, HENRI SCOTT, GEORGE MEADER

HANDEL & HAYDN SOCIETY Chorus of 400, Admission $1.00

NEXT FRI. at 2:30, SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Last Pair of Concerts But One this Season—Tickets Now

NEXT SUN. AFT. April 27 at 3:30

PHILLIP GORDON Soloist With **BOSTON SYMPHONY ENSEMBLE** AUGUSTO VANNINI, Conductor

Tickets Now—$1, $1.50, $2 (plus tax). Chickering Piano.

NEXT SUN. EVE. April 27 at 8:15

AMERICA'S FAMOUS **PAULIST CHOIR**

FATHER FINN and 65 Wonderful Men and Boy Singers. Soloists: Father Finn, organ. Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices $2.00, $1.50 and $1.00 (plus tax).

SUN. AFT. May 4 at 2:30

FOURTH STEINERT CONCERT

CHALIAPIN

THE MASTER SINGER

Seats $1.50, $2, $2.50, $3 (plus tax). Tickets now at Steinert and Symphony Halls

SUN. EVE. May 4 at 8:00

LAMBERT MURPHY American Lyric Tenor

Opening Night Mon., May 5 39th Season

Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor **POPS** Popular Programs, Refreshments

Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advt April 20

Symphony Hall

TODAY, 3:30

HAYDN'S **CREATION** MABEL GARRISON, HENRI SCOTT, GEORGE MEADER

HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER, Conductor

NEXT FRI. at 2:30, SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Last Pair of Concerts But One This Season—Tickets Now

Pst 4/20

NEXT FRI. EVE. at 8:15, SAT. AFT. at 2:30

ROY CHAPMAN ANDREWS

LEADER THIRD ASIATIC EXPEDITION

THE FINDING OF THE DINOSAUR EGGS

TRAVEL TALK—MARVELOUS MOTION PICTURES

Tickets—$2, $1.50, $1, 50c (plus tax)

NEXT SUN. AFT. April 27 at 3:30

PHILLIP GORDON Soloist with **BOSTON SYMPHONY ENSEMBLE** AUGUSTO VANNINI, Conductor

Tickets now, $1, $1.50, $2 (plus tax)—Chickering Piano

NEXT SUN. EVE. April 27 at 8:15

AMERICA'S FAMOUS **PAULIST CHOIR**

FATHER FINN and 65 Wonderful Men and Boy Singers. Soloists: Father Finn, organ; Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices $2.00, $1.50 and $1.00 (plus tax).

SUN. AFT. May 4 at 3:30

FOURTH STEINERT CONCERT

CHALIAPIN

THE MASTER SINGER

Seats $1.50, $2, $2.50, $3 (plus tax). Tickets now at Steinert and Symphony Halls

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LAMBERT MURPHY American Lyric Tenor

Opening Night Mon., May 5 39th Season

Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor **POPS** Popular Programs, Refreshments

Ticket Sale Opens Tomorrow—$1, 75c, 50c. Admission 25c (No Tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post April 20

SYMPHONY HALL

THIS FRI. at 2:30; THIS SAT at 8:15

Last Pair of Concerts But One

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

Tr 4/23

THIS FRI. at 8:15; SAT. at 2:30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Dinosaur Expedition

FINDING OF THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

NEXT SUNDAY AFTERNOON at 3.30

PHILLIP GORDON

Soloist, with

BOSTON SYMPHONY ENSEMBLE

AUGUSTO VANNINI, Conductor

Tickets at Box Office

Chickering Piano

Transcript April 23

SYMPHONY HALL

THIS FRI. at 2:30; THIS SAT. at 8:15

Last Pair of Concerts But One

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

Tr 4/23

THIS FRI. at 8:15; SAT. at 2:30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Dinosaur Expedition

FINDING OF THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

Traveler April 23

SYMPHONY HALL

TOMORROW AT 8.15; SATURDAY AT 2.30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Asiatic Expedition

FINDING THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

T 4/24

Transcript April 24

SYMPHONY HALL

TOM'RR'W at 2:30; THIS AFT. at 8:15

Last Pair of Concerts But One

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme Includes Strauss' "Symphonia Domestica"

G 4/24

TOMORROW, at 8:15; SAT. at 2:30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Asiatic Expedition

FINDING OF THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

Next SUNDAY Eve. at 8:15

FATHER FINN'S

PAULIST CHORISTERS

Tickets Now $2, $1.50, $1 (plus tax)

Globe April 24

SYMPHONY HALL

TOMORROW at 8:15; SAT. at 2:30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Asiatic Expedition

FINDING OF THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

NEXT SUNDAY AFT. at 3:30

PHILLIP GORDON

Soloist, with

BOSTON SYMPHONY ENSEMBLE

AUGUSTO VANNINI, Conductor

Tickets at Box Office

Chickering Piano

H 4/24

NEXT SUNDAY EVE. at 8:15

FATHER FINN'S

PAULIST CHORISTERS

Tickets Now—$2, $1.50, $1 (plus tax)

Herald April 24

SYMPHONY HALL

THIS FRIDAY AT 8:15; SAT. AT 2:30

TRAVEL TALK — MOTION PICTURES

ROY CHAPMAN **ANDREWS**

Leader Third Dinosaur Expedition

Finding of the Dinosaur Eggs

Tickets $2.00, $1.50, $1.00, 50c (plus tax)

M 4/23

Monitor April 23

SYMPHONY HALL

Tomorrow at 8:15; Saturday at 2:30

TRAVEL TALK—MOTION PICTURES

Roy Chapman Andrews

Leader Third Asiatic Expedition

FINDING THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

NEXT SUNDAY EVE. at 8:15

FATHER FINN'S

PAULIST CHORISTERS

Tickets Now—$2, $1.50, $1 (plus tax)

P 4/24

Post April 24

SYMPHONY HALL

TODAY at 2:30; TOMORROW at 8:15

Last Pair of Concerts But One

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

H 4/25

TONIGHT at 8:15; TOMORROW at 2:30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Asiatic Expedition

FINDING OF THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

Herald April 25

SYMPHONY HALL

TONIGHT at 8:15; T'M'RR'W at 2:30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Asiatic Expedition

FINDING OF THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

G 4/25

Globe April 25

SYMPHONY HALL

THIS FRIDAY AT 8:15; SAT. AT 2:30

TRAVEL TALK — MOTION PICTURES

ROY CHAPMAN **ANDREWS**

M 4/24

Leader Third Dinosaur Expedition

Finding of the Dinosaur Eggs

Tickets $2.00, $1.50, $1.00, 50c (plus tax)

Monitor April 24

SYMPHONY HALL

Today at 2:30; Tomorrow at 8:15

Last Pair of Concerts But One

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

P 4/25

Tonight at 8:15; Tomorrow at 2.30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Asiatic Expedition

FINDING OF THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

NEXT SUNDAY AFT. at 3:30

PHILLIP GORDON

Soloist, with

BOSTON SYMPHONY ENSEMBLE

AUGUSTO VANNINI, Conductor

Tickets at Box Office

Chickering Piano

NEXT SUNDAY EVE. at 8:15

FATHER FINN'S

PAULIST CHORISTERS

Seats Now $2, $1.50, $1 (Plus Tax)

Post April 25

SYMPHONY HALL

TOMORROW AT 8.15

Last Pair of Concerts But One

T 4/25

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

TONIGHT AT 8.15; TOMORROW at 2.30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Asiatic Expedition

FINDING OF THE DINOSAUR EGGS

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Transcript April 25

SYMPHONY HALL

TODAY at 2:30; TOMORROW at 8:15

Last Pair of Concerts But One

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

Tr 4/25

TONIGHT at 8:15; TOMORROW at 2:30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

Leader Third Asiatic Expedition

FINDING OF THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

Traveler April 25

SYMPHONY HALL

TOMORROW AT 8:15

Last Pair of Concerts But One

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

SOLOIST

EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

M 4/25

TONIGHT at 8:15; TOMORROW at 2:30

TRAVEL TALK — MOTION PICTURES

ROY CHAPMAN **ANDREWS**

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Finding of the Dinosaur Eggs

Tickets $2.00, $1.50, $1.00, 50c (plus tax)

Monitor April 25

SYMPHONY HALL

TODAY at 2:30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

FINDING OF THE DINOSAUR EGGS

Tickets $2, $1.50, $1, 50c (plus tax)

TONIGHT at 8:15

H 4/26

Last Saturday Concert But One

BOSTON SYMPHONY ORCHESTRA Pierre Monteux, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

Herald April 26

SYMPHONY HALL

TONIGHT at 8:15

Last Saturday Concert But One

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

TOMORROW at 8:15

FATHER FINN'S

G 4/26

PAULIST CHORISTERS

Tickets Now—$2, $1.50, $1 (plus tax)

Globe April 26

SYMPHONY HALL

TODAY at 2:30

TRAVEL TALK—MOTION PICTURES

ROY CHAPMAN ANDREWS

FINDING OF THE DINOSAUR EGGS

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TONIGHT at 8:15

P 4/26

Last Saturday Concert But One

BOSTON SYMPHONY ORCHESTRA PIERRE MONTEUX, Conductor

Soloist: EFREM ZIMBALIST, Violin

Programme includes Strauss' "Symphonia Domestica"

TOMORROW at 8:15

FATHER FINN'S

PAULIST CHORISTERS

Tickets Now—$2, $1.50 $1 (Plus Tax)

Post April 26

Symphony Hall

TOMORROW at 3.30

PHILIP GORDON Soloist with **BOSTON SYMPHONY ENSEMBLE** AUGUSTO VANNINI, Conductor

Tickets now, $1, $1.50, $2 (plus tax)—Chickering Piano

TUES. AFT. April 29 at 4.00

Young People's Concert

T

HARVARD GLEE CLUB

All Seats 25c—at Box Office

4/26

NEXT FRI. at 2.30, SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA

Farewell Appearance of PIERRE MONTEUX

NEXT SUN. AFT. May 4 at 3.30

FOURTH STEINERT CONCERT

CHALIAPIN

THE MIGHTY RUSSIAN BASSO

Seats $1.50, $2, $2.50, $3 (plus tax). Tickets now at Steinert and Symphony Halls

NEXT SUN. EVE. at 8.00

LAMBERT MURPHY Featuring Edward Machugh's Big Song

Opening Night Mon., May 5 39th Season

Orchestra of 80 Symphony Players, AGIDE JACCHIA, Conductor **POPS** Popular Programs, Refreshments

Tickets Now—$1, 75c, 50c. Admission 25c (no tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Transcript April 26

Symphony Hall

TOMORROW at 8:15

AMERICA'S FAMOUS **PAULIST CHOIR**

FATHER FINN and 65 Wonderful Men and Boy Singers. Soloists: Father Finn, organ; Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices $2.00, $1.50 and $1.00 (plus tax).

NEXT FRI. at 2:30, SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

Farewell Appearance of PIERRE MONTEUX

NEXT SUN. AFT. May 4 at 3:30

FOURTH STEINERT CONCERT

CHALIAPIN

THE MIGHTY RUSSIAN BASSO

Seats $1.50, $2, $2.50, $3 (plus tax). Tickets now at Steinert and Symphony Halls

Tr 4/26

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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Traveler April 26

niedalek
Rensselaer. —
kiego nastąpiła
rażeń cielesnych
vszczęła poszuki-
iejakim Kalgow-
ejrzanym o mor-
elem obrabowania
sumy $1.500.

i twierdzą, że kry
południa widzieli
kiego w towarzyst-
oszczyka, podczas
omu Kroczuków u-
o rozlegający się po
skot. Pański miał wte
ć przy sobie $1500 w
ce.

chwili znalezienia Pań
go, uszy jego, usta, nos i
dło były ciężko pokaleczo
a krew spływała obficie
wszystkich ran.

Władze przypuszczają, że
Pański został zwabiony do
eni owego domu w celach o
brabowania go i że stawiał
przed śmiercią silny opór.

tywując
złożenia przed sąd
wego świadectwa dla uzys
nia rozwodu, w przeciwnym razie groził jej, że ją zabije.

William Dolisz, mąż jej — miał podobno uprawiać bliższe stosunki z innemi kobietami i obchodzić się z nią bardzo okrutnie.

SYMPHONY HALL
Huntington ave., Boston, Massachusetts.

Co Wieczór

POPS

Będzie przygrywać Symphony Orkiestra, składająca się z 80-ciu Symphony Muzykantów.

Agide Jacchia, dyrektor.
WSTĘP 25 CENTÓW
W **niedzielę wieczór 11-go maja Program Rosyjski**

dzikus
ryczny czyswe ręce. Wy możecie używać dzisiaj silnego ostrego proszku lub pasty i zdrapywać sobie delikatną emalję zębową — lecz to jest niebezpieczne.

Colgate's czyści zęby i nadaje im połysk, lecz nie drapie ich i nie szoruje. Doktorzy i Dentyści wszędzie polecają Colgate's. Kupcie jedną tubkę dzisiaj.

**Dobre Zęby
Dobre Zdrowie**

COLGATE'S
RIBBON DENTAL CREAM
25¢

jakie zaciągn
w Stanach Zjednoczon
ka tego nie dodają p
żadnych od siebie kom

—o—

Z kół rządowych inform
iż na razie rzeczą jest p
wszczynać jakąkolwiek deb
sprawą.

—o—

Nie ulega jednak wątpli
rzecz ta wpłynie na politycz
dek dzienny najważniejszych
Europie, skoro tylko alianci u
z przyjęciem ostatecznem pl
racyjnego komisyi rzeczoznaw
wes'a. Pierwszym wtedy celem
ści mocarstw alianckich będzie w
rzenie jednolitego frontu alianc
wobec Stanów Zjednoczonych.

—o—

Jak się zdaje, alianci nie zamierz
wcale zwracać się wprost do rządu S
Zjedn. z żądaniem przekreślenia tyc
długów. Mocarstwa alianckie mają tylko wydać zbiorowe oświadczenie, iż jakakolwiek redukcya ogólnej sumy niemieckich odszkodowań wojennych nastąpić może tylko wtenczas, kiedy Ameryka ze swej strony odpowiednio

n
tl
sier

Symphony Hall

Today, 3:30

PHILLIP GORDON
Soloist with
BOSTON SYMPHONY ENSEMBLE AUGUSTO VANNINI, Conductor
Tickets now, $1, $1.50, $2 (plus tax)—Chickering Piano

TONIGHT at 8:15

AMERICA'S FAMOUS
PAULIST CHOIR
FATHER FINN and 65 Wonderful Men and Boy Singers
Soloists: Father Finn, organ; Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices $2.00, $1.50 and $1.00 (plus tax).

TUES. AFT. April 29 at 4:00

Young People's Concert
HARVARD GLEE CLUB
All Seats 25c—at Box Office

H 4/27

NEXT THURS. EVE. MAY 1 at 8:15 FRI. EVE. MAY 2 at 8:15

Third Annual Boston University Show
"BOUNDING BILLOWS"
A Musical Comedy in Three Acts and Ten Scenes
CO-ED CHORUS OF 100—JAZZ BAND
Tickets $2.50, $2, $1.50, $1 (no tax)

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
Farewell Appearance of PIERRE MONTEUX

NEXT SUN. AFT. May 4 at 3:30

FOURTH STEINERT CONCERT
CHALIAPIN
THE MIGHTY RUSSIAN BASSO
Seats $1.50, $2, $2.50, $3 (plus tax)
Tickets now at Steinert and Symphony Halls

NEXT SUN. EVE. at 8:00

LAMBERT MURPHY
Featuring Edward Machugh's Big Song

Opening Night Mon., May 5 39th Season

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
POPS
Popular Programs
Refreshments
Tickets Now—$1, 75c, 50c. Admission 25c (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Herald april 27

Symphony Hall

TONIGHT at 8:15

AMERICA'S FAMOUS
PAULIST CHOIR
FATHER FINN and 65 Wonderful Men and Boy Singers
Soloists: Father Finn, organ; Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices, $2.00, $1.50 and $1.00 (plus tax).

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Popular Programs
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe april 27

SYMPHONY HALL
NEXT SUN. AFT., AT 3:30
Fourth Steinert Concert
CHALIAPIN
T 4/30
THE GREAT RUSSIAN SINGER
Seats—$3, $2.50, $2, $1.50 (Plus Tax) now at Steinert and Symphony Halls.

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Seats Now—25c, 50c, 75c, $1 (No tax)

SANDERS THEATRE—Cambridge
TOMORROW AT 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme — Fidelio, "Overture;" Beethoven, "Fifth Symphony;" Wagner, Excerpts from "The Ring."
Seats at University Bookstore, Harvard Sq.

Transcript April 30

Symphony Hall

TODAY, 3:30

PHILLIP GORDON
Soloist With
BOSTON SYMPHONY ENSEMBLE AUGUSTO VANNINI Conductor
Tickets Now—$1, $1.50, $2 (plus tax). Chickering Piano.

TONIGHT at 8:15

AMERICA'S FAMOUS
PAULIST CHOIR
FATHER FINN and 65 Wonderful Men and Boy Singers
Soloists: Father Finn, organ, Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices $2.00, $1.50 and $1.00 (plus tax).

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
Farewell Appearance of PIERRE MONTEUX

NEXT SUN. AFT. May 4 at 3:30

FOURTH STEINERT CONCERT
CHALIAPIN
Ad 4/27
THE MIGHTY RUSSIAN BASSO
Seats $1.50, $2, $2.50, $3 (plus tax)
Tickets now at Steinert and Symphony Halls

NEXT SUN. EVE. at 8:00

LAMBERT MURPHY
Featuring Edward Machugh's Big Song

Opening Night Mon., May 5 39th Season

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
POPS
Popular Programs
Refreshments
Tickets NOW—$1, 75c, 50c. Admission 25c (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser April 27

Symphony Hall

Today, 3:30

PHILLIP GORDON
Soloist with
BOSTON SYMPHONY ENSEMBLE AUGUSTO VANNINI, Conductor
Tickets now, $1, $1.50, $2 (plus tax)—Chickering Piano

TONIGHT at 8:15

AMERICA'S FAMOUS
PAULIST CHOIR
FATHER FINN and 65 Wonderful Men and Boy Singers.
Soloists: Father Finn, organ; Nicholas Murphy, Fenwick Newell, Brendan O'Callahan. The choir selected to sing at Cardinal Hayes' Celebration. Prices $2.00, $1.50 and $1.00 (plus tax).

Next Thurs. Eve., May 1, at 8:15 Fri. Eve., May 2, at 8:15

THIRD ANNUAL BOSTON UNIVERSITY SHOW
"BOUNDING BILLOWS"
A Musical Comedy in Three Acts and Ten Scenes.
CO-ED CHORUS OF 100—JAZZ BAND
Tickets $2.50, $2, $1.50, $1 (no tax).

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
Farewell Appearance of PIERRE MONTEUX

NEXT SUN. AFT. May 4 at 3:30

FOURTH STEINERT CONCERT
CHALIAPIN
P 4/27
THE MIGHTY RUSSIAN BASSO
Seats $1.50, $2, $2.50, $3 (plus tax)
Tickets now at Steinert and Symphony Halls

NEXT SUN. EVE. at 8.00

LAMBERT MURPHY
Featuring Edward Machugh's Big Song

Opening Night Mon., May 5 39th Season

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
POPS
Popular Programs
Refreshments
Tickets now—$1, 75c, 50c. Admission 25c (No Tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post april 27

SYMPHONY HALL
NEXT SUNDAY AFT. at 3:30
4th STEINERT CONCERT
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)
Now at Steinert and Symphony Halls

OPENING NIGHT—MONDAY, MAY 5
POPS
M 4/30
Orchestra 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
SEATS NOW—25c, 50c, 75c, $1 (No Tax)

Monitor April 30

SYMPHONY HALL
TONIGHT at 8:15
3rd Annual
Boston University Show
"BOUNDING BILLOWS"
H 4/17
CO-ED Chorus of 100—Jazz Band
Tickets at Box Office

NEXT SUNDAY AFT. at 3:30
FOURTH STEINERT CONCERT
CHALIAPIN
THE GREAT RUSSIAN SINGER
Seats—$3, $2.50, $2, $1.50 (Plus Tax)
Now at Steinert and Symphony Halls

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS—REFRESHMENTS
Seats Now—25c, 50c, 75c, $1 (No tax)

SANDERS THEATRE—Cambridge
TONIGHT AT 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme — "Fidelio" Overtur
Beethoven "5th Symphony"; Wagn
Excerpts from "The Ring."
Seats at University Bookstore, Harvar

Herald May 1

SYMPHONY HALL
Next Sunday Afternoon, at 3:30
FOURTH STEINERT CONCERT
THE GREAT RUSSIAN SINGER
CHALIAPIN
P 4/29
Seats—$3, $2.50, $2, $1.50 (Plus Tax)
Now at Steinert and Symphony Halls

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Seats now—25c, 50c, 75c, $1 (No tax)

Post april 29

SYMPHONY HALL
NEXT SUNDAY AFT. at 3:30
FOURTH STEINERT CONCERT
THE GREAT RUSSIAN SINGER
CHALIAPIN
H 4/29
Seats—$3, $2.50, $2, $1.50 (Plus Tax)
Now at Steinert and Symphony Halls

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS—REFRESHMENTS
Seats Now—25c, 50c, 75c, $1 (No tax)

Herald april 29

SYMPHONY HALL
NEXT SUN. AFT., AT 3.30
Fourth Steinert Concert
CHALIAPIN
T 4/29
THE GREAT RUSSIAN SINGER
Seats—$3, $2.50, $2, $1.50 (Plus Tax) now at Steinert and Symphony Halls.

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Seats Now—25c, 50c, 75c, $1 (No tax)

Transcript April 29

SYMPHONY HALL
NEXT SUNDAY AFT. at 3:30
FOURTH STEINERT CONCERT
CHALIAPIN
G 4/30
THE GREAT RUSSIAN SINGER
Seats—$3, $2.50, $2, $1.50 (Plus Tax)
Now at Steinert and Symphony Halls

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS—REFRESHMENTS
Seats Now—25c, 50c, 75c, $1 (No tax)

Globe April 30

SYMPHONY HALL
TONIGHT AT 8:15
G 5/1
Third Annual Boston University Show
"Bounding Billows"
COED CHORUS OF 100—JAZZ BAND
TICKETS AT BOX OFFICE

Globe May 1

SYMPHONY HALL
TOMORROW AFT., at 3:30
FOURTH STEINERT CONCERT
THE GREAT RUSSIAN SINGER
P 5/3
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)
Now at Steinert and Symphony Halls

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Seats now—25c, 50c, 75c, $1 (No tax)

Post May 3

SYMPHONY HALL
TOMORROW AFT. at 3:30
FOURTH STEINERT CONCERT
THE GREAT RUSSIAN SINGER
H 5/3
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)
Now at Steinert and Symphony Halls

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS—REFRESHMENTS
Seats Now—25c, 50c, 75c, $1 (No tax)

Herald May 3

SYMPHONY HALL
NEXT SUNDAY AFT. at 3.30
FOURTH STEINERT CONCERT
THE GREAT RUSSIAN SINGER
T 5/2
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax), now at Steinert and Symphony Halls.

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Seats Now—25c, 50c, 75c, $1 (No tax)

Transcript May 2

SYMPHONY HALL
NEXT SUNDAY AFT. at 3:30
FOURTH STEINERT CONCERT
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)
Now at Steinert and Symphony Halls
P 5/2

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Seats now—25c, 50c, 75c, $1 (No tax)

Post May 2

SYMPHONY HALL
TONIGHT AT 8:15
P 5/1
THIRD ANNUAL
Boston University Show
"Bounding Billows"
Co-ed Chorus of 100—Jazz Band
Tickets at Box Office

NEXT SUNDAY AFT. at 3:30
FOURTH STEINERT CONCERT
THE GREAT RUSSIAN SINGER
CHALIAPIN
Seats—$3, $2.50, $2, $1.50 (Plus Tax)
Now at Steinert and Symphony Halls

OPENING NIGHT—MONDAY, MAY 5
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Seats now—25c, 50c, 75c, $1 (No tax)

Post May 1

SYMPHONY HALL
TOMORROW AT 3.30
FOURTH STEINERT CONCERT
CHALIAPIN
The Master Singer
Tickets $3, $2.50, $2, $1.50 (plus tax)
SUNDAY AFT., MAY 11, at 3.00
International Music Festival
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c (Now)
OPENING NIGHT (39th Season)
NEXT MONDAY, May 5, at 8.15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats $1. 1st Bal., $1, 75c, 50c.
Admission 25c (no tax)

T 5/3

Transcript May 3

SYMPHONY HALL
TONIGHT at 8:00
LAMBERT MURPHY
American Lyric Tenor
In Concert Reception to
EDWARD MACHUGH
Featuring His Big Song, "Our God, Our Country and Our Flag"
Ticket Now at Box Office, $2, $1.50, $1
NEXT SUN. AFT., May 11, at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c, NOW
OPENING NIGHT (39th Season)
TOMORROW, Mon., May 5, at 8:15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats, $1, 1st Bal, $1, 75c, 50c
Admission 25c (no tax)

P 5/4

Post May 4

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c 75c, $1 (no tax)

T 5/6

Transcript May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—"MUSIC WEEK" NIGHT
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

H 5/7

Herald May 7

SYMPHONY HALL
TOMORROW at 3:30
FOURTH STEINERT CONCERT
CHALIAPIN
The Master Singer
Tickets $3, $2.50, $2, $1.50 (plus tax)
OPENING NIGHT (39th Season)
NEXT MONDAY, May 5, at 8:15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats $1. 1st Bal, $1, 75c, 50c
Admission 25c (no tax)

Tr 5/3

Traveler May 3

Symphony Hall (Every Night) OPENING
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

H 5/5

Herald May 5

Symphony Hall (Every Night) OPENING
POPS
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ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
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Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

G 5/5

Globe May 5

Symphony Hall (Every Night) OPENING
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

ad 5/5

Advertiser May 5

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. AT 3:00
International Music Festival
10 Competing Choruses
Tickets $1.50, $1, 50c, 25c Now

M 5/6

Monitor May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—"MUSIC WEEK" NIGHT
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

5/7

Globe May 7

SYMPHONY HALL
TONIGHT at 8:00
LAMBERT MURPHY
American Lyric Tenor
In Concert Reception to
EDWARD MACHUGH
Featuring His Big Song, "Our God, Our Country and Our Flag"
Tickets Now at Box Office, $2, $1.50, $1
NEXT SUN. AFT., MAY 11, at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c NOW
OPENING NIGHT (39th Season)
TOMORROW. Mon., May 5, at 8:15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats $1. 1st Bal, $1, 75c, 50c
Admission 25c (no tax)

H 5/4

Herald May 4

Symphony Hall (Every Night) OPENING
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
Next Sunday Aft. at 3:00
International Music Festival
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

P 5/5

Post May 5

Symphony Hall (Every Night) OPENING
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Tel 5/5

Telegram May 5

Symphony Hall (Every Night) OPENING
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

T 5/5

Transcript May 5

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Tel 5/6

Telegram May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—"MUSIC WEEK" NIGHT
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Adv 5/7

Advertiser May 7

SYMPHONY HALL
TODAY at 3:30
Fourth Steinert Concert
CHALIAPIN
The Master Singer
Tickets $3, $2.50, $2, $1.50 (plus tax)
TONIGHT at 8:00
LAMBERT MURPHY
American Lyric Tenor
In Concert Reception to
EDWARD MACHUGH
Featuring His Big Song, "Our God, Our Country and Our Flag"
Tickets Now at Box Office, $2, $1.50, $1
NEXT SUN. AFT., MAY 11 at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c NOW
OPENING NIGHT (39th Season)
TOMORROW, Mon., May 5, at 8:15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats $1, 1st Bal. $1, 75c, 50c
Admission 25c (no tax)

G 5/4

Globe May 5

Symphony Hall (Every Night) OPENING
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Tr 5/5

Traveler May 5

Symphony Hall (Every Night) OPENING
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

M 5/5

Monitor May 5

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Program
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

P 5/6

Post May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Program
Refreshments
Tonight—"Music Week" Night
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

P 5/7

Post May 7

SYMPHONY HALL
TONIGHT AT 8:00
LAMBERT MURPHY
American Lyric Tenor
In Concert Reception to
EDWARD MACHUGH
Featuring His Big Song, "Our God, Our Country and Our Flag"
Tickets Now at Box Office, $2, $1.50, $1
NEXT SUN. AFT., MAY 11, at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 Competing Choruses
Tickets $1.50, $1, 50c, 25c Now
OPENING NIGHT (39th Season)
Tomorrow, Mon., May 5, at 8.15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, May 11, RUSSIAN Program
Table Seats $1. 1st Bal. $1, 75c, 50c
Admission 25c (no tax)

Ad 5/4

Advertiser May 4

Symphony Hall (Every Night) OPENING
POPS
TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Ad 5/5

Advertiser May 5

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. AT 3:00
International Music Festival
10 Competing Choruses
Tickets $1.50, $1, 50c, 25c Now

G 5/6

Globe May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c $1 (no tax)

Adv 5/6

Advertiser May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Am 5/6

American May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

American May 7

SYMPHONY HALL
POPS
TONIGHT and EVERY NIGHT
(Alternate Sundays)
Orchestra of 80
Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs
Refreshments Smoking
Seats: $1, 75c, 50c, 25c
(No Tax)

H Crimson 5/5

Harvard Crimson May 5

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—"MUSIC WEEK" Night
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c 75c, $1 (no tax)
NEXT SUN. AFT. AT 3.00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 75c, 50c NOW

T 5/7

Transcript May 7

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs—Refreshments
TONIGHT—"Music Week" Night
Next Sunday Eve.—RUSSIAN PROGRAM
Tickets—25c, 50c, 75c, $1.00 (no tax)

M 5/7

Monitor May 7

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—MAINE NIGHT—Open to Public
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

H 5/9

Herald May 9

[55]

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Tel 5/7

Telegram May 7

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WELLESLEY GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

H 5/8

Herald May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
TONIGHT—Wellesley Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

5/8

Globe May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, [illegible] $1 (no tax)

ad 5/9

Advertiser May 9

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wellesley Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Ad 5/8

Advertiser May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wellesley Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

P 5/8

Post May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Am 5/8

American May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—MAINE NIGHT—Open to Public
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
[illegible] Now

Post May 9

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wellesley Glee Club will sing
Tickets, 25c, 50c 75c, $1 (no tax)

T 5/8

Transcript May 8

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WELLESLEY GLEE CLUB will sing
Tickets, 25c, 50c, 75c, $1 (no tax)

T 5/8

Telegram May 8

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
[illegible] Programs—Refreshments
[illegible]—25c, 50c, 75c, $1.00 (no tax)

Monitor May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
TONIGHT—MAINE NIGHT—Open to Public
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 9

SYMPHONY HALL
TOMORROW AT 3.30
FOURTH STEINERT CONCERT
CHALIAPIN
The Master Singer
Tickets $3, $2.50, $2, $1.50 (plus tax)

T 5/3

SUNDAY AFT., MAY 11, at 3.00
International Music Festival
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c (Now)

OPENING NIGHT (39th Season)
NEXT MONDAY, May 5, at 8.15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats $1. 1st Bal., $1, 75c, 50c.
Admission 25c (no tax)

Transcript May 3

SYMPHONY HALL
TOMORROW at 3:30
FOURTH STEINERT CONCERT
CHALIAPIN
The Master Singer
Tickets $3, $2.50, $2, $1.50 (plus tax)

Tr 5/3

OPENING NIGHT (39th Season)
NEXT MONDAY, May 5, at 8:15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats $1. 1st Bal, $1, 75c, 50c
Admission 25c (no tax)

Traveler May 3

SYMPHONY HALL
TONIGHT at 8:00
LAMBERT MURPHY
American Lyric Tenor
In Concert Reception to
EDWARD MACHUGH
Featuring His Big Song, "Our God, Our Country and Our Flag"
Tickets Now at Box Office, $2, $1.50, $1

H 5/4

NEXT SUN. AFT., MAY 11, at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c NOW

OPENING NIGHT (39th Season)
TOMORROW. Mon., May 5, at 8:15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats $1. 1st Bal, $1, 75c, 50c
Admission 25c (no tax)

Herald May 4

SYMPHONY HALL
TODAY at 3:30
Fourth Steinert Concert
CHALIAPIN
The Master Singer
Tickets $3, $2.50, $2, $1.50 (plus tax)

TONIGHT at 8:00
LAMBERT MURPHY
American Lyric Tenor
In Concert Reception to
EDWARD MACHUGH
Featuring His Big Song, "Our God, Our Country and Our Flag"
Tickets Now at Box Office, $2, $1.50, $1

G 5/5

NEXT SUN. AFT., MAY 11 at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c NOW

OPENING NIGHT (39th Season)
TOMORROW, Mon., May 5, at 8:15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats $1, 1st Bal. $1, 75c, 50c
Admission 25c (no tax)

Globe May 5

SYMPHONY HALL
TONIGHT AT 8:00
LAMBERT MURPHY
American Lyric Tenor
In Concert Reception to
EDWARD MACHUGH
Featuring His Big Song, "Our God, Our Country and Our Flag"
Tickets Now at Box Office, $2, $1.50, $1

Ad 5/4

NEXT SUN. AFT., MAY 11, at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 Competing Choruses
Tickets $1.50, $1, 50c, 25c Now

OPENING NIGHT (39th Season)
Tomorrow, Mon., May 5, at 8.15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, May 11, RUSSIAN Program
Table Seats $1. 1st Bal. $1, 75c, 50c
Admission 25c (no tax)

Advertiser May 4

SYMPHONY HALL
TONIGHT at 8:00
LAMBERT MURPHY
American Lyric Tenor
In Concert Reception to
EDWARD MACHUGH
Featuring His Big Song, "Our God, Our Country and Our Flag"
Ticket Now at Box Office, $2, $1.50, $1

P 5/4

NEXT SUN. AFT., May 11, at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c, NOW

OPENING NIGHT (39th Season)
TOMORROW, Mon., May 5, at 8:15
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
SUNDAY, MAY 11, RUSSIAN PROGRAM
Table Seats, $1; 1st Bal, $1, 75c, 50c
Admission 25c (no tax)

Post May 4

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

H 5/5

NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Herald May 5

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Next Sunday Aft. at 3:00
International Music Festival
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Post May 5

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Ad 5/5

Advertiser May 5

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Tr 5/5

Traveler May 5

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Globe May 5

Symphony Hall (Every Night) OPENING
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Tel 5/5

Telegram May 5

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

G 5/6

NEXT SUNDAY AFT. AT 3:00
International Music Festival
10 Competing Choruses
Tickets $1.50, $1, 50c, 25c Now

Globe May 6

Symphony Hall (Every Night) OPENING
POPS TONIGHT
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

ad 5/5

Advertiser May 5

Symphony Hall (Every Night) OPENING
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

T 5/5

Transcript May 5

Symphony Hall (Every Night) OPENING
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

M 5/5

Monitor May 5

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c $1 (no tax)

Ad 5/6

Advertiser May 6

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c 75c, $1 (no tax)

T 5/6

Transcript May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

M 5/6

NEXT SUNDAY AFT. AT 3:00
International Music Festival
10 Competing Choruses
Tickets $1.50, $1, 50c, 25c Now

Monitor May 6

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Tel 5/6

Telegram May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Program
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

P 5/6

Post May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Am 5/6

American May 6

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—"MUSIC WEEK" NIGHT
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

H 5/7

NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Herald May 7

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
TONIGHT—"MUSIC WEEK" NIGHT
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

5/7

Globe May 7

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—"MUSIC WEEK" NIGHT
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Ad 5/7

Advertiser May 7

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Program
Refreshments
Tonight—"Music Week" Night
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

P 5/7

Post May 7

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

American May 7

SYMPHONY HALL

POPS

TONIGHT and EVERY NIGHT
(Alternate Sundays)
Orchestra of 80
Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs
Refreshments Smoking
Seats: $1, 75c, 50c, 25c
(No Tax)

H Crimson 5/5

Harvard Crimson May 5

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—"MUSIC WEEK" Night
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c 75c, $1 (no tax)

T 5/7

NEXT SUN. AFT. AT 3.00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 75c, 50c NOW

Transcript May 7

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sun. Eve.—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Tel 5/7

Telegram May 7

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wellesley Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

a 5/8

Advertiser May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
TONIGHT—"Music Week" Night
Next Sunday Eve.—RUSSIAN PROGRAM
Tickets—25c, 50c, 75c, $1.00 (no tax)

M 5/7

Monitor May 7

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
TONIGHT—WELLESLEY GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

H 5/8

Herald May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wellesley Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

P 5/8

Post May 8

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Wellesley Glee Club will sing
Tickets, 25c, 50c 75c, $1 (no tax)

T 5/8

Transcript May 8

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WELLESLEY GLEE CLUB will sing
Tickets, 25c, 50c, 75c, $1 (no tax)

T 5/8

Telegram May 8

SYMPHONY HALL — TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
TONIGHT—Wellesley Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

G 5/8

Globe May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

Am 5/8

American May 8

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—MAINE NIGHT—Open to Public
Tickets, 25c, 50c, 75c, $1 (no tax)

H 5/9

NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Herald May 9

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets—25c, 50c, 75c, $1.00 (no tax)

M 5/8

Monitor May 9

SYMPHONY HALL — TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
TONIGHT—MAINE NIGHT, Open to Public
Tickets, 25c, 50c, 75c, $1 (no tax)

G 5/9

Globe May 9

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

ad 5/9

Advertiser May 9

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—MAINE NIGHT—Open to Public
Tickets, 25c, 50c, 75c, $1 (no tax)

P 5/9

NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Post May 9

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 9

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs—Refreshments
TONIGHT—MAINE NIGHT—Open to Public.
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 9

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 9

SYMPHONY HALL—Tonight
POPS

POPS

SYMPHONY HALL
TONIGHT and EVERY NIGHT
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
POPULAR PROGRAMS
REFRESHMENTS
SMOKING
Table Seats $1.00
1st Bal. $1, 75c, 50c
Admission 25c

Tech 5/14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80

Transcript May 10

SYMPHONY HALL
POPS
Every Night at 8.15
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
POPULAR PROGRAMS
REFRESHMENTS
SMOKING
Reserved Seats 50c., 75c., $1.00
Admission 25c.

BC Heights
May 27

HARVARD '27 NIGHT AT THE
SYMPHONY HALL
POPS
Comes NEXT TUESDAY EVE. MAY 13
Harvard '27 Glee Club will sing
Popular Program — Refreshments — Smoking
Tickets NOW from Class Committee or Symphony Hall

Crim 5/10

Crimson May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 14

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 16

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 15

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 16

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 16

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Herald May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Globe May 10

SYMPHONY HALL—Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Herald May 11

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 12

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 12

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 13

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Harvard '27 Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 13

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 16

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 16

POPS
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 10

SYMPHONY HALL—Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1, 75c and 50c.
Admission 25c (no tax).

Globe May 11

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 12

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 13

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Harvard '27 Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 13

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 13

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 15

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 15

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Programs

Post May 15

POPS
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 10

SYMPHONY HALL—Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Advertiser May 11

SYMPHONY HALL—Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Post May 11

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 12

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB WILL SING
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 13

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Harvard '27 Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 13

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 13

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB
Tickets, 25c, 50c, 75c, $1

Herald May 16

SYMPHONY HALL

SYMPHONY HALL—TONIGHT
POPS Am 5/9
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 9

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor

SYMPHONY HALL—TONIGHT
POPS Tr 5/10
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

SYMPHONY HALL—TONIGHT
POPS M 5/9
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs—Refreshments
TONIGHT—MAINE NIGHT—Open to Public.
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 9

SYMPHONY HALL—TONIGHT
POPS Tel 5/9
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 9

SYMPHONY HALL--Tonight
POPS Tr 5/10

POPS

SYMPHONY HALL
TONIGHT and EVERY NIGHT
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
POPULAR PROGRAMS
REFRESHMENTS
SMOKING
Table Seats $1.00
1st Bal. $1, 75c, 50c
Admission 25c

Tech 5/14

Transcript May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS

SYMPHONY HALL
POPS
Every Night at 8.15
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
POPULAR PROGRAMS
REFRESHMENTS
SMOKING
B [illegible]
Reserved Seats 50c., 75c., $1.00
May 27
Admission 25c.

HARVARD '27 NIGHT AT THE
SYMPHONY HALL
POPS
Comes NEXT TUESDAY EVE. MAY 13
Harvard '27 Glee Club will sing
Popular Program — Refreshments — Smoking
Tickets NOW from Class Committee or Symphony Hall

Crim 5/10

Crimson May 10

SYMPHONY HALL—TONIGHT
POPS H 5/14
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 14

SYMPHONY HALL—TONIGHT
POPS Ad 5/14
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 14

SYMPHONY HALL—TONIGHT
POPS Am 5/14
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 14

SYMPHONY HALL—TONIGHT
POPS T 5/16
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 16

SYMPHONY HALL—TONIGHT
POPS G 5/14
ORCHESTRA OF 80
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 14

SYMPHONY HALL—TONIGHT
POPS P 5/14
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 14

SYMPHONY HALL—TONIGHT
POPS P 5/15
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 15

SYMPHONY HALL—TONIGHT
POPS M 5/16
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 16

SYMPHONY HALL—TONIGHT
POPS Tel 5/16
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 16

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SYMPHONY HALL—TONIGHT
POPS H 5/10
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Herald May 10

SYMPHONY HALL—TONIGHT
POPS G 5/10
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Globe May 10

SYMPHONY HALL--Tonight
POPS H 5/11
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Herald May 11

SYMPHONY HALL—TONIGHT
POPS Ad 5/12
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 12

SYMPHONY HALL—TONIGHT
POPS Tel 5/12
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 12

SYMPHONY HALL—TONIGHT
POPS 5/13
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 13

SYMPHONY HALL—TONIGHT
POPS T 5/13
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Harvard '27 Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 13

SYMPHONY HALL—TONIGHT
POPS T 5/14
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 14

SYMPHONY HALL—TONIGHT
POPS M 5/14
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 14

SYMPHONY HALL—TONIGHT
POPS Am 5/15
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 15

SYMPHONY HALL—TONIGHT
POPS G 5/16
ORCHESTRA OF 80
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 16

SYMPHONY HALL—TONIGHT
POPS 5/16
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 16

SYMPHONY HALL—TONIGHT
POPS Ad 5/10
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tomorrow—
RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 10

SYMPHONY HALL—TONIGHT
POPS P 5/10
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 10

SYMPHONY HALL—TONIGHT
POPS Am 5/10
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 10

SYMPHONY HALL--Tonight
POPS 5/11
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1, 75c and 50c.
Admission 25c (no tax).

Globe May 11

SYMPHONY HALL—TONIGHT
POPS P 5/12
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 12

SYMPHONY HALL—TONIGHT
POPS H 5/13
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 13

SYMPHONY HALL—TONIGHT
POPS Adv 5/13
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Harvard '27 Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 13

SYMPHONY HALL—TONIGHT
POPS Tel 5/13
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 13

SYMPHONY HALL—TONIGHT
POPS Tel 5/14
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 14

SYMPHONY HALL—TONIGHT
POPS 5/14
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 15

SYMPHONY HALL—TONIGHT
POPS T 5/15
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 15

SYMPHONY HALL—TONIGHT
POPS Tel 5/15
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 15

SYMPHONY HALL—TONIGHT
POPS 5/16
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 16

SYMPHONY HALL—TONIGHT
POPS Tel 5/10
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 10

SYMPHONY HALL---Tonight
POPS Ad 5/11
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow--TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Advertiser May 11

SYMPHONY HALL--Tonight
POPS P 5/11
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Post May 11

SYMPHONY HALL—TONIGHT
POPS Am 5/12
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 12

SYMPHONY HALL—TONIGHT
POPS G 5/13
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB WILL SING
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 13

SYMPHONY HALL—TONIGHT
POPS Am 5/13
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Harvard '27 Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 13

SYMPHONY HALL—TONIGHT
POPS M 5/13
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 13

SYMPHONY HALL—TONIGHT
POPS G 5/15
ORCHESTRA OF 80
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 15

SYMPHONY HALL—TONIGHT
POPS Ad 5/15
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 15

SYMPHONY HALL—TONIGHT
POPS M 5/15
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 16

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 9

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT—Maine Night—Open to Public
Tickets, 25c, 50c 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Transcript May 9

SYMPHONY HALL--Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
T'M'RR'W 1st Sun. Concert RUSSIAN
MON. EVE.—TUFT'S Night
Tues.—HARVARD '27 GLEE CLUB will sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c.
Admission 25c (no tax)

Transcript May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT—TUFTS NIGHT
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 12

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 12

HARVARD '27 NIGHT AT THE
SYMPHONY HALL **POPS**
Comes NEXT TUESDAY EVE. MAY 13
Harvard '27 Glee Club will sing
Popular Program — Refreshments — Smoking
Tickets NOW from Class Committee or Symphony Hall

Crim 5/10

Crimson May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 14

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 16

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SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
TONIGHT—MAINE NIGHT—Open to Public.
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 9

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 9

SYMPHONY HALL--Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
T'M'RR'W 1st SUN. CONCERT RUSSIAN
Mon. Eve.—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Traveler May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT—TUFTS NIGHT
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 12

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 12

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 16

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 16

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Herald May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)
NEXT SUNDAY AFT. at 3:00
INTERNATIONAL MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets $1.50, $1, 50c, 25c Now

Globe May 10

SYMPHONY HALL--Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Herald May 11

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 12

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 12

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 13

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tonight—Harvard '27 Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 13

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs Refreshments
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Globe May 16

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
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American May 16

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tomorrow—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 10

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

American May 10

SYMPHONY HALL--Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1, 75c and 50c.
Admission 25c (no tax).

Globe May 11

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 12

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
PopularPrograms Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 13

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT—Harvard '27 Glee Club Will Sing
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Advertiser May 13

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 13

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 14

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
PopularPrograms Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 15

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 15

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 16

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
TOMORROW—RUSSIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 10

SYMPHONY HALL--Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow--TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Advertiser May 11

SYMPHONY HALL--Tonight
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
TONIGHT 1st SUN. CONCERT RUSSIAN
Tomorrow—TUFTS Night
Tues.—HARVARD '27 Glee Club Will Sing College and Football Songs
(All Nights Open to the Public)
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Post May 11

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 12

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT—HARVARD '27 GLEE CLUB WILL SING
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 13

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
TONIGHT—Harvard '27 Glee Club Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 13

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 13

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 15

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
PopularPrograms Refreshments
TONIGHT—HARVARD '27 GLEE CLUB Will Sing
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 16

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
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SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 17

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 17

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 17

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 17

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 17

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 17

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 19

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 21

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 22

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 22

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 22

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
NEXT MONDAY HARVARD NIGHT GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 24

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments

Globe May 24

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

5/24

Advertiser May 24

SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR PROGRAMS
Refreshments
MAY 25 2nd Sunday Concert
OPERATIC Program
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25 (no tax).

T 5/17

Transcript May 17

SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR PROGRAMS
Refreshments
MAY 25 2nd Sunday Concert
OPERATIC Program.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Traveler May 17

Symphony Hall—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets — 25c, 50c, 75c, $1.00 (No Tax)

M 5/19

Monitor May 19

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 19

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 21

Symphony Hall—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sunday—Operatic Program
Tickets — 25c, 50c, 75c, $1.00 (No Tax)

M 5/21

Monitor May 21

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 22

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY Operatic Program
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 22

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 23

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 24

Every Visitor to Boston Should Visit Boston's Unique Entertainment
SYMPHONY HALL
Every Night
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
JACCHIA
AGIDE
Conductor
POPS
POPULAR PROGRAMS
Refreshments
MAY 25 2nd Sunday Concert
OPERATIC Program
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Monitor May 17

SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR PROGRAMS
Refreshments
MAY 25 2nd Sunday Concert
OPERATIC Program.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

H 5/18

Herald May 18

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 20

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 20

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY Operatic Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 21

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 21

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 22

Symphony Hall—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 22

Symphony Hall—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs—Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 23

SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR PROGRAMS
Refreshments
MAY 25 2nd Sunday Concert
OPERATIC Program
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Globe May 18

SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR PROGRAMS
Refreshments
MAY 25 2nd Sunday Concert
OPERATIC Program
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Advertiser May 18

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY Operatic Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 20

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 20

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY—OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 21

SYMPHONY HALL—TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 21

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 22

SYMPHONY HALL—TONIGHT at 3:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
PopularPrograms
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 23

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT MONDAY HARVARD NIGHT—GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 23

SYMPHONY HALL
EVERY NIGHT
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR PROGRAMS
Refreshments
MAY 25 2nd Sunday Concert
OPERATIC Program
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

5/18

Post May 18

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 19

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 19

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 19

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 19

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 20

Symphony Hall—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sunday — Operatic Program
Tickets — 25c, 50c, 75c, $1.00 (No Tax)

Monitor May 20

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Tel 5/20

Telegram May 20

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 23

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 23

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUNDAY OPERATIC PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 23

Symphony Hall
TONIGHT AT 8.15
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TOMORROW OPERATIC PROGRAM
FRIDAY HOLIDAY PROGRAM
Reservations—Back Bay 1492

Transcript May 24

Symphony Hall
TONIGHT at 8:15
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TOMORROW—Operatic Program
FRIDAY—Holiday Program
Reservations—Back Bay 1492

Traveler May 24

Symphony Hall
TONIGHT at 8.15
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats—$1.00, 75c, 50c
FRIDAY—Holiday Program
RESERVATIONS — BACK BAY 1492

Monitor May 24

Symphony Hall
TONIGHT OPERATIC PROGRAM
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
FRIDAY Holiday Program
Reservations—Back Bay 1492

Herald May 25

Symphony Hall
TONIGHT OPERATIC PROGRAM
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
RESERVED SEATS, $1, 75c, 50c
FRIDAY—HOLIDAY PROGRAM
RESERVATIONS—BACK BAY 1492

Advertiser May 25

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 24

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
HARVARD NIGHT HARVARD GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 26

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
HARVARD NIGHT HARVARD GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 26

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HARVARD Night Harvard GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 26

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
HARVARD NIGHT HARVARD GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 26

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY Concert FRIDAY 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 27

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
SATURDAY—Gilbert-Sullivan Opera Music Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 28

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY Concert, FRIDAY, 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 28

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY Concert FRIDAY 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 28

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY Concert FRIDAY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

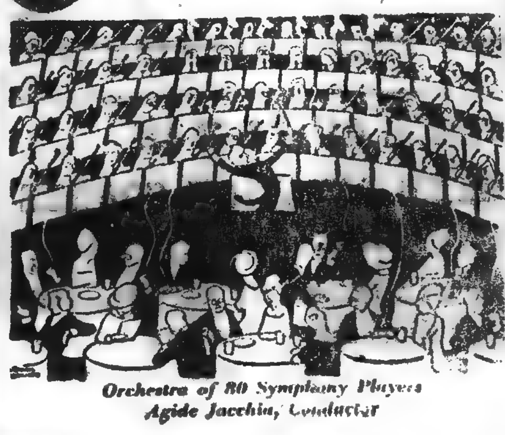
Herald May 29

Symphony Hall
TONIGHT OPERATIC PROGRAM

N TUESDAY, MAY 20, 1924.

Crimson Amusement Guide

SYMPHONY HALL



Orchestra of 80 Symphony Players
Agide Jacchia, Conductor

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TONIGHT and EVERY NIGHT
at 8:15
POPULAR PROGRAMS
REFRESHMENTS SMOKING
SEATS: $1, 75c, 50c, 25c
(No Tax)

Tickets for all nights, including HARVARD night, May 26, on sale at University Book Store and Symphony Hall

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POPS
Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Holida, Concert Friday 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 27

Symphony Hall—Tonight at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
SATURDAY Gilbert-Sullivan Opera Music Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

~~Monitor~~ May 27

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY Concert FRIDAY 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 28

SYMPHONY HALL—TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
SATURDAY Gilbert-Sullivan Opera Music Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 28

SYMPHONY HALL—TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
SATURDAY GILBERT-SULLIVAN Opera Music Conducted by John Mullaly
Tickets 25c, 50c, 75c, $1 (no tax)

Globe May 29

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY Concert FRIDAY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 29

SYMPHONY HALL—TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HARVARD NIGHT—HARVARD GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 26

POPS
Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY CONCERT FRIDAY 8.15
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 27

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY Concert FIRDAY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 27

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
SATURDAY Gilbert-Sullivan Opera Music Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 28

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY Concert FIRDAY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 28

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
SATURDAY Gilbert & Sullivan Opera Music Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 29

SYMPHONY HALL—TONIGHT AT 8.15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY CONCERT TOMORROW
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 29

HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
Concert FIRDAY at 8:15
25c, 50c, 75c, $1 (no tax)

Telegram May 29

HALL—TONIGHT AT 8:15
PS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
CONCERT TONIGHT
25c, 50c, 75c, $1 (no tax)

Globe May 30

HALL—TONIGHT at 8:15
PS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
Concert Tonight
25c, 50c, 75c, $1 (no tax)

Post May 30

HALL—TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by JOHN MULLALY
Tickets 25c, 50c, 75c, $1 (no tax)

Globe May 31

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by JOHN MULLALY
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 31

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia Conductor
Refreshments
POPS
WED. SCANDINAVIAN PROGRAM
SUNDAY June 8 Wagner Program
Table Seats $1; 1st Bal. $1, 75c, 50c;
Admission 25c (no tax)

Transcript May 31

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by John Mullaly
Tickets 25c, 50c, 75c, $1 (no tax)

Telegram May 31

Symphony Hall—Tonight at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
Holiday Concert Tomorrow 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 29

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY CONCERT TONIGHT
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 30

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
HOLIDAY Concert TONIGHT
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 30

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by JOHN MULLALY
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 31

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by JOHN MULLALY
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 31

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia Conductor
Refreshments
POPS
WED. SCANDINAVIAN PROGRAM
SUNDAY JUNE 8th Wagner Program
Table Seats $1; 1st Bal. $1, 75c, 50c;
Admission 25c (no tax)

Traveler May 31

SYMPHONY HALL
POPS
Every Night at 8:15
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
WED.—SCANDINAVIAN PROG.
SUNDAY, JUNE 8, WAGNER PROGRAM
Table Seats $1; First Bal., 50c, 75c, $1
Admission 25c

Monitor May 31

Symphony Hall
TONIGHT AT 8.15
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TOMORROW OPERATIC PROGRAM
FRIDAY HOLIDAY PROGRAM
Reservations—Back Bay 1492

Transcript May 24

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 24

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
HARVARD NIGHT HARVARD GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 26

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
HARVARD NIGHT HARVARD GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 26

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HARVARD Night Harvard GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 26

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
HARVARD NIGHT HARVARD GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 26

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert FRIDAY 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 27

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
SATURDAY—Gilbert-Sullivan Opera Music
Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 28

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert, FRIDAY, 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 28

SYMPHONY HALL—TONIGHT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert FRIDAY 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 28

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert FRIDAY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 29

Symphony Hall
TONIGHT at 8:15
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TOMORROW—Operatic Program
FRIDAY—Holiday Program
Reservations—Back Bay 1492

Traveler May 24

Symphony Hall
TONIGHT OPERATIC PROGRAM
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
FRIDAY—Holiday Program
Reservations—Back Bay 1492

Post May 25

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
SATURDAY GILBERT-SULLIVAN Opera Music
Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 27

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Holida, Concert Friday 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 27

Symphony Hall—Tonight at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
SATURDAY Gilbert-Sullivan Opera Music
Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

~~Monitor~~ May 27

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert FRIDAY 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe May 28

SYMPHONY HALL—TONIGHT AT 8.15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
SATURDAY Gilbert-Sullivan Opera Music
Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 28

SYMPHONY HALL—TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
SATURDAY GILBERT-SULLIVAN Opera Music
Conducted by John Mullaly
Tickets 25c, 50c, 75c, $1 (no tax)

Globe May 29

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert FRI AY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 29

Symphony Hall
TONIGHT at 8.15
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats—$1.00, 75c, 50c
FRIDAY—Holiday Program
RESERVATIONS — BACK BAY 1492

Monitor May 24

SYMPHONY HALL—TONIGHT AT 8.15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HARVARD NIGHT—HARVARD GLEE CLUB
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 26

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Harvard NIGHT HARVARD Glee Club
Tickets, 25c, 50c, 75c, $1 (no tax)

American May 26

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert FRIDAY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 27

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
SATURDAY Gilbert-Sullivan Opera Music
Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 27

SYMPHONY HALL—TONIGHT AT 8.15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY CONCERT FRIDAY 8.15
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 27

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert FIRDAY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 27

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
SATURDAY Gilbert-Sullivan Opera Music
Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 28

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert FIRDAY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 28

SYMPHONY HALL—TONIGHT at 8:15
ORCHESTRA OF 80 SYMPHONY PLAYERS
POPS
Agide Jacchia Conductor
Popular Programs
Refreshments
SATURDAY Gilbert & Sullivan Opera Music
Conducted by John Mullaly
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 29

Symphony Hall
TONIGHT OPERATIC PROGRAM
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
FRIDAY Holiday Program
Reservations—Back Bay 1492

Herald May 25

SYMPHONY HALL—TONIGHT AT 8.15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY CONCERT TOMORROW
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript May 29

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert FIRDAY at 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram May 29

SYMPHONY HALL—TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY CONCERT TONIGHT
Tickets 25c, 50c, 75c, $1 (no tax)

Globe May 30

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert Tonight
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 30

SYMPHONY HALL—TONIGHT AT 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by JOHN MULLALY
Tickets 25c, 50c, 75c, $1 (no tax)

Globe May 31

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by JOHN MULLALY
Tickets, 25c, 50c, 75c, $1 (no tax)

Post May 31

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia Conductor
Refreshments
POPS
WED. SCANDINAVIAN PROGRAM
SUNDAY June 8 Wagner Program
Table Seats $1; 1st Bal. $1, 75c, 50c;
Admission 25c (no tax)

Transcript May 31

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by John Mullaly
Tickets 25c, 50c, 75c, $1 (no tax)

Telegram May 31

Symphony Hall
TONIGHT OPERATIC PROGRAM
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
RESERVED SEATS, $1, 75c, 50c
FRIDAY—HOLIDAY PROGRAM
RESERVATIONS—BACK BAY 1492

Advertiser May 25

Symphony Hall—Tonight at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs—Refreshments
Holiday Concert Tomorrow 8:15
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor May 29

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY CONCERT TONIGHT
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 30

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
HOLIDAY Concert TONIGHT
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 30

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by JOHN MULLALY
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald May 31

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
GILBERT-SULLIVAN OPERA MUSIC
Conducted by JOHN MULLALY
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser May 31

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Agide Jacchia Conductor
Refreshments
POPS
WED. SCANDINAVIAN PROGRAM
SUNDAY JUNE 8th Wagner Program
Table Seats $1; 1st Bal. $1, 75c, 50c;
Admission 25c (no tax)

Traveler May 31

SYMPHONY HALL
POPS
Every Night at 8:15
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs Refreshments
WED.—SCANDINAVIAN PROG.
SUNDAY, JUNE 8, WAGNER PROGRAM
Table Seats $1; First Bal., 50c, 75c, $1
Admission 25c

Monitor May 31

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
WED. SCANDINAVIAN PROGRAM
SUNDAY JUNE 8th Wagner Program
Table Seats $1; 1st Bal. $1, 75c, 50c;
Admission 25c (no tax)

Herald June 1

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
WED. SCANDINAVIAN PROGRAM
SUNDAY JUNE 8th Wagner Program
Table Seats $1; 1st Bal. $1, 75c, 50c;
Admission 25c (no tax)

Globe June 1

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
WED. SCANDINAVIAN PROGRAM
SUNDAY JUNE 8TH Wagner Program
Table Seats $1; 1st Bal. $1, 75c, 50c;
Admission 25c (no tax)

Advertiser June 1

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
WED. SCANDINAVIAN PROGRAM
SUNDAY JUNE 8th Wagner Program
Table Seats $1; 1st Bal. $1, 75c, 50c;
Admission 25c (no tax)

Post June 1

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 2

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 2

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 2

SYMPHONY HALL—TONIGHT at 8:13
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 2

SYMPHONY HALL—TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Transcript June 2

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Tel 6/2

Telegram June 2

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 2

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wednesday, Program of Scandinavian Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 3

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wednesday—Programme of Scandinavian Music
Tickets, 25c, 50c, 75c, $1 (no tax)
je 3

Transcript June 3

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wednesday—Program of Scandinavian Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 3

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
WEDNESDAY—Program of SCANDINAVIAN Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 3

SYMPHONY HALL—TONGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WEDNESDAY—Program of Scandinavian Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 3

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
WEDNESDAY—Program of SCANDINAVIAN Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 4

Symphony Hall—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs Refreshments
WEDNESDAY—Program of Scandinavian Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor June 3

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
WEDNESDAY—Program of Scandinavian Music
Tickets 25c, 50c, 75c, $1 (no tax)

Telegram June 3

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wednesday, Program of Scandinavian Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 4

SYMPHONY HALL—TONGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WEDNESDAY—Program of Scandinavian Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 4

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wednesday—Program of Scandinavian Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 4

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY-WAGNER Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 5

SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 5

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 5

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT — Program of SCANDINAVIAN Music
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 4

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wednesday—Programme of Scandinavian Music
Tickets, 25c, 50c, 75c, $1 (no tax)
je 3

Transcript June 4

SYMPHONY HALL—TONIGHT AT 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER Program
Tickets 25c, 50c, 75c, $1 (no tax)

Post June 5

SYMPHONY HALL—TONIGHT AT 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER PROGRAM
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 5

Symphony Hall—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs Refreshments
SUNDAY—WAGNER PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor June 5

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER Program
Tickets 25c, 50c, 75c, $1 (no tax)

Telegram June 5

SYMPHONY HALL—Tonight Sold Out
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 6

SYMPHONY HALL—Tonight Sold Out
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER Program
Tickets 25c, 50c, 75c, $1 (no tax)

Tel 6/6

Telegram June 6

SYMPHONY HALL—TONIGHT—SOLD OUT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER PROGRAM
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 6

SYMPHONY HALL—TONIGHT SOLD OUT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER PROGRAM
Tickets 25c, 50c, 75c, $1 (no tax)

Post June 6

SYMPHONY HALL—Tonight Sold Out
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Sunday — Wagner Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 6

SYMPHONY HALL—TONIGHT SOLD OUT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 6

SYMPHONY HALL—Tonight Sold Out
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
SUNDAY—WAGNER Program
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 6

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—WAGNER Prog.
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 7

Dixon Steamship Co.
SYMPHONY HALL—TONIGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—WAGNER PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 7

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOM'W — WAGNER Prog.
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 7

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—WAGNER Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 7

Symphony Hall
TONIGHT AT 8.15
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Refreshments
Popular Programmes
Reserved Seats 50c, 75c and $1.00
Tomorrow 3d Sun. Concert Wagner
MONDAY — TECH NIGHT
WEDNESDAY—SOUTHERN NIGHT
(All Nights Open to Public)

Transcript June 7

Symphony Hall
TONIGHT at 8:15
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats 50c, 75c, $1.00
Tomorrow 3rd Sun. Concert WAGNER
MONDAY—TECH NIGHT
WED.—SOUTHERN NIGHT
(All Nights Open to Public)

Traveler June 7

Symphony Hall
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TONIGHT 3rd SUNDAY CONCERT WAGNER
TOMORROW—TECH NIGHT
WEDNESDAY—SOUTHERN NIGHT
(All Nights Open to Public)

Globe June 8

Symphony Hall
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TONIGHT 3rd Sun. Concert WAGNER
TOMORROW—TECH NIGHT
WED.—SOUTHERN NIGHT
All Nights Open to Public

Advertiser June 8

Symphony Hall
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TONIGHT 3rd SUN. CONCERT WAGNER
TOMORROW—TECH NIGHT
WED.—SOUTHERN NIGHT
(All Nights Open to Public)

Post June 8

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tomorrow—Wagner Prog.
Monday—Tech Night

Telegram June 7

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tomorrow—WAGNER Prog.
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 7

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOM'W.—VICTOR HERBERT Selections
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 13

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOM'W—Victor Herbert Selections
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 13

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOM'W—VICTOR HERBERT Selections
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 13

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Victor Herbert Music
Sun. June 22—Russian Program
Wed. June 25—Request Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 14

Symphony Hall—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—VICTOR HERBERT MUSIC.
Sun., June 22—RUSSIAN PROGRAM.
Wed., June 25—REQUEST PROGRAM.
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor June 14

SYMPHONY HALL
POPULAR PROGRAMS BY
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TOMORROW Entire House Taken by BOSTON UNIV.
WED. PROG. OF SPANISH Music
NEXT & LAST SUN. JUNE 22 RUSSIAN Prog.
MON. JUNE 23 SYMPHONIC Prog.
WED. JUNE 25 REQUEST Night
Table Seats $1, 1st Bal. $1, 75c, 50c
Admission 25c (no tax)

Post June 15

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 9

SYMPHONY HALL — TONIGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 9

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 9

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 9

SYMPHONY HALL — TONIGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe ~~June~~ 10

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post ~~June~~ 10

Symphony Hall—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Program includes FANTASIA from Filene Show, "The Caddie Girl"
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor June 12

SYMPHONY HALL — TONIGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOM'W—VICTOR HERBERT Selections
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 13

SYMPHONY HALL — TONIGHT AT 8:1
POPS
ORCHESTRA OF 80
SYMPHONY PLAYER
Agide Jacchia
Conductor
Popular Programs
Refreshments
Featuring VICTOR HERBERT Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 14

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—VICTOR HERBERT music
Sun. June 22.—RUSSIAN program
Wed. June 25.—REQUEST program
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 14

SYMPHONY HALL
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
Tomorrow Entire House Taken by Boston Univ.
WED. PROG. OF SPANISH Music
NEXT & LAST SUN. JUNE 22 RUSSIAN Prog.
MON. JUNE 23 SYMPHONIC Prog.
JUNE 26 INTERNATIONAL Prog.
Table Seats $1, 1st Bal. $1, 75c, 50c
Admission 25c (no tax)

Advertiser June 15

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 9

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 9

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 9

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 10

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 10

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Telegram June 10

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Program Includes FANTASIA from Filene Show, "THE CADDIE GIRL"
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 12

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOM'W—Victor Herbert Selections
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 13

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Featuring VICTOR HERBERT Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 14

SYMPHONY HALL
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
MONDAY Entire House Taken by BOSTON UNIV.
WED. PROG. OF SPANISH Music
NEXT & LAST SUN. JUNE 22 RUSSIAN Prog.
MON. JUNE 23 SYMPHONIC Prog.
Table Seats $1, 1st Bal. $1, 75c, 50c
Admission 25c (no tax)

SYMPHONY HALL
TOMORROW (SUNDAY) AT 8.00 P. M.
Harmony Male Chorus
Winner of International Singing Contest in Symphony Hall, Boston, May 11, 1924
ASSISTED BY
TRIANGLE MALE CHORUS
All Seas Reserved, $1.00

Transcript June 14

Symphony Hall—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor June 10

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 11

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 11

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Telegram June 11

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

~~American June 11~~

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c. 75c, $1 (no tax)

Telegram June 11

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Programme Includes FANTASIA from FILENE SHOW, "THE CADDIE GIRL"
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 12

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOM'W—Victor Herbert Selections
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 13

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Featuring—Victor Herbert Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 14

SYMPHONY HALL
Popular Programs for
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TOMORROW Entire House Taken by BOSTON UNIV.
WED. PROG. OF SPANISH Music
NEXT & LAST SUN. JUNE 22 RUSSIAN Prog.
MON. JUNE 23 SYMPHONIC Prog.
Table Seats $1, 1st Bal. $1, 75c, 50c
Admission 25c (no tax)

SYMPHONY HALL
TONIGHT AT 8:00
Harmony Male Chorus
Winner of International Singing Contest in Symphony Hall, Boston, May 11, 1924
Assisted by
TRIANGE MALE CHORUS
ALL SEATS RESERVED—$1.00

Herald June 15

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 10

SYMPHONY HALL — TONIGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 11

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 11

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Program Includes FANTASIA from FILENE SHOW, "THE CADDIE GIRL"
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 12

SYMPHONY HALL — TONIGHT AT 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Program Includes FANTASIA from FILENE SHOW, "THE CADDIE GIRL"
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 12

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Program Includes FANTASIA from FILENE SHOW, "THE CADDIE GIRL"
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 12

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Program Includes FANTASIA from FILENE SHOW, "THE CADDIE GIRL"
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 12

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOM'W—Victor Herbert Program
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 13

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Featuring VICTOR HERBERT Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 14

SYMPHONY HALL
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TOMORROW Entire House Taken by BOSTON UNIV.
WED. PROG. OF SPANISH Music
NEXT & LAST SUN. JUNE 22 RUSSIAN Prog.
MON. JUNE 23 SYMPHONIC Prog.
WED. JUNE 25 REQUEST Night
Table Seats $1, 1st Bal. $1, 75c, 50c
Admission 25c (no tax)

SYMPHONY HALL
TONIGHT AT 8:00
HARMONY MALE CHORUS
Winner of International Singing Contest in Symphony Hall, Boston, May 11, 1924
ASSISTED BY
Triangle Male Chorus
ALL SEATS RESERVED $1.00

Globe June 15

SYMPHONY HALL—Tonight Sold Out
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)
TOMORROW—BOSTON COLLEGE Night
(OPEN TO PUBLIC)

Herald June 16

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)
TOMORROW—SPANISH PROGRAM
(OPEN TO PUBLIC)

Herald June 17

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
SPANISH PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 18

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT & LAST SUNDAY— RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 19

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT & LAST SUNDAY— RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 20

SYMPHONY HALL—TONIGHT Sold Out
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED. Prog. of SPANISH MUSIC
Tomorrow—BOSTON COLLEGE NIGHT
(Open to Public)
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 16

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)
TOMORROW—SPANISH PROGRAM
(OPEN TO PUBLIC)

Globe June 17

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—SPANISH PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 18

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT & LAST SUNDAY RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 19

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT & LAST SUNDAY— RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 20

SYMPHONY HALL—Tonight Sold Out
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED. PROGRAM OF SPANISH MUSIC
Tickets, 25c, 50c, 75c, $1 (no tax)
Tomorrow—BOSTON COLLEGE Night
(OPEN TO PUBLIC)

Post June 16

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)
Tomorrow—Spanish Program
(OPEN TO PUBLIC)

Advertiser June 17

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Spanish Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 18

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT AND LAST SUNDAY
RUSSIAN
PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 19

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT & LAST SUNDAY RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 20

SYMPHONY HALL—TONIGHT SOLD OUT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED. PROG. OF SPANISH MUSIC
Tickets 25c, 50c, 75c, $1 (no tax)
TOMORROW—BOSTON COLLEGE NIGHT
OPEN TO PUBLIC

Transcript June 16

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)
TONIGHT—BOSTON COLLEGE Night
(OPEN TO PUBLIC)

Post June 17

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—SPANISH Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 18

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT and LAST SUNDAY RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 19

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT and LAST SUNDAY RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 20

SYMPHONY HALL—TONIGHT
SOLD OUT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED. Program of SPANISH Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor June 16

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—SPANISH PROGRAM
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 18

Symphony Hall—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor June 18

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 19

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next & Last Sunday RUSSIAN Program
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 20

SYMPHONY HALL—Tonight Sold Out
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED Program of SPANISH Music
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 16

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 18

SYMPHONY HALL—TONIGHT at 8.15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next & Last Sunday RUSSIAN Program
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 19

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT & LAST SUNDAY RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 19

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next & Last Sunday Russian Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 20

SYMPHONY HALL—Tonight Sold Out
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
WED. Prog. of SPANISH Music
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 16

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW LAST SUNDAY— RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 21

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW Last Sunday RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Globe June 21

SYMPHONY HALL—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—LAST SUNDAY
RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 21

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW LAST SUNDAY— RUSSIAN Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 21

LAST WEEK BUT ONE
Symphony Hall
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TOM'W—RUSSIAN Prog.
MON.—SYMPHONIC Prog.
WED.—REQUEST Prog.
THURS.—ALL NATIONS Prog.
(All Nights Open to Public)

Transcript June 21

LAST WEEK BUT ONE
Symphony Hall
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TOM'W—RUSSIAN PROGRAM
MON.—SYMPHONIC PROGRAM
WED.—REQUEST PROGRAM
THURS.—ALL NATIONS PROG
(All Nights Open to Public)

Traveler June 21

LAST WEEK BUT ONE
Symphony Hall
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TONIGHT—RUSSIAN PROGRAM
T'M'W—SYMPHONIC PROGRAM
WED.—REQUEST PROGRAM
THURS.—ALL NATIONS PROG.
(All Nights Open to Public)

Herald June 22

LAST WEEK BUT ONE
Symphony Hall
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TONIGHT, Russian Program
TOMORROW, SYMPHONIC PROGRAM
WED., REQUEST PROGRAM
THURS., ALL NATIONS PROGRAM
All Nights Open to Public

Globe June 22

LAST WEEK but ONE
Symphony Hall
POPS
Symphony Orchestra
Agide Jacchia Conductor
Admission 25¢
Light Refreshments
Popular Programmes
Reserved Seats $1, 75c, 50c
TONIGHT—RUSSIAN Prog.
Tomorrow—Symphonic Prog.
Wednesday—Request Prog.
Thursday—All Nations Prog.
(All Nights Open to Public)

Advertiser June 22

Symphony Hall—Tonight at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW LAST SUNDAY RUSSIAN PROGRAM
NEXT WEDNESDAY REQUEST NIGHT
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor June 21

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW LAST SUNDAY— RUSSIAN Program
NEXT WED. REQUEST Night
Tickets, 25c, 50c, 75c, $1 (no tax)

American June 21

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tomorrow Last Sunday RUSSIAN Program
Wednesday June 25—REQUEST Night
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 21

SYMPHONY HALL—TONIGHT at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—First SYMPHONIC Program
WED.—REQUEST Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 23

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—First SYMPHONIC Program
WED.—REQUEST Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 23

SYMPHONY HALL—TONIGHT at 8:15
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—First Symphonic Program
Wednesday—REQUEST Program
Tickets 25c, 50c, 75c, $1 (no tax)

Globe June 23

SYMPHONY HALL—Tonight at 8:15
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—First Symphonic Program
WED.—REQUEST Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Post June 23

CUT-OUT

LAST WEEK but ONE

Symphony Hall

POPS

Symphony Orchestra — Agide Jacchia Conductor

Admission 25¢

Light Popular

Refreshments Programmes

Reserved Seats, $1, 75c, 50c
TONIGHT—Russian Program
TOM'RR'W—Symphonic Program
WEDNESDAY—Request Program
THURS.—All Nations Program
(All Nights Open to Public)

Post June 22

SYMPHONY HALL—TONIGHT at 8:1
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 28

SYMPHONY HALL—TONIGHT at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Globe June 28

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 28

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Post June 28

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 30—FEATURING POLISH COMPOSERS—Chopin, Paderewski, Wieniawski.
Tues., July 1—ITALIAN Programme
Wed., July 2—Wagner Programme
Thurs., July 3—OPERATIC Programme
Fri., July 4—REQUEST Prog. Repeated
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Traveler June 28

SYMPHONY HALL
POPS
CLOSING WEEK
ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
MONDAY Program Featuring Chopin, Paderewski, Wieniawski, Moniuszki.
Tues., July 1—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Program. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

American June 28

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 30—FEATURING POLISH COMPOSERS—Chopin, Paderewski, Wieniawski.
Tues., July 1—ITALIAN Programme
Wed., July 2—Wagner Programme
Thurs., July 3—OPERATIC Programme
Fri., July 4—REQUEST Prog. Repeated
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Herald June 29

SYMPHONY HALL—TONIGHT at 8.15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—First Symphonic Program.
WED.—REQUEST Program.
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 23

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 23

SYMPHONY HALL—Tonight at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Wed. REQUEST Program
Tickets 25c, 50c, 75c, $1 (no tax)

American June 23

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 27

SYMPHONY HALL—TONIGHT at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Globe June 27

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 27

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Post June 27

Symphony Hall—Closing Week
POPS
Orchestra of 80 Symphony Players.
AGIDE JACCHIA, Conductor.
Popular Programs. Refreshments.
Monday Program Featuring Chopin, Paderewski, Wieniawski, Moniuszki.
Tues., July 1—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Program (Repeated).
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c and 50c.
Admission 25c (no tax).

Monitor June 28

SYMPHONY HALL—TONIGHT at 8:15
NEXT WEEK—LAST WEEK
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 28

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programmes—Refreshments
Mon., June 30—FEATURING POLISH COMPOSERS—Chopin, Paderewski, Wieniawski
Tues., July 1—ITALIAN Programme
Wed., July 2—WAGNER Programme
Thurs., July 3—OPERATIC Programme
Fri., July 4—REQUEST Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c.
Admission 25c (no tax)

Globe June 29

SYMPHONY HALL—TONIGHT at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Herald June 24

SYMPHONY—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Post June 24

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 24

SYMPHONY HALL—TONIGHT at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
Tickets 25c, 50c, 75c $1 (no tax)

Globe June 24

SYMPHONY HALL—TONIGHT at 8.15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT ALL NATIONS PROG.
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 26

SYMPHONY HALL—Tonight at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—ALL NATIONS Prog.
Tickets, 25c, 50c, 75c, $1 (no tax)

Traveler June 26

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 26

SYMPHONY HALL—TONIGHT at 8.15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 27

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 30—FEATURING POLISH COMPOSERS—Chopin, Paderewski, Wieniawski
Tues., July 1—ITALIAN Programme
Wed., July 2—Wagner Programme
Thurs., July 3—OPERATIC Programme
Fri., July 4—REQUEST Programme (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c & 50c
Admission 25c (no tax)

Advertiser June 29

CLOSING WEEK
SYMPHONY HALL
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 30—FEATURING POLISH COMPOSERS — Chopin, Paderewski, Wieniawski
Tues., July 1—ITALIAN Programme
Wed., July 2—WAGNER Programme
Thurs., July 3—OPERATIC Programme
Fri., July 4—REQUEST Programme (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c & 50c.
Admission 25c (no tax)

Post June 29

Transcript June 24

Symphony Hall—Tonight at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tomorrow—REQUEST Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Monitor June 24

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TOMORROW—REQUEST Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 24

SYMPHONY HALL—TONIGHT at 8.15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tonight REQUEST Program
Tickets 25c, 50c, 75c, $1 (no tax)

Transcript June 25

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—REQUEST Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 25

SYMPHONY HALL—Tonight at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT — REQUEST Program
Tickets 25c, 50c, 75c, $1 (no tax)

American June 25

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Next Tuesday — ITALIAN PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Telegram June 27

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
Tickets, 25c, 50c, 75c, $1 (no tax)

Traveler June 27

SYMPHONY HALL
POPS
LAST 6 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT Program Featuring Chopin, Paderewski, Wieniawski, Moniuszki.
Tues., July 1—ITALIAN Program
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Herald June 30

SYMPHONY HALL
POPS
LAST 6 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT Program Featuring Chopin, Paderewski, Wieniawski, Moniuszki.
Tues., July 1—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program
Fri., July 4—REQUEST Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c and 50c. Admission 25c (no tax)

Globe June 30

SYMPHONY HALL
POPS
LAST 6 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT Program Featuring Chopin, Paderewski, Wieniawski, Moniuszki.
Tues., July 1—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Pro. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser June 30

SYMPHONY HALL—Tonight at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—REQUEST Program
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 25

SYMPHONY HALL—TONIGHT at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—REQUEST PROGRAM
Tickets 25c, 50c, 75c $1 (no tax)

Globe June 25

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—REQUEST PROGRAM
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 25

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—REQUEST Program
Tickets 25c, 50c, 75c, $1 (no tax)

Post June 25

SYMPHONY HALL—Tonight at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—ALL NATIONS Prog.
Tickets, 25c, 50c, 75c, $1 (no tax)

Herald June 26

SYMPHONY HALL—TONIGHT at 8:15
POPS ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—ALL NATIONS PROG.
Tickets 25c, 50c, 75c $1 (no tax)

Globe June 26

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—ALL NATIONS PROG.
Tickets, 25c, 50c, 75c, $1 (no tax)

Advertiser June 26

SYMPHONY HALL—TONIGHT at 8:15
POPS Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT—ALL NATIONS Program
Tickets 25c, 50c, 75c, $1 (no tax)

Post June 26

SYMPHONY HALL
POPS
LAST 6 NIGHTS
Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT Program Featuring Chopin, Paderewski, Wieniawski, Moniuszki.
Tues., July 1—ITALIAN Program
Wed., July 2—WAGNER Program
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Post June 30

SYMPHONY HALL
POPS
LAST 6 NIGHTS
Orchestra of 80 Symphony Players Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT Program featuring Chopin, Paderewski, Wieniawski, Moniuszki.
Tues., July 1—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat. July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c; admission 25c (no tax)

Transcript June 30

SYMPHONY HALL
POPS
LAST 6 NIGHTS
ORCHESTRA OF 80 SYMPHONY PLAYERS Agide Jacchia Conductor Popular Programs Refreshments
TONIGHT Program Featuring Chopin, Paderewski, Wieniawski, Moniuszki.
Tues., July 1—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Traveler June 30

CUT-OUT

SYMPHONY HALL
LAST 6 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT
Program Featuring
Chopin, Paderewski,
Wieniawski, Moniuszki.
Tues., July 1—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. Repeated
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Tel 6/30

Telegram June 30

SYMPHONY HALL
LAST 5 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Pro. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

H 7/1

Herald July 1

LAST 5 NIGHTS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
IGHT—ITALIAN PROGRAM
ly 2—WAGNER Program.
July 3—OPERATIC Program
ly 4—REQUEST Prog. (Repeated)
ly 5—CLOSING NIGHT.
eats $1; Balcony $1, 75c and
. Admission 25c (no tax)

G 7/1

Globe July 1

SYMPHONY HALL
LAST 5 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—ITALIAN Program
Wed., July 2—WAGNER Program
Thurs., July 3—OPERATIC Program
Fri., July 4—REQUEST Program (Repeated)
Sat., July 5—CLOSING NIGHT
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Advertiser July 1

SYMPHONY HALL
LAST 5 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—ITALIAN Program
Wed., July 2—WAGNER Program
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog., Repeated
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

P 7/1

Post July 1

SYMPHONY HALL
LAST 5 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat. July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c; admission 25c (no tax)

T 7/1

Transcript July 1

SYMPHONY HALL
LAST 5 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Pro. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Tr 7/1

Traveler July 1

SYMPHONY HALL
LAST 5 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—ITALIAN Program.
Wed., July 2—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. Repeated
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Tel 7/1

Telegram July 1

TONIGHT—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Program. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Herald July 2

SYMPHONY HALL
LAST 4 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WAGNER Program.
Thurs., July 3—OPERATIC Program
Fri., July 4—Request Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c and 50c. Admission 25c (no tax)

G 7/2

Globe July 2

SYMPHONY HALL
LAST 4 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—WAGNER Program.
Thurs., July 3—OPERATIC Program
Fri., July 4—Request Prog. (Repeat)
Sat., July 5—CLOSING NIGHT
Table Seats $1; Balcony $1, 75c and 50c. Admission 25c (no tax)

Advertiser July 2

SYMPHONY HALL
LAST 4 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

P 7/2

Post July 2

SYMPHONY HALL
LAST 4 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat. July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c 50c; admission 25c (no tax)

T 7/2

Transcript July 2

SYMPHONY HALL
LAST 4 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Program. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

T 7/2

Traveler July 2

Symphony Hall — Last 4 Nights
POPS
Orchestra of 80 Symphony Players.
AGIDE JACCHIA, Conductor.
Popular Programs. Refreshments.
TONIGHT — Wagner Program
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Program (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c and 50c. Admission 25c (no tax).

M 7/2

Monitor July 2

SYMPHONY HALL
LAST 4 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Wagner Program
Thurs., July 3—OPERATIC Program
Fri., July 4—Request Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Am 7/2

American July 2

SYMPHONY HALL
LAST 4 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—WAGNER Program.
Thurs., July 3—OPERATIC Program.
Fri., July 4—REQUEST Prog. Repeated
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Tel 7/2

Telegram July 2

SYMPHONY HALL
LAST 3 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

H 7/3

Herald July 3

SYMPHONY HALL
LAST 3 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program.
Fri., July 4—Request Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c and 50c. Admission 25c (no tax)

G 7/3

Globe July 3

SYMPHONY HALL
LAST 3 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program.
Fri., July 4—Request Prog. (Repeated)
Sat., July 5—CLOSING NIGHT
Table Seats $1; Balcony $1, 75c and 50c. Admission 25c (no tax)

Advertiser July 3

SYMPHONY HALL
LAST 3 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

P 7/3

Post July 3

SYMPHONY HALL
LAST 3 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat. July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c 50c; admission 25c (no tax)

T 7/3

Transcript July 3

Symphony Hall—Last 3 Nights
POPS
Orchestra of 80 Symphony Players.
AGIDE JACCHIA, Conductor.
Popular Programs. Refreshments.
TONIGHT—OPERATIC
Tomorrow—REQUEST (Repeated)
SATURDAY—CLOSING
Tickets, 25c, 50c, 75c, $1 (no tax)

M 7/3

Monitor July 3

SYMPHONY HALL
LAST 3 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program.
Fri., July 4—REQUEST Prog. (Repeated)
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Tr 7/3

Traveler July 3

SYMPHONY HALL
LAST 3 NIGHTS
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—OPERATIC Program.
Fri., July 4—REQUEST Prog. Repeated
Sat., July 5—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

Tel 7/3

Telegram July 3

SYMPHONY HALL
LAST 3 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW NIGHT — REQUEST
Prog. (Repeated).
SATURDAY—CLOSING NIGHT.
Table seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Am 7/3

American July 3

SYMPHONY HALL
LAST 2 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST Prog. (Repeated)
TOMORROW—CLOSING NIGHT
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

H 7/4

Herald July 4

SYMPHONY HALL
LAST 2 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—REQUEST Prog. (Repeated)
TOMORROW—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c and 50c. Admission 25c (no tax)

G 7/4

Globe July 4

SYMPHONY HALL
LAST 2 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—REQUEST Prog. (Repeated).
Tomorrow—CLOSING NIGHT.
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

P 7/4

Post July 4

SYMPHONY HALL
LAST 2 NIGHTS
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—REQUEST Pro. (Repeated)
Tomorrow—CLOSING NIGHT.
Table Seats $1; Balcony $1, 75c and 50c. Admission 25c (no tax)

Advertiser July 4

SYMPHONY HALL
CLOSING TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

H 7/5

Herald July 5

SYMPHONY HALL
CLOSING TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

Globe July 5

SYMPHONY HALL
CLOSING TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1, 75c and 50c. Admission 25c (no tax)

Advertiser July 5

SYMPHONY HALL
CLOSING TONIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Table Seats $1; Balcony $1.00, 75c and 50c. Admission 25c (no tax)

P 7/5

Post July 5

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CUT-OUT

ASSISTING ARTISTS

MARGARET MATZENAUER — SERGE RACHMANINOFF
ALFRED CORTOT — ALBERT SPALDING
IGOR STRAVINSKY — SERGE PROKOFIEFF
GUY MAIER and LEE PATTISON
Others to Be Announced

A few desirable seats for Saturdays now on sale at Symphony Ha
$65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscrib

SUN. AFT. OCT. 5 at 3.30	**ROLAND HAYES** Tenor
SUN. AFT. OCT. 12 at 3.30	**SCHUMANN-HEINK**
SAT. AFT. OCT. 18 at 2.30	**ALMA GLUCK** Soprano
SUN. AFT. OCT. 19 at 3.30	**JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
Mail Orders Filled Promptly. (Make Checks to Symphony Hall

Sept

Transcript Sept 6th

SYMPHONY HALL

44th Season;
24 Friday Afternoon
and 24 Saturday
Evening Concerts.
Beginning October 10-11

Boston Symphony Orchestra

SEASON TICKET SALE NOW

SERGE KOUSSEVITZKY, *Conductor*

Assisting Artists

MARGARET MATZENAUER — SERGE RACHMANINOFF
ALFRED CORTOT — ALBERT SPALDING
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SUN. AFT., OCT. 19 at 3:30	JOHN McCORMACK

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Filled Promptly. Ma Symphony Hall)

Monitor

Sept 6 1924

Art

Monitor Sept 6th

SYMPHONY HALL

44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

MARGARET MATZENAUER — SERGE RACHMANINOFF
ALFRED CORTOT — ALBERT SPALDING
IGOR STRAVINSKY — SERGE PROKOFIEFF
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Others to Be Announced

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SUN. AFT., OCT. 19 at 3:30	**JOHN McCORMACK**

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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Trav

Sept 6

Traveler Sept 6th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

MARGARET MATZENAUER — SERGE RACHMANINOFF
ALFRED CORTOT — ALBERT SPALDING
IGOR STRAVINSKY — SERGE PROKOFIEFF
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OTHERS TO BE ANNOUNCED

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SUN. AFT. OCT. 19 at 3:30	**JOHN McCORMACK**

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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

American Sept 6th

American Sept 6th

SYMPHONY HALL

44th Season; [redacted] 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

MARGARET MATZENAUER — SERGE RACHMANINOFF
ALFRED CORTOT — ALBERT SPALDING
IGOR STRAVINSKY — SERGE PROKOFIEFF
GUY MAIER and LEE PATTISON
Others to Be Announced

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SUN. AFT., OCT. 19 at 3:30	**JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Sept 7

Herald

Herald Sept 7th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

MARGARET MATZENAUER — SERGE RACHMANINOFF
ALFRED CORTOT — ALBERT SPALDING
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SUN. AFT. OCT. 19 at 3:30	**JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Globe

Sept 7

Globe Sept 7th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Advertiser

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

MARGARET MATZENAUER | SERGE RACHMANINOFF
ALFRED CORTOT | ALBERT SPALDING
IGOR STRAVINSKY | SERGE PROKOFIEFF

GUY MAIER and LEE PATTISON

OTHERS TO BE ANNOUNCED

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SUN. AFT. OCT. 12 at 3:30	**SCHUMANN-HEINK**
SAT. AFT. OCT. 18 at 2:30	**ALMA GLUCK** Soprano
SUN. AFT. OCT. 19 at 3:30	**JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Sept 7th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Post

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

MARGARET MATZENAUER | SERGE RACHMANINOFF
ALFRED CORTOT | ALBERT SPALDING
IGOR STRAVINSKY | SERGE PROKOFIEFF

GUY MAIER and LEE PATTISON

Others to Be Announced

A few desirable seats for Saturdays now on sale at Symphony Hall $65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

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SUN. AFT., OCT. 12 at 3:30	**SCHUMANN-HEINK**
SAT. AFT., OCT. 18 at 2:30	**ALMA GLUCK** Soprano
SUN. AFT., OCT. 19 at 3:30	**JOHN McCORMACK**

Seats for above recitals $2.50, $2.00, $1.50, $1 (plus tax)

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Post Sept 9th

SYMPHONY HALL

44th Season; 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Jewish Advocate

Sept. 11th

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

Margaret Matzenauer	Serge Rachmaninoff
Alfred Cortot	Albert Spalding
Igor Stravinsky	Serge Prokofieff
Guy Maier and Lee Pattison	And Others to Be Announced

For Fridays, all seats have been subscribed
For Saturdays, a few desirable seats now on sale at Symphony Hall, $65, $55, $48, $40, $35, $30 (no tax)

Jewish ~~American~~ Advocate Sept 11th

SYMPHONY HALL

44th Season: 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning October 10-11

SEASON TICKET SALE NOW

Boston Symphony Orchestra

Monitor

Sept 13

SERGE KOUSSEVITZKY, *Conductor*

The Assisting Artists will include:

MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY PROKOFIEFF MAIER and PATTISON

A few desirable seats for Saturdays now on sale at Symphony Hall $65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

MONITOR SEPT 13th

SYMPHONY HALL

44טער סעזאן; 24 פרייטאג נאכמיטאג און 24 שבת אבענד
קאנצערטען אנפאנגענדיג מיט אקטאבער 10טען און 11טען

סעזאן טיקעט פערקויפט יעצט

BOSTON SYMPHONY ORCHESTRA

Jewish American

Sept. 12th

סוירדזש קאסעוויצקי, קאנדאקטאר

געהילפס ארטיסטען

מארגארעט מאטצענאוער	סוירדזש ראכמאנינאף
אלפרעד קארטאט	אלבערט ספאלדינג
איגאר סטראווינסקי	סוירדזש פראקאפיעף

גאי מאיער און ליע פאטיסאן

אנדערע וועלען בעקאנט געמאכט ווערען

איינינע ווינשענסווערטהע סיטס פאר שבתים יעצט צו פערקויפען אין סימפאני האל,
$65, $55, $48, $40, $35, $30 (קיין טעקס) (אלע פרייטאגדיגע סיטס פערקויפט)

Jewish American Sept 12th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Adv

SERGE KOUSSEVITZKY, Conductor

The Assisting Artists will include:

MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY PROKOFIEFF MAIER and PATTISON

A few desirable seats for Saturdays now on sale at Symphony Hall $65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

NOW PLAYING	**SEA HAWK**
SUN. AFT., OCT. 5 at 3:30	**ROLAND HAYES** Tenor
SUN. AFT. OCT. 12 at 3:30	**SCHUMANN-HEINK**
SAT. AFT. OCT. 18 at 2:30	**ALMA GLUCK** Soprano
SUN. AFT. OCT. 19 at 3:30	**JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)

ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADVERTISER SEPT 14th

SYMPHONY HALL

44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHO ORCHESTRA

Herald

SERGE KOUSSEVITZKY, Conduct

The Assisting Artists will include:

MATZENAUER CORTOT SPALDING RACH
STRAVINSKY PROKOFIEFF MAIER and PA

A few desirable seats for Saturdays now on sale at Symph
$65, $55, $48, $40, $35, $30 (no tax). (All Friday seats su

NOW PLAYING	**SEA HAWK**
SUN. AFT., OCT. 5 at 3:30	**ROLAND HAYES**
SUN. AFT., OCT 12 at 3:30	**SCHUMANN-HE**
SAT. AFT., OCT. 18 at 2:30	**ALMA GLUCK** So
SUN. AFT., OCT. 19 at 3:30	**JOHN McCORM**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hal

HERALD SEPT 14th

SYMPHONY HALL

44טער סעזאן; 24 פרייטאג נאכמיטאג און 24 שבת אבענד
קאנצערטען אנפאנגענדיג מיט אקטאבער 10טען און 11טען

סעזאן טיקעט פערקויפט יעצט

BOSTON SYMPHONY ORCHESTRA

Jewish American

Sept 12

סוירדזש קאסעוויצקי, קאנדאקטאר

געהילפס ארטיסטען

מארגארעט מאטצענאוער	סוירדזש ראכמאנינאף
אלפרעד קארטאט	אלבערט ספאלדינג
איגאר סטראווינסקי	סוירדזש פראקאפיעף

גאי מאיער און ליע פאטיסאן

אנדערע וועלען בעקאנט געמאכט ווערען

איינינע ווינשענסווערטהע סיטס פאר שבתים יעצט צו פערקויפען אין סימפאני האל,
$65, $55, $48, $40, $35, $30 (קיין טעקס) (אלע פרייטאגדיגע סיטס פערקויפט)

JEWISH AMERICAN SEPT 12th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Begin

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Post

Sept 1

SERGE KOUSSEVITZKY, Conductor

The Assisting Artists will include:

MATZENHAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY PROKOFIEFF MAIER and PATTISON

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Post SEPT 14th

[66]

SYMPHONY HALL

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SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Sept Advertiser

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

MARGARET MATZENAUER — SERGE RACHMANINOFF
ALFRED CORTOT — ALBERT SPALDING
IGOR STRAVINSKY — SERGE PROKOFIEFF
GUY MAIER and LEE PATTISON

OTHERS TO BE ANNOUNCED

A few desirable seats for Saturdays now on sale at Symphony Hall
$65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

SUN. AFT., OCT. 5 at 3:30	**ROLAND HAYES** Tenor
SUN. AFT. OCT. 12 at 3:30	**SCHUMANN-HEINK**
SAT. AFT. OCT. 18 at 2:30	**ALMA GLUCK** Soprano
SUN. AFT. OCT. 19 at 3:30	**JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Sept 7th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Post Sept 7

ASSISTING ARTISTS

MARGARET MATZENAUER — SERGE RACHMANINOFF
ALFRED CORTOT — ALBERT SPALDING
IGOR STRAVINSKY — SERGE PROKOFIEFF
GUY MAIER and LEE PATTISON

Others to Be Announced

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Post Sept 7th

SYMPHONY HALL

44th Season; 24 Friday Afternoon and 24 Saturday Evening Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Jewish Advocate Sept. 11th

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

Margaret Matzenauer — Serge Rachmaninoff
Alfred Cortot — Albert Spalding
Igor Stravinsky — Serge Prokofieff
Guy Maier and Lee Pattison — And Others to Be Announced

For Fridays, all seats have been subscribed
For Saturdays, a few desirable seats now on sale at Symphony Hall, $65, $55, $48, $40, $35, $30 (no tax)

Jewish ~~American~~ Advocate Sept 11th

SYMPHONY HALL

44th Season; 24 Friday Afternoon and 24 Saturday Evening Concerts. Beginning October 10-11

SEASON TICKET SALE NOW

Boston Symphony Orchestra

Monitor Sept 13

SERGE KOUSSEVITZKY, *Conductor*

The Assisting Artists will include:

MATZENAUER   CORTOT   SPALDING   RACHMANINOFF
STRAVINSKY   PROKOFIEFF   MAIER and PATTISON

A few desirable seats for Saturdays now on sale at Symphony Hall
$65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

MONITOR SEPT 13th

SYMPHONY HALL

44טער סעזאן; 24 פרייטאג נאכמיטאג און 24 שבת אבענד
קאנצערטען אנפאנגענדיג מיט אקטאבער 10טען און 11טען

סעזאן טיקעט פערקויפט יעצט

BOSTON SYMPHONY ORCHESTRA

Jewish American Sept. 12th

סוירדזש קאסעוויצקי, קאנדאקטאר

געהילפס ארטיסטען

מארגארעט מאטצענאוער — סוירדזש ראכמאנינאף
אלפרעד קארטאט — אלבערט ספאלדינג
איגאר סטראווינסקי — סוירדזש פראקאפיעף
גאי מאיער און ליע פאטיסאן

אנדערע וועלען בעקאנט געמאכט ווערען

איינינע ווינשענסווערטהע סיטס פאר שבתים יעצט צו פערקויפען אין סימפאני האל,
$65, $55, $48, $40, $35, $30 (קיין טעקס) (אלע פרייטאגדיגע סיטס פערקויפט)

Jewish American Sept 12th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

14 Sept Adv

SERGE KOUSSEVITZKY, Conductor

The Assisting Artists will include:

MATZENAUER   CORTOT   SPALDING   RACHMANINOFF
STRAVINSKY   PROKOFIEFF   MAIER and PATTISON

A few desirable seats for Saturdays now on sale at Symphony Hall
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SUN. AFT. OCT. 12 at 3:30	**SCHUMANN-HEINK**
SAT. AFT. OCT. 18 at 2:30	**ALMA GLUCK** Soprano
SUN. AFT. OCT. 19 at 3:30	**JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADVERTISER SEPT 14th

SYMPHONY HALL

44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHO ORCHESTRA

Herald

SERGE KOUSSEVITZKY, Conduct

The Assisting Artists will include:

MATZENAUER   CORTOT   SPALDING   RACH
STRAVINSKY   PROKOFIEFF   MAIER and PA

A few desirable seats for Saturdays now on sale at Symph
$65, $55, $48, $40, $35, $30 (no tax). (All Friday seats su

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SUN. AFT., OCT 12 at 3:30	**SCHUMANN-HE**
SAT. AFT., OCT. 18 at 2:30	**ALMA GLUCK** So
SUN. AFT., OCT. 19 at 3:30	**JOHN McCORM**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall

HERALD SEPT 14th

SYMPHONY HALL

44טער סעזאן; 24 פרייטאג נאכמיטאג און 24 שבת אבענד
קאנצערטען אנפאנגענדיג מיט אקטאבער 10טען און 11טען

סעזאן טיקעט פערקויפט יעצט

BOSTON SYMPHONY ORCHESTRA

סוירדזש קאסעוויצקי, קאנדאקטאר

געהילפס ארטיסטען

מארגארעט מאטצענאוער — סוירדזש ראכמאנינאף
אלפרעד קארטאט — אלבערט ספאלדינג
איגאר סטראווינסקי — סוירדזש פראקאפיעף
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Jewish American Sept 12.

JEWISH AMERICAN SEPT 12th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Begin

SEASON TICKET SALE NOW

BOSTON SYMPHO ORCHESTRA

Post Sept 1

SERGE KOUSSEVITZKY, Conductor

The Assisting Artists will include:

MATZENHAUER   CORTOT   SPALDING   RACHMANINOFF
STRAVINSKY   PROKOFIEFF   MAIER and PATTISON

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Post SEPT 14th

SYMPHONY HALL

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SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Sept 7 ~~Traveler~~ Advertiser

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

MARGARET MATZENAUER
ALFRED CORTOT
IGOR STRAVINSKY
SERGE RACHMANINOFF
ALBERT SPALDING
SERGE PROKOFIEFF
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OTHERS TO BE ANNOUNCED

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Advertise Sept 7th

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BOSTON SYMPHONY ORCHESTRA

Post Sept 7

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

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ALFRED CORTOT
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Post Sept 7th

SYMPHONY HALL

44th Season; 21 Friday Afternoon and 21 Saturday Evening Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Jewish Advocate Sept. 11th

SERGE KOUSSEVITZKY, Conductor

ASSISTING ARTISTS

Margaret Matzenauer
Alfred Cortot
Igor Stravinsky
Guy Maier and Lee Pattison
Serge Rachmaninoff
Albert Spalding
Serge Prokofieff
And Others to Be Announced

For Fridays, all seats have been subscribed
For Saturdays, a few desirable seats now on sale at Symphony Hall, $65, $55, $18, $10, $35, $30 (no tax)

Jewish ~~American~~ Advocate Sept 11th

SYMPHONY HALL

44th Season:
24 Friday Afternoon and 24 Saturday Evening Concerts.
Beginning October 10-11

Boston Symphony Orchestra

SEASON TICKET SALE NOW

Monitor Sept 13

SERGE KOUSSEVITZKY, *Conductor*

The Assisting Artists will include:
MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY PROKOFIEFF MAIER and PATTISON

A few desirable seats for Saturdays now on sale at Symphony Hall $65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

MONITOR SEPT 13th

SYMPHONY HALL

44טער סעזאָן; 24 פרייטאָג נאָכמיטאָג און 24 שבת אבענד
קאָנצערטען אנפאַנגענדיג מיט אָקטאָבער 10טען און 11טען
סעזאָן טיקעט פערקויפט יעצט

BOSTON SYMPHONY ORCHESTRA

Jewish American Sept. 12th

סוירדזש קאָסעוויצקי, קאָנדאַקטאָר

געהילפס ארטיסטען

מארגארעט מאטצענאוער   סוירדזש ראכמאנינאָף
אלפרעד קארטאט   אלבערט ספאלדינג
איגאָר סטראווינסקי   סוירדזש פראָקאָפיעף

גאי מאיער און ליע פאַטיסאָן

אנדערע וועלען בעקאנט געמאכט ווערען

איינינע ווינשענסווערטהע סיטס פאר שבתים יעצט צו פערקויפען אין סימפאָני האָל,
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Jewish American Sept 12th

SYMPHONY HALL

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SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Adv Sept 14

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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADVERTISER SEPT 14th

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44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11
SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Herald Sept 14

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HERALD SEPT 14th

SYMPHONY HALL

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BOSTON SYMPHONY ORCHESTRA

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SAT. AFT., OCT. 18 at 2:30	**ALMA GLUCK** Soprano
SUN. AFT., OCT. 19 at 3:30	**JOHN McCORMACK**

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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

[66] Post SEPT 14th

SYMPHONY HALL

"איך קען נים בעגרייפ
וואס זאלען מיר געבען מ

באסטאָן און אומגעגענד. דאס אלע געל־
דער וואס ווערען געזאמעלט פון די באָק־
סעס כולל אמעריקא לצדקת ר' מאיר בעל
הנס ביי דעם שר"ר העוסק באמונה
הרה"ג ר' שמעון אתרוג, ווערען גע־
בראכט צו מיר אלס טרעזשורער יעדע
וואָך צוזאמען מיט'ן רעכענונג, און איך
שיק עס אוועק דירעקט נאך ירושלים.
די ביכער זיינען אפען פאר יעדען איי־
נעם.

JEWISH AMERICAN Sept 12th

SYMPHONY HALL
44th Season; 24 Friday Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11
SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Globe Sept 14

SERGE KOUSSEVITZKY, Conductor
The Assisting Artists will include:
MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY PROKOFIEFF MAIER and PATTISON
A few desirable seats for Saturdays now on sale at Symphony Hall
$65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

NOW PLAYING **SEA HAWK**
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SUN. AFT. OCT. 12 at 3:30 **SCHUMANN-HEINK**
SAT. AFT. OCT. 18 at 2:30 **ALMA GLUCK** Soprano
SUN. AFT. OCT. 19 at 3:30 **JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

GLOBE SEPT 14th

SYMPHONY HALL
44th Season; 24 Friday Afternoons and 24 Saturday Evening Concerts, Beginning Oct. 10-11
SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

American Sept 15

SERGE KOUSSEVITZKY, Conductor
The Assisting Artists will include:
MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY PROKOFIEFF MAIER and PATTISON
A few desirable seats for Saturdays now on sale at Symphony Hall
$65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

SUN. AFT. OCT. 5 at 3:30 **ROLAND HAYES** Tenor
SUN. AFT. OCT. 12 at 3:30 **SCHUMANN-HEINK**
SUN. AFT. OCT. 19 at 3:30 **JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

AMERICAN SEPT 15th

THE JEWISH LEADER—פיהרער

סימפאָני האָל, באָסטאָן

44-טער סיזאָן: 24 פרייטאָג בייטאָגס און 24 שבת אָווענט קאָנצערטען,
אָנפאַנגענדיג פון אָקטאָבער 10-11

Sept 17

סיזאָן טיקעטס ווערען שוין פאַרקויפט

באָסטאָן סימפאָני אָרקעסטער

סערגעי קוסעוויצקי, קאָנדוקטאָר
ארויסהעלפענדע ארטיסטען:
מאַרגאַרעט מעצענאָוער סערגיי ראַכמאַנינאָוו
אלפרעד קאָרטאָט אַלבערט ספּאָלדינג
איגאָר סטראַווינסקי סערגיי פּראָקאָפיעוו
גאַי מייער און לי פּאַטערסאָן
און אַנדערע וועלכע וועלען אַנאָנסירט ווערען.

פאַר די פרייטאָג קאָנצערטען זיינען שוין אַלע טיקעטס סובסקרייבט.
פאר שבת'דיגע קאָנצערטען, קען מען נאָך קריגען גוטע טיקעטס אין סימפאָני האָל
$65, $55, $48, $35, און $30 פאַר'ן גאַנצען סיזאָן (קיין טעקס)

JEWISH LEADER SEPT 17th

SYMPHONY HALL
Season Ticket Sale Now
24 Friday Afts.—24 Sat. Eves.
Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Trans. Wed Sept 17

Serge Koussevitzky, Conductor
ASSISTING ARTISTS WILL INCLUDE
MATZENAUER, RACHMANINOFF
CORTOT, SPALDING, STRAVINSKY
PROKOFIEFF, MAIER and PATTISON
A few good seats for Saturdays now on sale at Symphony Hall, $65, $55, $48, $40, $35, $30 (no tax).

SUNDAY AFT., OCT. 5, at 3.30
ROLAND HAYES

TRANSCRIPT SEPT 17th

SYMPHONY HALL
Season Ticket Sale Now
24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Post Sept 17

Serge Koussevitzky, Conductor
ASSISTING ARTISTS WILL INCLUDE
MATZENAUER, RACHMANINOFF
CORTOT, SPALDING, STRAVINSKY
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A few good seats for Saturdays now on sale at Symphony Hall, $65, $55, $48, $40, $35, $30 (no tax).

SUNDAY AFT., OCT. 19, at 3:30
McCORMACK

POST SEPT 17th

SYMPHONY HALL
Season Ticket Sale Now
24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Globe Sept 18

Serge Koussevitzky, Conductor
ASSISTING ARTISTS WILL INCLUDE
MATZENAUER, RACHMANINOFF
CORTOT, SPALDING, STRAVINSKY
PROKOFIEFF, MAIER and PATTISON
A few good seats for Saturdays now on sale at Symphony Hall, $65, $55, $48, $40, $35, $30 (no tax).

SUNDAY AFT., OCT. 5, at 3:30
ROLAND HAYES

Globe SEPT 18th

SYMPHONY HALL
Season Ticket Sale Now
24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Herald Sept 18th

Serge Koussevitzky, Conductor
ASSISTING ARTISTS WILL INCLUDE
MATZENAUER RACHMANINOFF
CORTOT, SPALDING, STRAVINSKY
PROKOFIEFF, MIER and PATTISON
A few good seats for Saturdays now on sale at Symphony Hall, $65, $55, $48, $40, $35, $30 (no tax).

SUNDAY AFT., OCT. 19, at 3:30
McCORMACK

HERALD SEPT 18th

Symphony Hall—Sun., Oct. 19 at 3:30
JOHN
McCORMACK

Post Sept 19

POST SEPT 19th

SYMPHONY HALL
SEASON TICKET SALE NOW!
24 Friday Afternoons—24 Saturday Eves.
Beginning October 10-11

Boston Symphony Orchestra

Monitor Sept 20

SERGE KOUSSEVITZKY Conductor
ASSISTING ARTISTS WILL INCLUDE
MATZENAUER, RACHMANINOFF,
CORTOT, SPALDING, STRAVINSKY,
PROKOFIEFF, MAIER and PATTISON
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SUNDAY AFTERNOON OCT. 5, at 3:30
ROLAND HAYES
SUNDAY AFTERNOON, OCT. 12, at 3:30
Schumann-Heink
SUNDAY AFTERNOON, OCT. 19, at 3:30
McCORMACK

MONITOR SEPT 20th

SYMPHONY HALL
44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11
SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Traveler Sept 20th

SERGE KOUSSEVITZKY, Conductor
The Assisting Artists will include:
MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY PROKOFIEFF MAIER and PATTISON
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SUN. AFT., OCT. 5 at 3:30 **ROLAND HAYES** Tenor
SUN. AFT., OCT. 12 at 3:30 **SCHUMANN-HEINK**
SAT. AFT., OCT. 18 at 3:00 **ALMA GLUCK** Soprano
SUN. AFT., OCT. 19 at 3:30 **JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50, $1 (plus tax)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRAVELER SEPT 20th

Pilot

Symphony Hall - Sunday Afternoon, Oct. 19, AT 3.30
JOHN McCORMACK
SEATS NOW. $2.50, $2, $1.50, $1. (Plus Tax)

Sept. 20

PILOT SEPT 20

SYMPHONY HALL
Season Ticket Sale Now
24 Fri. Aft.—24 Sat. Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

American Sept 22

Serge Koussevitzky, Conductor
Assisting Artists Will Include
MATZENAUER, RACHMINOFF
CORTOT, SPALDING, STRAVINSKY
PROKOFIEFF, MAIER and PATTISON
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ROLAND HAYES
SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK
SUNDAY AFT., OCT. 19, at 3:30
McCORMACK

AMERICAN Sept 22

SYMPHONY HALL
44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11
SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Herald Sept 21

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HERALD SEPT 21st

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BOSTON SYMPHONY ORCHESTRA

Globe Sept 21

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GLOBE SEPT 21st

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BOSTON SYMPHONY ORCHESTRA

Herald Sept 23

Serge Koussevitzky, Conductor
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SUNDAY AFT., OCT. 5, at 3:30
ROLAND HAYES
SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK

HERALD Sept 23th

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SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Post

Sept. 21

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POST SEPT 21st

SYMPHONY HALL

44th Seasons 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Transcript

Sept 13

SERGE KOUSSEVITZKY, Conductor

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TRANSCRIPT SEPT 13th

SYMPHONY HALL BOSTON

Jewish Advocate

Sept 25 - New Year Edition

Opening Concerts of the New Year

FRI. AFT., OCT. 10—SAT. EVE., OCT. 11

First Concerts

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

(Season Ticket Sale Still Open—A Few Tickets for the Saturday Series Now on Sale)

First Sunday Afternoon Concerts

Oct. 5—ROLAND HAYES, Tenor
Oct. 12—SCHUMANN-HEINK

Tickets Now on Sale at Symphony Hall Box Office.

JEWISH ADVOCATE SEPT 25th

SYMPHONY HALL

44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Traveler

Sept. 13

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TRAVELER SEPT 13th

SYMPHONY HALL

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SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Pilot

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PILOT SEPT 13th

SYMPHONY HALL

44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

Advertiser

Sept 21

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ADVERTISER SEPT 21st

SYMPHONY HALL BOSTON

JEWISH ADVOCATE SEPT 25th

Opening Concerts of the New Year

FRI. AFT., OCT. 10—SAT. EVE., OCT. 11

First Concerts

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

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JEWISH ADVOCATE SEPT 25th

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Post

Sept 23

Serge Koussevitzky, Conductor

ASSISTING ARTISTS WILL INCLUDE
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SUNDAY AFT., OCT. 12, at 3:30

SCHUMANN-HEINK

SUNDAY AFT., OCT. 19, at 3:30

McCORMACK

POST SEPT 23

SYMPHONY HALL

Season Ticket Sale Now

24 Fri. Afts.—24 Sat. Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Globe

Sept 24

Serge Koussevitzky, Conductor

ASSISTING ARTISTS WILL INCLUDE
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SUNDAY AFT., OCT. 12, at 3:30

SCHUMANN-HEINK

SUNDAY AFT., OCT. 19, at 3:30

McCORMACK

Globe SEPT 24th

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons, 24 Saturday Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Trans.

Sept. 24

Serge Koussevitzky, Conductor

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MATZENAUER, RACHMANINOFF
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SCHUMANN-HEINK

SUNDAY AFT., OCT. 19, at 3.30

McCORMACK

TRANSCRIPT SEPT 24th

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Afternoons, 24 Saturday Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Trans.

Sept. 23

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ROLAND HAYES

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SCHUMANN-HEINK

TRANSCRIPT SEPT 23

Post Sept. 21

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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SAT. AFT., OCT. 18 at 3:00	**ALMA GLUCK** Soprano
SUN. AFT., OCT. 19 at 3:30	**JOHN McCORMACK**

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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST SEPT 21st

Transcript Sept 13

SYMPHONY HALL

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TRANSCRIPT SEPT 13th

SYMPHONY HALL BOSTON

Jewish Advocate Sept 25 - New Year Edition

Opening Concerts of the New Year

FRI. AFT., OCT. 10—SAT. EVE., OCT. 11

First Concerts

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

(Season Ticket Sale Still Open—A Few Tickets for the Saturday Series Now on Sale)

First Sunday Afternoon Concerts

Oct. 5—ROLAND HAYES, Tenor
Oct. 12—SCHUMANN-HEINK

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JEWISH ADVOCATE SEPT 25th

Traveler Sept. 13

SYMPHONY HALL

44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

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TRAVELER SEPT 13th

Pilot Sept 13

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

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PILOT SEPT 13th

Advertiser Sept 21

SYMPHONY HALL

44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

SEASON TICKET SALE NOW

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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ADVERTISER SEPT 21st

SYMPHONY HALL BOSTON

JEWISH ADVOCATE SEPT 25th

Opening Concerts of the New Year

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Post Sept 23

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BOSTON SYMPHONY ORCHESTRA

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SCHUMANN-HEINK

SUNDAY AFT., OCT. 19, at 3:30
McCORMACK

POST SEPT 23

Globe Sept 24

SYMPHONY HALL

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BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

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SUNDAY AFT., OCT. 19, at 3:30
McCORMACK

GLOBE SEPT 24th

Trans. Sept. 24

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BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

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TRANSCRIPT SEPT 24th

Trans. Sept. 23

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BOSTON SYMPHONY ORCHESTRA

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TRANSCRIPT SEPT 23

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BOSTON SYMPHONY ORCHESTRA

Post Sept. 25

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POST SEPT 25th

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BOSTON SYMPHONY ORCHESTRA

Herald Sept. 25

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HERALD SEPT 25th

SYMPHONY HALL

Season Ticket Sale Now

24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Globe Sept. 26

Serge Koussevitzky, Conductor

ASSISTING ARTISTS WILL INCLUDE
MATZENAUER, RACHMANINOFF
CORTOT, SPALDING, STRAVINSKY
BOROVSKY, MAIER and PATTISON

A few good seats for Saturdays now on sale at Symphony Hall, $65, $55, $48, $40, $35, $30 (no tax).

SUNDAY AFT., OCT. 5, at 3:30
ROLAND HAYES

SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK

Globe Sept 26th

SYMPHONY HALL

Sun. Afternoon, Oct. 12, at 3:30
SCHUMANN-HEINK

Adv.

Sun. Afternoon, Oct. 19, at 3:30
JOHN McCORMACK

Tickets Now at Symphony Hall Box Office

Advertiser Sept 26th

SYMPHONY HALL

LAST WEEK of Season Sale

24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Sept. 27 Trav.

Serge Koussevitzky, Conductor

ASSISTING ARTISTS WILL INCLUDE
MATZENAUER RACHMANINOFF
CORTOT, SPALDING, STRAVINSKY
BOROVSKY, MAIER and PATTISON

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ROLAND HAYES

SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK

SUNDAY AFT., OCT. 19, at 3:30
McCORMACK

Seats for above recitals $1.50 to $2.50

TRAVELER Sept 27th

SYMPHONY HALL

LAST WEEK of Season Sale

24 Friday Aft.—24 Sat. Eves., Begin. Oct. 10-11

BOSTON SYMPHONY ORCHESTRA

Amer. Sept 29

Serge Koussevitzky, Conductor

ASSISTING ARTISTS WILL INCLUDE
MATZENAUER, RACHMANINOFF
CORTOT, SPALDING, STRAVINSKY

A few good seats for Saturdays now on sale at Symphony Hall, $65, $55, $48, $40, $35, $30 (no tax).

SUNDAY AFT., OCT. 5, at 3:30
ROLAND HAYES

SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK

SUNDAY AFT., OCT. 19, at 3:30
McCORMACK

Seats for Above Recitals, $1.50 to $2.50

AMERICAN Sept 29th

SYMPHONY HALL

LAST WEEK OF SEASON SALE

24 Friday Afternoons—24 Saturday Eves., Beginning October 10-11

Monitor Sept. 27

Boston Symphony Orchestra

SERGE KOUSSEVITZKY Conductor

ASSISTING ARTISTS WILL INCLUDE
MATZENAUER, RACHMANINOFF,
CORTOT, SPALDING, STRAVINSKY,
BOROVSKY, MAIER and PATTISON

A few good seats for Saturdays now on sale at Symphony Hall, $65, $55, $48, $40, $35, $30 (no tax).

SUNDAY AFTERNOON OCT. 5, at 3:30
ROLAND HAYES

SUNDAY AFTERNOON, OCT. 12, at 3:30
Schumann-Heink

SUNDAY AFTERNOON, OCT. 19, at 3:30
McCORMACK

Seats for above recitals, $1.50 to $2.50

English Grand Opera Comp'y

Presenting First Time in English in America
Tues. eve., Nov. 11, Wagner's Rheingold.
Wed. eve., Nov. 12, Wagner's Walkure.
Wed. eve., Nov. 19, Wagner's Siegfried.
Thurs. eve., Nov. 20, Wagner's Gotterdammerung.

Special Selected Company, Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed., Oct. 1. Prospectus with Complete Details Mailed on Request. Story & Clark Official Piano.

MONITOR Sept 27th

SYMPHONY HALL

44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

LAST WEEK OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

Trans. SERGE KOUSSEVITZKY, Conductor Sept. 27

The Assisting Artists will include:

MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY BOROVSKY MAIER and PATTISON

A few desirable seats for Saturdays now on sale at Symphony Hall $65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

SUN. AFT. OCT. 5 at 3.30 | **ROLAND HAYES** Tenor

SUN. AFT. OCT. 12 at 3.30 | **SCHUMANN-HEINK**

SAT. AFT. OCT. 18 at 3.00 | **ALMA GLUCK** Soprano
Tickets at Symphony and Steinert Halls

SUN. AFT. OCT. 19 at 3.30 | **JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50 (plus tax)

SYMPHONY HALL **ENGLISH GRAND OPERA COMPANY**

Richard Wagner's Music Dramas Sung for the Frst Tiime in English in America
First Time at Popular Prices, 50c to $3 (plus 10% tax)
First Time with an Eighty Per Cent American Company

Tues. eve., Nov. 11, RHEINGOLD
Wed. eve., Nov. 12, WALKURE
Wed. eve., Nov. 19, SIEGFRIED
Thur. eve., Nov. 20, GOTTERDAMMERUNG

Company of Specially Selected Artists, State Symphony Orchestra of New York.

Productions designed by Willy Pogany, Art Director of Company, and executed by Pogany-Teichner Studios. Operas staged by Andreas Dippel. SUBSCRIPTION TICKETS ON SALE (50c to $3, plus 10% tax) BEGINNING WED. A. M., OCT. 1, AND DAILY THEREAFTER. PROSPECTUS MAILED ON REQUEST TO SYMPHONY HALL. STORY & CLARK is the Official Piano of the English Grand Opera Company.

Mail Orders Filled Promptly. (Make Checks to Symphony Hall)

TRANSCRIPT SEPT 27th

SYMPHONY HALL

44th Season; 24 Fri. Aft'n and 24 Sat. Eve'g Concerts, Beginning Oct. 10-11

LAST WEEK OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

Post SERGE KOUSSEVITZKY, Conductor Sept. 28

The Assisting Artists will include:

MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY BOROVSKY MAIER and PATTISON

A few desirable seats for Saturdays now on sale at Symphony Hall $65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

LAST WEEK | **SEA HAWK**

NEXT SUN., OCT. 5 at 3:30 | **ROLAND HAYES** Tenor

SUN. AFT., OCT. 12 at 3:30 | **SCHUMANN-HEINK**

SAT. AFT., OCT. 18 at 3:00 | **ALMA GLUCK** Soprano
Tickets at Symphony and Steinert Halls

SUN. AFT., OCT. 19 at 3:30 | **JOHN McCORMACK**

Seats for above recita's, $2.50, $2.00, $1 50 (plus tax)

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First Time at Popular Prices, 50c to $3 (plus 10% tax)
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST Sept 28th

Herald SYMPHONY HALL Sept. 29

English Grand Opera Company

Presenting First Time in English in America
Tues eve, Nov 11, Wagner's Rheingold
Wed eve, Nov 12, Wagner's Walkure
Wed eve, Nov 19, Wagner's Siegfried
Thu eve, Nov 20, Wagner's Gotterdammerung

Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed, Oct. 1. Prospectus with Complete Details Mailed on Request.

HERALD Sept 29th

Mon. SYMPHONY HALL Sept. 29

English Grand Opera Company

Presenting First Time in English in America
Tues. eve., Nov. 11, Wagner's Rheingold.
Wed. eve., Nov. 12, Wagner's Walkure.
Wed. eve., Nov. 19, Wagner's Siegfried.
Thurs. eve., Nov. 20, Wagner's Gotterdammerung.

Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed., Oct. 1. Prospectus with Complete Details Mailed on Request.

MONITOR Sept 29th

SYMPHONY HALL BOSTON

44טער סעזאן — 24 פרייטאג נאכמיטאג און 24 שבת אוו.
קאנצערטען — אנפאנגענדיג 10טען און 11טען אקטאבער

לעצטע טעג פון סעזאן טיקעט סייל

באסטאן סימפאני ארקעסטרא

סערזש קוזאוויצקי, קאנדאקטאר

דער ערשטער רוסישער קאנדאקטאר

אסיסטינג ארטיסטס:

מארגארעט מעצאנאוער
אלפרעד קארטא
איגאר סטראווינסקי
גאי מעיער
ל. פעטיסאן

סערזש ראכמאנינאוו
אלבערט ספאלדינג
סערזש פראקאפיעוו
און אנדערע וועלכע
אנאנסירט ווערען.

Forward Sept 28

פאר פרייטאגס זיינען אלע סיטס סובסקרייבט. פאר שבתים זיינען נאך דא איינינע ווינשענסווערטע סיטס, יעצט צו פארקויפען אין סימפאני האל — $65, $55, $48, $40 $35 און $30 — קיין טעקס.

מיר ווינשען אלע אונזערע פריינד א גליקליכען יאהר.

FORWARD Sept 28th

Adv. SYMPHONY HALL Sept. 29

English Grand Opera Company

Presenting First Time in English in America.
Tues. eve., Nov. 11, Wagner's Rheingold
Wed. eve., Nov. 12, Wagner's Walkure
Wed. eve., Nov. 19, Wagner's Siegfried.
Thurs. eve., Nov. 20, Wagner's Gotterdammerung

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ADVERTISER Sept 29th

Globe SYMPHONY HALL Sept. 29

English Grand Opera Company

Presenting First Time in English in America
Tues eve, Nov 11, Wagner's Rheingold
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Globe Sept 29th

Trans. **SYMPHONY HALL** Sept. 29

English Grand Opera Company

Presenting First Time in English in America
Tues eve, Nov. 11, Wagner's Rheingold
Wed eve, Nov 12, Wagner's Walkure
Wed eve, Nov 19, Wagner's Siegfried
Thu eve, Nov 20, Wagner's Gotterdammerung

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TRANSCRIPT Sept 29th

~~Monitor~~ SYMPHONY HALL Sept 30

English Grand Opera Company

Presenting First Time in English in America

RICHARD WAGNER'S MUSIC DRAMAS

Tuesday evening, November 11—Rheingold.
Wednesday evening, November 12—Walkure.
Wednesday evening, November 19—Siegfried.
Thursday evening, Nov. 20—Gotterdammerung.

Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed., Oct. 1. Prospectus with Complete Details Mailed on Request.

MONITOR Sept 30th

SYMPHONY HALL

English Grand Opera Company

Presenting First Time in English in America.

Adv. Sept. 30

Richard Wagner's Music Dramas
Tues. eve., Nov. 11, Rheingold.
Wed. eve., Nov. 12, Walkure.
Wed. eve., Nov. 19, Siegfried.
Thurs., eve., Nov. 20, Gotterdammerung

Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed., Oct. 1. Prospectus with Complete Details Mailed on Request.

ADVERTISER Sept 30th

Post SYMPHONY HALL Sept. 30

English Grand Opera Company

Presenting First Time in English in America.
Tues eve, Nov 11, Wagner's Rheingold
Wed eve, Nov 12; Wagner's Walkure
Wed eve. Nov 19. Wagner's Siegfried
Thu eve, Nov 20, Wagner's Gotterdammerung

Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed., Oct. 1. Prospectus with Complete Details Mailed on Request.

Post Sept 30th

Post SYMPHONY HALL Sept. 29

English Grand Opera Company

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Tues eve, Nov 11, Wagner's Rheingold
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Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed., Oct. 1. Prospectus with Complete Details Mailed on Request.

POST Sept 29th

CUT-OUT

SYMPHONY HALL
44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11
LAST WEEK OF SEASON SALE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Globe — The Assisting Artists will include: — Sept. 28
MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY BOROVSKY MAIER and PATTISON
A few desirable seats for Saturdays now on sale at Symphony Hall
$65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed

LAST WEEK — **SEA HAWK**
NEXT SUN., OCT. 5 at 3:30 — **ROLAND HAYES** Tenor
SUN. AFT., OCT. 12 at 3:30 — **SCHUMANN-HEINK**
SAT. AFT., OCT. 18 at 3:00 — **ALMA GLUCK** Soprano — Tickets at Symphony and Steinert Halls
SUN. AFT., OCT. 19 at 3:30 — **JOHN McCORMACK**

Seats for above recitals, $2.50, $2.00, $1.50 (plus tax)

SYMPHONY HALL — **ENGLISH GRAND OPERA COMPANY**
Richard Wagner's Music Dramas Sung for the First Time in English in America
First Time at Popular Prices, 50c to $3 (plus 10% tax)
First time with an Eighty Per Cent. American Company
Tues. eve., Nov. 11, RHEINGOLD Wed. eve., Nov. 19, SIEGFRIED
Wed. eve., Nov. 12, WALKURE Thurs. eve., Nov. 20, GOTTERDAMMERUNG
Company of Specially Selected Artists. State Symphony Orchestra of New York. Productions designed by Willy Pogany, Art Director of Company, and executed by Pogany-Teichner Studios. Operas staged by Andreas Dippel. SUBSCRIPTION TICKETS ON SALE (50c to $3 plus 10% tax) BEGINNING WED. A. M., OCT. 1, AND DAILY THEREAFTER. PROSPECTUS MAILED ON REQUEST to SYMPHONY HALL. STORY & CLARK is the Official Piano of the English Grand Opera Company.
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Globe Sept 28th

SYMPHONY HALL
44th Season; 24 Friday Aft'n and 24 Saturday Eve's Concerts, Beginning Oct. 10-11
LAST WEEK OF SEASON SALE
[redacted]
The Assisting Artists will include:
MATZENAUER CORTOT SPALDING RACHMANINOFF
STRAVINSKY BOROVSKY MAIER and PATTISON
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SAT. AFT., OCT. 18 at 3:00 — **ALMA GLUCK** Soprano
Tickets at Symphony and Steinert Halls
SUN. AFT., OCT. 19 at 3:30 — **JOHN McCORMACK**

[illegible] $2.50, $2.00, $1.50 (plus tax)

SYMPHONY HALL — **ENGLISH GRAND OPERA COMPANY**
Richard Wagner's Music Dramas Sung for the First Time in English in America
First Time at Popular Prices, 50c to $3 (plus 10% tax)
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Tues. eve., Nov. 11, RHEINGOLD | Wed. eve., Nov. 19, SIEGFRIED
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Advertiser Sept 28th

SYMPHONY HALL
44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11
LAST WEEK OF SEASON SALE
[redacted]
The Assisting Artists will include:
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A few desirable seats for Saturdays now on sale at Symphony Hall
$65, $55, $48, $40, $35, $30 (no tax). (All Friday seats subscribed)

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SAT. AFT., OCT. 18 at 3:00 — **ALMA GLUCK** Soprano — Tickets at Symphony and Steinert Halls
SUN. AFT., OCT. 19 at 3:30 — **JOHN McCORMACK**

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SYMPHONY HALL — **ENGLISH GRAND OPERA COMPANY**
Richard Wagner's Music Dramas Sung for the First Time in English in America
First Time at Popular Prices, 50c to $3 (plus 10% tax)
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Tues. eve., Nov. 11, RHEINGOLD Wed. eve., Nov. 19, SIEGFRIED
Wed. eve., Nov. 12, WALKURE Thur. eve., Nov. 20, GOTTERDAMMERUNG
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Herald Sept 28

SYMPHONY HALL
Last Days of Season Sale
24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11
BOSTON SYMPHONY
Her. **ORCHESTRA** Sept 30
Serge Koussevitzky, Conductor
Distinguished Soloists
A few seats for Saturdays still available
SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK
SUNDAY AFT., OCT. 19, at 3:30
McCORMACK
SYMPHONY HALL
English Grand Opera Company
Presenting First Time in English in America Richard Wagner's Music Dramas:
Tues. eve, Nov. 11, Rheingold
Wed. eve, Nov. 12, Walkure
Wed. eve, Nov. 19, Siegfried
Thurs. eve, Nov. 20, Gotterdammerung
Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed, Oct. 1. Prospectus with Complete Details Mailed on Request.

Herald Sept 30th

SYMPHONY HALL
Last Days of Season Sale
24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11
BOSTON SYMPHONY
Globe **ORCHESTRA** Sept 30
Serge Koussevitzky, Conductor
DISTINGUISHED SOLOISTS
A few seats Saturdays still available
SUNDAY AFT., OCT. 5, at 3:30
ROLAND HAYES
SUNDAY AFT., OCT 12, at 3:30
SCHUMANN-HEINK
SYMPHONY HALL
English Grand Opera Company
Presenting First Time in English in America
Richard Wagner's Music Dramas.
Tues. eve., Nov. 11, Rheingold
Wed. eve., Nov. 12, Walkure
Wed. eve., Nov. 19, Siegfried
Thurs. eve., Nov. 20, Gotterdammerung
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Globe Sept 30th

SYMPHONY HALL
Last Days of Season Sale
24 Friday Aft.—24 Sat. Eve., Beg. Oct. 10-11
BOSTON SYMPHONY
Trans. **ORCHESTRA** Sept. 30
Serge Koussevitzky, Conductor
DISTINGUISHED SOLOISTS
A few seats for Saturdays still available
SUNDAY AFT., Oct. 19, at 3.30
McCORMACK
SYMPHONY HALL
English Grand Opera Company
Presenting First Time in English in America
Richard Wagner's Music Dramas
Tues. Eve., Nov. 11, Rheingold
Wed. Eve., Nov. 12, Walkure
Wed. Eve., Nov. 19, Siegfried
Thur. Eve., Nov. 20, Gotterdammerung
Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax), on sale at Box Office beginning Wed., Oct. 1. Prospectus with complete details mailed on request.

Transcript Sept 30th

SYMPHONY HALL
Last Days of Season Sale
24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11
BOSTON SYMPHONY
Post **ORCHESTRA** Oct. 1
Serge Koussevitzky, Conductor
DISTINGUISHED SOLOISTS
A few seats for Saturdays still available
SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK

EXTRA CONCERT
Symphony Hall—Tues. Eve., Oct. 21
JOHN
McCORMACK
Ticket Sale Opens Today
(Only a few floor and stage seats left for Oct. 19 concert)

SYMPHONY HALL
English Grand Opera Company
Presenting First Time in English in America—Richard Wagner's Music Dramas—
Tues. eve., Nov. 11, Rheingold
Wed. eve., Nov. 12, Walkure
Wed. eve., Nov. 19, Siegfried
Thurs. eve., Nov. 20, Gotterdammerung
Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed., Oct. 1. Prospectus with Complete Details Mailed on Request.

Post Oct 1

SYMPHONY HALL
Last Days of Season Sale
24 Friday Aft.—24 Sat. Eve., Beg. Oct. 10-11
BOSTON SYMPHONY
Trans. **ORCHESTRA** Oct 3
Serge Koussevitzky, Conductor
DISTINGUISHED SOLOISTS
A few seats for Saturdays still available

Transcript Oct 3

EXTRA CONCERT
Symphony Hall—Tues. Eve., Oct. 21
American Oct 1
JOHN
McCORMACK
Ticket Sale Opens Today
(Only a few floor and stage seats left for Oct. 19 concert)

American Oct 1st

Mon. SYMPHONY HALL ~~Oct~~ 1
English Grand Opera Company
Presenting First Time in English in America
RICHARD WAGNER'S MUSIC DRAMAS
Tuesday evening, November 11—Rheingold.
Wednesday evening, November 12—Walkure.
Wednesday evening, November 19—Siegfried.
Thursday evening, Nov. 20—Gotterdammerung.
Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed., Oct. 1. Prospectus with Complete Details Mailed on Request.

Monitor Oct 1st

SYMPHONY HALL
Last Days of Season Sale
24 Friday Aft.—24 Sat. Eve., Beg. Oct. 10-11
BOSTON SYMPHONY
Trans. **ORCHESTRA** Oct 1
Serge Koussevitzky, Conductor
DISTINGUISHED SOLOISTS
A few seats for Saturdays still available
SUNDAY AFT., OCT. 5, at 3.30
ROLAND HAYES
SUNDAY AFT., OCT. 12, at 3.30
SCHUMANN-HEINK
SYMPHONY HALL
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Presenting First Time in English in America
Richard Wagner's Music Dramas
Tues. Eve., Nov. 11, Rheingold
Wed. Eve., Nov. 12, Walkure
Wed. Eve., Nov. 19, Siegfried
Thur. Eve., Nov. 20, Gotterdammerung
Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax), on sale at Box Office beginning Wed., Oct. 1. Prospectus with complete details mailed on request.

Transcript Oct 1st

EXTRA CONCERT
Symphony Hall—Tues. Eve., Oct. 21
Trav. Oct 1
JOHN
McCORMACK
Ticket Sale Opens Today
(Only a few floor and stage seats left for Oct. 19 concert.)

Traveler Oct 1st

Herald SYMPHONY HALL Oct 1
English Grand Opera Company
Presenting First Time in English in America Richard Wagner's Music Dramas:
Tues. eve, Nov. 11, Rheingold
Wed. eve, Nov. 12, Walkure
Wed. eve, Nov. 19, Siegfried
Thurs. eve, Nov. 20, Gotterdammerung
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Herald Oct 1st

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Symphony Hall—Tues. Eve., Oct. 21
Adv. Oct 1.
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SYMPHONY HALL
English Grand Opera Company
Presenting First Time in English in America.
Richard Wagner's Music Dramas
Tues. eve., Nov. 11, Rheingold.
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Advertiser Oct 1st

DISTINGUISHED SOLOISTS
A few seats for Saturdays still available
SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK

Globe Oct 2nd

SYMPHONY HALL
LAST DAYS of Season Sale
24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11
BOSTON SYMPHONY
Herald **ORCHESTRA** Oct 2
Serge Koussevitzky, Conductor
Distinguished Soloists
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ROLAND HAYES
SUNDAY AFT., OCT. 12, at 3:30
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Herald Oct 2nd

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Post **ORCHESTRA** Oct 3
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Post Oct 3rd

SYMPHONY HALL

44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11

LAST WEEK OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Globe *The Assisting Artists will include:* Sept. 28

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GLOBE Sept 28th

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LAST WEEK OF SEASON SALE

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HERALD Sept 28

SYMPHONY HALL

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BOSTON SYMPHONY ORCHESTRA

Her. Sept 30

Serge Koussevitzky, Conductor
Distinguished Soloists
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SCHUMANN-HEINK

SUNDAY AFT., OCT. 19, at 3:30

McCORMACK

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Globe Sept 30

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ROLAND HAYES

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TRANSCRIPT Sept 30th

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BOSTON SYMPHONY ORCHESTRA

Post Oct. 1

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SUNDAY AFT., OCT. 12, at 3:30

SCHUMANN-HEINK

EXTRA CONCERT

Symphony Hall—Tues. Eve., Oct. 21

JOHN

McCORMACK

Ticket Sale Opens Today

(Only a few floor and stage seats left for Oct. 19 concert)

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Post Oct 1

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BOSTON SYMPHONY ORCHESTRA

Trans. Oct 3.

Serge Koussevitzky, Conductor
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TRANSCRIPT Oct 3

EXTRA CONCERT

Symphony Hall—Tues. Eve., Oct. 21

American Oct 1

JOHN

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AMERICAN Oct 1st

~~Mon.~~ SYMPHONY HALL ~~Oct 1~~

English Grand Opera Company

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RICHARD WAGNER'S MUSIC DRAMAS

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MONITOR Oct 1st

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Trans. Oct 1

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ROLAND HAYES

SUNDAY AFT., OCT. 12, at 3.30

SCHUMANN-HEINK

SYMPHONY HALL

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TRANSCRIPT Oct 1st

EXTRA CONCERT

Symphony Hall—Tues. Eve., Oct. 21

Trav. Oct. 1

JOHN

McCORMACK

Ticket Sale Opens Today

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TRAVELER Oct 1st

Herald SYMPHONY HALL Oct 1

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HERALD Oct 1st

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SCHUMANN-HEINK

Globe Oct 2nd

SYMPHONY HALL

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Herald Oct 2

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Post Oct 3

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SCHUMANN-HEINK

Post Oct 3rd

CUT-OUT

SYMPHONY HALL
44th Season; 24 Friday Aft'n and 24 Saturday Eve'g Concerts, Beginning Oct. 10-11
LAST WEEK OF SEASON SALE

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Globe
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GLOBE Sept 28th

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HERALD Sept 28

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BOSTON SYMPHONY
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Distinguished Soloists
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EXTRA CONCERT
Symphony Hall—Tues. Eve., Oct. 21

JOHN
McCORMACK

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TRANSCRIPT Oct 3

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Symphony Hall—Tues. Eve., Oct. 21
American Oct 1

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AMERICAN Oct 1st

Mon. SYMPHONY HALL Oct 1
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Ticket Sale Opens Today
(Only a few floor and stage seats left for Oct. 19 concert.)

TRAVELER Oct 1st

Herald SYMPHONY HALL Oct 1
English Grand Opera Company
Presenting First Time in English in America Richard Wagner's Music Dramas:
Tues. eve, Nov. 11, Rheingold
Wed. eve, Nov. 12, Walkure
Wed. eve, Nov. 19, Siegfried
Thurs. eve, Nov. 20, Gotterdammerung
Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed, Oct. 1. Prospectus with Complete Details Mailed on Request.

HERALD Oct 1st

EXTRA CONCERT
Symphony Hall—Tues. Eve., Oct. 21
Adv. Oct 1.

JOHN
McCORMACK

Ticket Sale Opens Today
(Only a few floor and stage seats left for Oct. 19 concert)

SYMPHONY HALL
English Grand Opera Company
Presenting First Time in English in America.
Richard Wagner's Music Dramas
Tues. eve., Nov. 11, Rheingold.
Wed. eve., Nov. 12, Walkure.
Wed. eve., Nov. 19, Siegfried.
Thurs., eve., Nov. 20, Gotterdammerung
Special Selected Company. Complete Productions. State Symphony Orchestra of New York. Subscription Tickets (50c to $3, plus 10% tax) on sale at Box Office beginning Wed., Oct. 1. Prospectus with Complete Details Mailed on Request.

Advertiser Oct 1st

DISTINGUISHED SOLOISTS
A few seats for Saturdays still available

SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK

Globe Oct 2nd

SYMPHONY HALL
LAST DAYS of Season Sale
24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11
BOSTON SYMPHONY
Herald **ORCHESTRA** Oct 2
Serge Koussevitzky, Conductor
Distinguished Soloists
A few seats for Saturdays still available

SUNDAY AFT., OCT. 5, at 3:30
ROLAND HAYES

SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK

HERALD Oct 2nd

SYMPHONY HALL
Last Days of Season Sale
24 Friday Aft.—24 Sat. Eves., Beginning Oct. 10-11
BOSTON SYMPHONY
Post **ORCHESTRA** Oct 3
Serge Koussevitzky, Conductor
DISTINGUISHED SOLOISTS
A few seats for Saturdays still available

SUNDAY AFT., OCT. 12, at 3:30
SCHUMANN-HEINK

Post Oct 3rd

CUT-OUT

ES

15

BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
SUN. AFT., OCT. 12, at 3:30
SCHUMANN-HEINK
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
McCORMACK
Seats for Above Recitals,
$2.50, $2, $1.50, $1 (Tax)

TRAVELER Oct 4th

SYMPHONY HALL
Monitor TOMORROW AT 3:30 Oct 4
Roland Hayes
ADMISSION $1.00
OPENING OF THE 44TH SEASON
NEXT FRIDAY AT 2:30. SAT. AT 8:15
Boston Symphony Orchestra
SERGE KOUSSEVITZKY Conductor
NEXT SUNDAY AFTERNOON, OCTOBER 12, AT 3.30
Schumann-Heink
SUNDAY, OCTOBER 19, 3:30
TUESDAY, OCTOBER 21, 8:15
McCORMACK
SEATS FOR ABOVE RECITALS
$2.50, $2, $1.50, $1 (Tax)

MONITOR Oct 4th

EXTRA CONCERT
Symphony Hall—Tues. Eve., Oct 21
Pilot Oct 4
JOHN McCORMACK
Seats Now On Sale
(Only a few floor and stage seats left for Oct. 19 concert.)

PILOT Oct 4th

SYMPHONY HALL
OPENING of the 44th Season
NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA Amer. Oct 6
Serge Koussevitzky, Conductor
NEXT SUN. AFT., OCT. 12, at 3:30
SCHUMANN-HEINK
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
McCORMACK
SEATS FOR ABOVE RECITALS
$2.50, $2, $1.50, $1 (Tax)

AMERICAN Oct 6th

SYMPHONY HALL
SUN. OCT. 19, 3:30. TUES. OCT. 21, 8:15
Post **McCORMACK** Oct 6

POST Oct 6th

SCHUMANN-HEINK
SYMPHONY HALL Trans. Oct 7
SUNDAY AFT., Oct. 12

TRANSCRIPT Oct 7th

SYMPHONY HALL
Next SUN. AFT., Oct. 12, at 3:30
Herald **Schumann-Heink**
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
McCORMACK Oct 7

HERALD Oct 7th

SYMPHONY HALL
Next SUN. AFT., Oct. 12, at 3:30
Schumann-Heink
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
Globe **McCORMACK** Oct 7

GLOBE Oct 7th

SYMPHONY HALL

Trans. TOM'W at 3.30	**ROLAND HAYES** Admission $1.00 Oct. 4th
NEXT FRI. at 2.30 SAT. at 8.15	OPENING OF THE 44TH SEASON **BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
SUNDAY Oct. 12 at 3.30	**SCHUMANN-HEINK**
SAT. AFT. Oct. 18 at 3.00	ALMA **GLUCK** Prima Donna Soprano and Assisting Artists Seats $1, $1.50, $2, $2.50, plus tax, at Steinert & Symphony Halls
Oct. 19, 3.30 TUES. Oct. 21 at 8.15	**JOHN McCORMACK**
SUNDAY Oct. 26 at 3.30	FIRST STEINERT CONCERT **N. Y. PHILHARMONIC ORCHESTRA** WILLEM VAN HOOGSTRATEN, Conductor **YOLANDA MERO** PIANO SOLOIST Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto Strauss' "Salome" Dance, "Till Eulenspiegel" Seats $1, $1.50, $2, $2.50, plus tax Now on sale at STEINERT and SYMPHONY HALLS
MON. EVE. Oct. 27 at 8.15	**FISK JUBILEE SINGERS**
SUN. AFT. Nov. 2 at 3.30	**CHALIAPIN**

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, (plus tax)
Mail Orders Filled Promptly. (Make Checks to Symphony Hall)

TRANSCRIPT Oct 4th

SYMPHONY HALL

TODAY at 3:30	**ROLAND HAYES** Admission $1.00
NEXT FRI. at 2:30 SAT. at 8:15	OPENING OF THE 44TH SEASON **BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
NEXT SUN. OCT. 12 at 3:30	**SCHUMANN-HEINK** Programme will include: Bach, "My Heart Ever Faithful"; Bruch, Air from "Odysseus"; Schubert (Junge Nonne, Du bist die Ruh', Wohin, Ave Maria); Strauss, etc.; and songs in English.
SAT. AFT., OCT. 18 at 3:00	ALMA **GLUCK** Prima Donna Soprano and Assisting Artists Seats $1, $1.50, $2, $2.50, plus tax, at Steinert & Symphony Halls
OCT. 19, 3:30 TUES. OCT 21, at 8:15	**JOHN McCORMACK**
Herald SUNDAY OCT. 26 at 3:30	FIRST STEINERT CONCERT **N. Y. PHILHARMONIC ORCHESTRA** WILLEM VAN HOOGSTRATEN, Conductor **YOLANDA MERO** PIANO SOLOIST Oct 5 Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto Strauss' "Salome" Dance, "Till Eulenspiegel" Seats $1, $1.50, $2, $2.50, plus tax Now on sale at STEINERT and SYMPHONY HALLS
MON. EVE. OCT. 27 at 8:15	**FISK JUBILEE SINGERS**

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD Oct 5th

SYMPHONY HALL

TODAY at 3:30	**ROLAND HAYES** Admission $1.00
NEXT FRI. at 2:30 SAT. at 8:15	OPENING OF THE 44TH SEASON **BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
NEXT SUN. OCT. 12 at 3:30	**SCHUMANN-HEINK**
SAT. AFT., OCT. 18 at 3:00	ALMA **GLUCK** Prima Donna Soprano and Assisting Artists Seats $1, $1.50, $2, $2.50, plus tax, at Steinert & Symphony Halls
OCT. 19, 3:30 TUES. OCT. 21, at 8:15	**JOHN McCORMACK**
Globe SUNDAY OCT. 26 at 3:30	FIRST STEINERT CONCERT **N. Y. PHILHARMONIC ORCHESTRA** WILLEM VAN HOOGSTRATEN, Conductor **YOLANDA MERO** PIANO SOLOIST Oct 5 Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto Strauss' "Salome" Dance, "Till Eulenspiegel" Seats $1, $1.50, $2, $2.50, plus tax Now on sale at STEINERT and SYMPHONY HALLS
MON. EVE. OCT. 27 at 8:15	**FISK JUBILEE SINGERS**

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE Oct 5th

SYMPHONY HALL

Adv. TODAY at 3:30	**ROLAND HAYES** Oct 5 Admission $1.00
NEXT FRI. at 2:30 SAT at 8:15	OPENING OF THE 44TH SEASON **BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
NEXT SUN. OCT. 12 at 3:30	**SCHUMANN-HEINK**
SAT. AFT., OCT. 18 at 3:00	ALMA **GLUCK** Prima Donna Soprano and Assisting Artists Seats $1, $1.50, $2, $2.50, plus tax, at Steinert & Symphony Halls
OCT. 19, 3:30 TUES. OCT. 21, at 8:15	**JOHN McCORMACK**
SUNDAY OCT. 26 at 3:30	FIRST STEINERT CONCERT **N. Y. PHILHARMONIC ORCHESTRA** WILLIAM VAN HOOGSTRATEN, Conductor **YOLANDA MERO** PIANO SOLOIST Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto Strauss' "Salome" Dance, "Till Eulenspiegel" Seats $1, $1.50, $2, $2.50, plus tax Now on sale at STEINERT and SYMPHONY HALLS

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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ADVERTISER Oct 5th

SYMPHONY HALL

TODAY at 3:30	**ROLAND HAYES** Admission $1.00
NEXT FRI. at 2:30 SAT. at 8:15	OPENING OF THE 44TH SEASON **BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
NEXT SUN. OCT. 12	**SCHUMANN-HEINK**

[redacted]

SAT. AFT. OCT. 18 at 3:00	**GLUCK** Prima Donna Soprano and Assisting Artists Seats $1, $1.50, $2, $2.50, plus tax, at Steinert & Symphony Halls
OCT. 19, 3:30 TUES. OCT. 21, at 8:15	**JOHN McCORMACK**
Post SUNDAY OCT. 26 at 3:30	FIRST STEINERT CONCERT **N. Y. PHILHARMONIC ORCHESTRA** WILLEM VAN HOOGSTRATEN, Conductor **YOLANDA MERO** PIANO SOLOIST Oct 5 Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto Strauss' "Salome" Dance, "Till Eulenspiegel" Seats $1, $1.50, $2, $2.50, plus tax Now on Sale at STEINERT and SYMPHONY HALLS

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST Oct 5th

SYMPHONY HALL
Adv. Next SUN. AFT., Oct. 12, at 3:30 Oct 8
Schumann-Heink
Sun., Oct. 19, 3:30; Tues., Oct. 21, 8:15
McCORMACK

ADVERTISER Oct 8th

SYMPHONY HALL
Next SUN. AFT., Oct. 12, at 3:30
Traveler **Schumann-Heink**
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
McCORMACK Oct 8

TRAVELER Oct 8th

SYMPHONY HALL
Post Next SUN. AFT., Oct. 12, at 3:30
Schumann-Heink
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
McCORMACK Oct

SCHUMANN-HEINK
SYMPHONY HALL Trans. Oct 9
SUNDAY AFT., Oct. 12

[redacted]

9th

SCHUMANN-HEINK
SYMPHONY HALL Herald
SUNDAY AFT. Oct. 12 Oct 9

HERALD Oct 9th

SYMPHONY HALL
Next SUN. AFT., Oct. 12, at 3:30
Schumann-Heink
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
Globe **McCORMACK** Oct 9

GLOBE Oct 9th

SYMPHONY HALL
Next SUN. AFT., Oct. 12, at 3:30
Post **Schumann-Heink** Oct 9
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
McCORMACK

POST Oct 9th

SYMPHONY HALL
Next SUN. AFT., Oct. 12, at 3:30
American **SCHUMANN-HEINK**
SUN. OCT. 19, 3:30, TUES. OCT. 21, 8:15
McCORMACK Oct 9

AMERICAN Oct 9th

SYMPHONY HALL
Next SUN. AFT., Oct. 12, at 3:30
Schumann-Heink
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
Post **McCORMACK** Oct 7

POST Oct 7th

SYMPHONY HALL
Trans. Next SUN. AFT., Oct. 12, at 3.30 Oct 8
Schumann-Heink
SUN. OCT. 19, 3.30 TUES. OCT. 21, 8.15
McCORMACK

TRANSCRIPT Oct 8th

SYMPHONY HALL
Next SUN. AFT., Oct. 12, at 3:30
Schumann-Heink
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
Globe **McCORMACK** Oct 10

GLOBE Oct 10th

SYMPHONY HALL
Herald Next SUN. AFT., Oct. 12, at 3:30
Schumann-Heink
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
McCORMACK Oct 10

HERALD Oct 10th

Herald **SCHUMANN-HEINK**
SYMPHONY HALL Oct 8
SUNDAY AFT. Oct. 12

HERALD Oct 8th

SCHUMANN-HEINK
SYMPHONY HALL Globe Oct 8
SUNDAY AFT. OCT. 12

GLOBE Oct 8th

SYMPHONY HALL
Next SUN. AFT., Oct. 12, at 3:30
Schumann-Heink
SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15
Post **McCORMACK** Oct 10

POST Oct 10th

CUT-OUT

SYMPHONY HALL

TOM'W at 2:30 — **SCHUMANN-HEINK**

Tickets $1.50, $2.50; Admission $1.00

NEXT SAT. AFT. Oct. 18 at 3.00 — **ALMA GLUCK** Prima Donna Soprano and Assisting Artists

Seats $1, $1.50, $2, $2.50, plus tax, at Steinert & Symphony Halls

FIRST STEINERT CONCERT

Transcript

SUNDAY Oct. 26 at 3.30 — **N. Y. PHILHARMONIC ORCHESTRA**

WILLEM VAN HOOGSTRATEN, Conductor

YOLANDA MERO PIANO SOLOIST Oct 13

Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto

Strauss' "Salome" Dance, "Till Eulenspiegel"

Seats $1, $1.50, $2, $2.50, plus tax

Now on sale at STEINERT and SYMPHONY HALLS

MON. EVE. Oct. 27 at 8.15 — **FISK JUBILEE SINGERS**

SUN. AFT. Nov. 2 at 3.30 — **CHALIAPIN**

SUN. AFT. Nov. 9 at 3.30 — **JOSEF HOFMANN**

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, (plus tax)

WAGNER'S "RING"

At Symphony Hall, First Time in English Here. Tues. Eve., Nov. 11—"Rheingold"; Wed. Eve., Nov. 12—"Walkure"; Wed. Eve., Nov. 19—"Siegfried"; Thurs. Eve., Nov. 20—"Gotterdammerung." (Not Oratorial.) Complete Scenic Productions. State Symphony Orchestra of N. Y. Subscription Tickets $1.00 to $3.00 now selling at Symphony Hall Box Office. Prospectus mailed on request. Story & Clark Grand Piano Used Exclusively.

Mail Orders Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT Oct 11th

SYMPHONY HALL

TODAY at 3:30 — **SCHUMANN-HEINK**

Tickets $1.50, $2, $2.50; Admission $1.00

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**

SERGE KOUSSEVITZKY, Conductor

NEXT SAT. AFT., OCT. 18 at 3:00 — **ALMA GLUCK** Prima Donna Soprano and Assisting Artists

Seats $1, $1.50, $2, $2.50, plus tax, at Steinert & Symphony Halls

OCT. 19, 3:30 TUES. OCT 21, at 8:15 — **JOHN McCORMACK**

FRI. EVE. OCT. 24 at 8:15 — **HARVARD-DARTMOUTH GLEE AND MUSICAL CLUBS**

FIRST STEINERT CONCERT

Herald

SUNDAY OCT. 26 at 3:30 — **N. Y. PHILHARMONIC ORCHESTRA**

WILLEM VAN HOOGSTRATEN, Conductor

YOLANDA MERO PIANO SOLOIST Oct 12

Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto

Strauss' "Salome" Dance, "Till Eulenspiegel"

Seats $1, $1.50, $2, $2.50, plus tax

Now on sale at STEINERT and SYMPHONY HALLS

MON. EVE. OCT. 27 at 8:15 — **FISK JUBILEE SINGERS**

SUN. AFT. NOV. 2 at 3:30 — **CHALIAPIN**

SUN. AFT. NOV. 9 at 3:30 — **JOSEF HOFMANN**

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WAGNER'S "RING"

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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD Oct 12th

SYMPHONY HALL

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Tickets $1.50, $2, $2.50; Admission $1.00

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**

SERGE KOUSSEVITZKY, Conductor

NEXT SAT. AFT. OCT. 18 at 3:00 — **ALMA GLUCK** Prima Donna Soprano and Assisting Artists

Seats $1, $1.50, $2, $2.50, plus tax, at Steinert & Symphony Halls

OCT. 19, 3:30 TUES. OCT. 21 at 8:15 — **JOHN McCORMACK**

FIRST STEINERT CONCERT

Globe

SUNDAY OCT. 26 at 3:30 — **N. Y. PHILHARMONIC ORCHESTRA**

WILLEM VAN HOOGSTRATEN, Conductor

YOLANDA MERO PIANO SOLOIST Oct. 12

Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto

Strauss' "Salome" Dance, "Till Eulenspiegel"

Seats $1, $1.50, $2, $2.50, plus tax

Now on sale at STEINERT and SYMPHONY HALLS

MON. EVE. OCT. 27 at 8:15 — **FISK JUBILEE SINGERS**

SUN. AFT. NOV. 2 at 3:30 — **CHALIAPIN**

SUN. AFT. NOV. 9 at 3:30 — **JOSEF HOFMANN**

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, plus tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

[72] GLOBE Oct 12th

SYMPHONY HALL

TODAY at 3:30 — **SCHUMANN-HEINK**

Tickets $1.50, $2.00, $2.50; Admission $1.00.

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**

SERGE KOUSSEVITZKY, Conductor

NEXT SAT. AFT., OCT. 18 at 3:00 — **ALMA GLUCK** Prima Donna Soprano and Assisting Artists

Seats $1, $1.50, $2, $2.50, plus tax, at Steinert & Symphony Halls

OCT. 19, 3:30 TUES. OCT. 21, at 8:15 — **JOHN McCORMACK**

FIRST STEINERT CONCERT

Advertiser

SUNDAY OCT. 26 at 3:30 — **N. Y. PHILHARMONIC ORCHESTRA**

WILLEM VAN HOOGSTRATEN, Conductor Oct. 12

YOLANDA MERO PIANO SOLOIST

Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto

Strauss' "Salome" Dance, "Till Eulenspiegel"

Seats $1, $1.50, $2, $2.50, plus tax

Now on sale at STEINERT and SYMPHONY HALLS

MON. EVE. OCT. 27 at 8:15 — **FISK JUBILEE SINGERS**

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SUN. AFT. NOV. 9 at 3:30 — **JOSEF HOFMANN**

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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ADVERTISER Oct 12th

SYMPHONY HALL

TODAY at 3:30 — **SCHUMANN-HEINK**

Tickets $1.50, $2, $2.50; Admission $1.00

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**

SERGE KOUSSEVITZKY, Conductor

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OCT. 19, 3:30 TUES. OCT. 21, at 8:15 — **JOHN McCORMACK**

FIRST STEINERT CONCERT

Post

SUNDAY OCT. 26 at 3:30 — **N. Y. PHILHARMONIC ORCHESTRA**

WILLEM VAN HOOGSTRATEN, Conductor

YOLANDA MERO PIANO SOLOIST Oct 12

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SUN. AFT. NOV. 9 at 3:30 — **JOSEF HOFMANN**

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, plus tax

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST OCT 12th

Globe

SYMPHONY HALL

SAT. AFT., OCT. 18, at 3:00

ALMA GLUCK Oct 13

Tickets at Symphony and Steinert Halls

Globe Oct 13th

Globe

SYMPHONY HALL

TOMORROW, OCT. 12, AT 3:30

SCHUMANN-HEINK Oct 11

Globe Oct 11th

Herald

SYMPHONY HALL

TOMORROW, Oct. 12, at 3:30

Schumann-Heink Oct 11

HERALD Oct 11th

Post

SYMPHONY HALL

TOMORROW, Oct. 12, at 3:30

Schumann-Heink Oct 11

POST Oct 11th

Herald

WAGNER'S "RING" Oct 11

AT SYMPHONY HALL. First time in English here (Not Oratorical)

Tues. eve, Nov. 11, Rheingold

Wed. eve, Nov. 12, Walkure

Wed. eve, Nov. 20, Gotterdammerung

Complete Scenic Productions. State Symphony Orchestra of New York. Subscription Tickets ($1 to $3) on sale at Symphony Hall Box Office. Prospectus Mailed on Request. Story & Clark Grand Piano used Exclusively.

HERALD Oct 11

Transcript

SYMPHONY HALL

Next SUN. AFT., Oct. 12, at 3.30

Schumann-Heink Oct 10

SUN. OCT. 19, 3.30 TUES. OCT. 21, 8.15

McCORMACK

TRANSCRIPT Oct 10th

SYMPHONY HALL

Monitor

TOMORROW, OCT. 12, AT 3:30

Schumann-Heink

Seats $1.50, $2, $2.50; Admission $1.00

NEXT FRIDAY AT 2:30. SAT. AT 8:15 Oct 11

Boston Symphony Orchestra

SERGE KOUSSEVITZKY Conductor

SUNDAY, OCTOBER 19, AT 3:30

TUESDAY, OCTOBER 21, AT 8:15

McCORMACK

MONDAY EVENING, OCT. 27 AT 8:15

FISK JUBILEE SINGERS

SUNDAY AFTERNOON, NOV. 2, AT 3:30

CHALIAPIN

SEATS FOR ABOVE RECITALS

$2.50, $2, $1.50, $1 (Tax)

MONITOR Oct 11th

Post

SYMPHONY HALL

THIS TUES., OCT. 21, 8:15

McCORMACK Oct 16

POST Oct 16th

SYMPHONY HALL

NEXT FRI. at 2:30, SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA Oct 13

American

Serge Koussevitzky, Conductor

SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15

McCORMACK

MON. EVE., OCT. 27 at 8:15

FISK JUBILEE SINGERS

SUN. AFT., NOV. 2 at 3:30

CHALIAPIN

SEATS FOR ABOVE RECITALS

$2.50, $2, $1.50, $1 (Tax)

AMERICAN Oct 13th

SYMPHONY HALL

TOMORROW, OCT. 12, at 3:30

Schumann-Heink

Seats $1.50, $2, $2.50; admission $1

SUN. OCT. 19, 3:30 TUES. OCT. 21, 8:15

McCORMACK

MON. EVE., OCT. 27, at 8:15

FISK JUBILEE SINGERS

Traveler Oct 11

SUN. AFT., NOV. 2, at 3:30

CHALIAPIN

SEATS FOR ABOVE RECITALS, $2.50, $2, $1.50, $1 (Tax)

WAGNER'S "RING"

AT SYMPHONY HALL. First time in English here (Not Oratorical)

Tues. eve, Nov. 11, Rheingold

Wed. eve, Nov. 12, Walkure

Wed. eve, Nov. 20, Gotterdammerung

Complete Scenic Productions. State Symphony Orchestra of New York. Subscription Tickets ($1 to $3) on sale at Symphony Hall Box Office. Prospectus Mailed on Request. Story & Clark Grand Piano used Exclusively.

TRAVELER Oct 11th

Post

SYMPHONY HALL

SAT. AFT., OCT. 18, at 3:00

ALMA GLUCK Oct 13

Tickets at Symphony and Steinert Halls

Sun., Oct. 19, 3:30; Tues., Oct. 21, at 8:15

McCORMACK

Post Oct 13th

Herald

SYMPHONY HALL

NEXT SAT. AFT., OCT. 18, at 3:00

ALMA GLUCK Oct 14

Tickets at Symphony and Steinert Halls

NEXT SUN. 3:30 TUES., OCT 21, 8:15

McCORMACK

MON. EVE., OCT. 27 at 8:15

FISK JUBILEE SINGERS

HERALD Oct 14th

Post

SYMPHONY HALL

SAT. AFT., OCT. 18, at 3:00

ALMA GLUCK Oct 14

Tickets at Symphony and Steinert Halls

NEXT SUN., 3:30. TUES., OCT. 21, 8:15

McCORMACK

POST Oct 14th

Globe

SYMPHONY HALL

SAT. AFT., OCT. 18, at 3:00

ALMA GLUCK Oct 15

Tickets at Symphony and Steinert Halls

Globe Oct 15th

Post

SYMPHONY HALL

SAT. AFT., OCT. 18, at 3:00

ALMA GLUCK Oct 15

Tickets at Symphony and Steinert Halls

NEXT SUN., 3:30. TUES., OCT. 21, 8:15

McCORMACK

POST Oct 15th

Transcript

SANDERS THEATRE, CAMBRIDGE

TOMORROW, OCT. 16, AT 8

BOSTON SYMPHONY ORCHESTRA Oct 15

Serge Koussevitzky, Conductor

PROGRAM—Handel, Concerto Grosso; Berlioz, Roman Carnival Overture; De Falla, "Love the Sorcerer"; Beethoven, Fifth Symphony.

Tickets at University Book Store, Harvard Square.

TRANSCRIPT Oct 15th

Globe

SYMPHONY HALL

McCORMACK Oct 16

THIS SUN., 3:30; TUES., OCT. 21, 8:15

Globe Oct 16th

CUT-OUT

Post
SYMPHONY HALL
THIS TUES., OCT. 21, 8:15
McCORMACK
Oct 18

Post Oct. 18th

Trans
SYMPHONY HALL
Tomorrow (Oct. 21) at 8.15
McCORMACK
Oct 20

TRANSCRIPT Oct 20th

Herald
SYMPHONY HALL
tomorrow, 3:30 Tues., Oct. 21, 8:15
McCORMACK
Oct 18

HERALD Oct 18th

SYMPHONY HALL
TOMORROW, 3:30 TUES., Oct. 21, 8:15
McCORMACK

[redacted]

SEATS FOR ABOVE RECITALS
$2.50, $2, $1.50, $1 (Tax)

TRAVELER Oct 18th

SYMPHONY HALL
TOMORROW, OCT. 21, 8:15
McCORMACK
NEXT MON. EVE., OCT. 27, at 8:15
FISK JUBILEE
SINGERS
SUN. AFT., NOV. 2, at 3:30
CHALIAPIN
SEATS FOR ABOVE RECITALS,
$2.50, $2, $1.50, $1 (Tax)
American Oct 20

AMERICAN Oct 20th

Globe
SYMPHONY HALL
MORROW (OCT. 21) AT 8:15
McCORMACK
Oct 20

Globe Oct 20th

Post
SYMPHONY HALL
TOMORROW (Oct. 21), AT 8:15
McCORMACK
Oct 20

POST Oct 20th

Herald
SYMPHONY HALL
MORROW (Oct. 21) at 8:15
McCORMACK
Oct 20

HERALD Oct 20th

Globe
SYMPHONY HALL
TONIGHT AT 8:15
McCORMACK
Oct 21

GLOBE Oct 21st

Post
SYMPHONY HALL
TONIGHT AT 8:15
McCORMACK
NEXT SUNDAY, OCT. 26 at 3:30
FIRST STEINERT CONCERT
N. Y. PHILHARMONIC
ORCHESTRA
Willem Van Hoogstraten, Conductor
YOLANDA MERO
PIANO SOLOIST
Seats $1, $1.50, $2, $2.50, plus tax
Now on sale at STEINERT and
SYMPHONY HALLS
Oct 21

Post Oct 21st

Herald
SYMPHONY HALL
TONIGHT AT 8:15
McCORMACK
NEXT SUN., OCT. 26, at 3:30
FIRST STEINERT CONCERT
N. Y. PHILHARMONIC
ORCHESTRA
WILLEM VAN HOOGSTRATEN,
Conductor
YOLANDA MERO
PIANO SOLOIST
Seats $1, $1.50, $2, $2.50, plus tax, at
STEINERT and SYMPHONY HALLS
MON. EVE., OCT. 27, at 8:15
FISK JUBILEE
SINGERS
SUN. AFT., NOV. 2, at 3:30
CHALIAPIN
Oct 21

HERALD Oct 21st

Transcript
SYMPHONY HALL
TONIGHT at 8.15
McCORMACK
FIRST STEINERT CONCERT
NEXT SUNDAY, OCT. 26, at 3.30
N. Y. PHILHARMONIC
ORCHESTRA
WILLEM VAN HOOGSTRATEN, Conductor
YOLANDA MERO PIANO SOLOIST
Seats $1, $1.50, $2, $2.50, plus tax
Now on sale at Steinert and Symphony Halls
MON. EVE., OCT. 27, at 8.15
FISK JUBILEE
SINGERS
SUN. AFT., NOV. 2, at 3.30
CHALIAPIN
Oct 21

TRANSCRIPT Oct 21

Transcript
SYMPHONY HALL
NEXT SUNDAY, OCT. 26 at 3.30
FIRST STEINERT CONCERT
N. Y. PHILHARMONIC
ORCHESTRA
WILLEM VAN HOOGSTRATEN, Conductor
YOLANDA MERO PIANO SOLOIST
Seats $1, $1.50, $2, $2.50, plus tax
At STEINERT and SYMPHONY HALLS
MON. EVE., OCT. 27, at 8.15
FISK JUBILEE
SINGERS
SUN. AFT., NOV. 2, at 3.30
CHALIAPIN
SUN. AFT., Nov. 9, at 3.30
HOFMANN
Oct 22

TRANSCRIPT Oct 22

Globe
SYMPHONY HALL
NEXT SUNDAY, OCT 26, AT 3:30
FIRST STEINERT CONCERT
N. Y. PHILHARMONIC
ORCHESTRA
Willem Van Hoogstraten, Conductor
YOLANDA MERO
PIANO SOLOIST
Beethoven's "Eroica" Symphony;
Tschaikowsky Piano Concerto; Strauss'
"Salome" Dance, "Till Eulenspiegel"
Seats $1, $1.50, $2, $2.50, plus tax
Now on sale at STEINERT and
SYMPHONY HALLS
MON. EVE., OCT. 27, at 8:15
FISK JUBILEE
SINGERS
SUN. AFT., NOV. 2, at 3:30
CHALIAPIN
Oct 22

GLOBE Oct 22

Herald
SYMPHONY HALL
TOMORROW, Oct. 24, at 8:15
HARVARD-DARTMOUTH
Glee and Musical Clubs
Oct 23

HERALD Oct 23

Post
SYMPHONY HALL
TOMORROW, Oct. 24, at 8:15
HARVARD-DARTMOUTH
Glee and Musical Clubs
NEXT MON. EVE., Oct. 27, 8:15
FISK JUBILEE
SINGERS
SUN. AFT., Nov. 2, at 8.15
CHALIAPIN
Oct 23

Post Oct 23

Post
SYMPHONY HALL
TONIGHT—Oct. 24, at 8:15
Harvard - Dartmouth
Glee and Musical Clubs
Oct 24

Post Oct 24th

Trav
SYMPHONY HALL—TONIGHT at 8:15
HARVARD-DARTMOUTH
Glee and Musical Clubs
Oct 24

TRAVELER Oct 24

Trans
SYMPHONY HALL—TONIGHT AT 8.15
HARVARD-DARTMOUTH
Glee and Musical Clubs
Oct 24

TRANSCRIPT Oct 24

Globe
SYMPHONY HALL—TONIGHT
HARVARD-DART
Glee and Musical

[redacted]

T at 8:15
MOUTH
Clubs

GLOBE Oc

American
SYMPHONY HALL—Tonight
HARVARD-DARTMO
Glee and Musical

[redacted]

at 8:15
UTH
Clubs
Oct 24

AMERICAN Oc

Adv.
SYMPHONY HALL
NEXT MON. EVE., Oct. 27, 8:15
FISK JUBILEE
SINGERS
SUN. AFT., Nov. 2, at 8:15
CHALIAPIN
Oct 24

Advertiser Oct 24

Herald
SYMPHONY HALL
TONIGHT, Oct. 24, at 8:15
HARVARD-DARTMOUTH
GLEE AND MUSICAL
CLUBS
NEXT MON. EVE., Oct. 27, 8:15
FISK JUBILEE
SINGERS
SUN. AFT. Nov. 2, at 8:15
CHALIAPIN
Oct 24

HERALD Oct 24

Advocate
SYMPHONY HALL
This
Sunday Afternoon
Nov. 2, at 3.30
THE GREAT
CHALIAPIN
Besides groups of songs, Chaliapin will sing the following operatic numbers: "The Golden Calf" (Faust); "Aria of King Philip II" (Don Carlos); La Calumnia" (Barber of Seville); "They Guess the Truth" (Life for the Czar, Glinka).
Seats: $2.50, $2.00, $1.50, $1.00
(plus tax)
Oct 23

tire Republican ticket

Advocate Oct 23

Herald
Symphony Hall—NEXT Sun., at 3:30
CHALIAPIN
Featuring OPERATIC Arias from "Faust," "Barber of Seville," "Don Carlos," "Life for the Czar."
Oct 28

HERALD Oct 28th

Post
Symphony Hall—Next Sun. at 3:30
CHALIAPIN
Oct 28

Post Oct 28

Globe
SYMPHONY HALL—NEXT Sun. at 3:30
CHALIAPIN
Program will include OPERATIC Arias from "Faust," "Don Carlos," "Barber of Seville," "Life for the Czar."
Oct 29

GLOBE Oct 29

Transcript
SYMPHONY HALL
NEXT SUNDAY AT 3.30
CHALIAPIN
Featuring OPERATIC arias from "Faust," "Don Carlos," "Barber of Seville," "Life for the Czar."
SUNDAY AFT., NOV. 9, at 3.30
HOFMANN
Oct 29

TRANSCRIPT Oct 29

Monitor
Symphony Hall, Next Sunday, at 3:30
CHALIAPIN
Featuring OPERATIC arias from "Faust," "Don Carlos," "Barber of Seville," "Life for the Czar."
SUN. AFT., Nov. 9, at 3:30
HOFMANN
Oct 29

MONITOR Oct 29

Post
Symphony Hall—Next Sun. at 3:30
CHALIAPIN
Oct 30

[redacted]

Trans
SYMPHONY HALL—NEXT Sun. at 3:30
CHALIAPIN
Oct 30

[redacted]

TRANSCRIPT Oct 30

SYMPHONY HALL—NEXT Sun. at 3:30

[redacted]

HERALD Oct 31

Post
SYMPHONY HALL—NEXT Sun. at 3:30
CHALIAPIN
Program will include OPERATIC Arias from "Faust," "Don Carlos," "Barber of Seville," "Life of the Czar."
Oct 31

Post Oct 31

SYMPHONY HALL—NEXT Sun. at 3:30
CHALIAPIN
Program will include OPERATIC Arias from "Faust," "Don Carlos," "Barber of Seville," "Life for the Czar."
Oct 31

Advertiser Oct 31

Globe
SYMPHONY HALL—NEXT SUN. at 3:30
CHALIAPIN
Program will include OPERATIC Arias from "Faust," "Don Carlos," "Barber of Seville," "Life for the Czar."
Oct 31

GLOBE Oct 31

Post
SYMPHONY HALL
THIS TUES., OCT. 21, 8:15
McCORMACK
Oct 17

Post Oct 17th

Herald
SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program — Handel, Concerto Grosso; Berlioz, Roman Carnival Overture; de Falla, "Love the Sorcerer"; Beethoven, Symphony No. 5.
Tickets at Kent's Bookstore, Harvard Sq.
Oct 16

HERALD Oct 16th

Traveler
SYMPHONY HALL
NEXT MON. EVE., Oct. 27, 8:15
FISK JUBILEE
SINGERS
SUN. AFT., Nov. 2, at 8:15
CHALIAPIN
Oct 25

TRAVELER Oct 25th

Monitor
SYMPHONY HALL
MONDAY EVENING, OCT. 27 AT 8:15
FISK JUBILEE
SINGERS
SUNDAY AFTERNOON, NOV. 2, AT 3:30
CHALIAPIN
SUNDAY AFTERNOON, Nov. 9, at 3:30
HOFMANN
Thurs. and Sat. Eves., Nov. 13 & 15, 8:15
KARSAVINA
THE GREAT RUSSIAN DANCER
Oct 25

MONITOR Oct 25th

Jewish Advocate
SYMPHONY HALL
This
Sunday Afternoon
Nov. 2, at 3.30
THE GREAT
CHALIAPIN
Besides groups of songs, Chaliapin will sing the following operatic numbers: "The Golden Calf" (Faust); "Aria of King Philip II" (Don Carlos); La Calumnia" (Barber of Seville); "They Guess the Truth" (Life for the Czar, Glinka).
Seats: $2,50, $2.00, $1.50, $1.00
(plus tax)
Oct 30

JEWISH ADVOCATE Oct 30th

American
SYMPHONY HALL
TONIGHT AT 8:15
FISK JUBILEE
SINGERS
Featuring NEGRO FOLK SONGS
SUN. AFT., Nov. 2, at 3:30
CHALIAPIN
Oct 27

AMERICAN Oct 2

Trav
SYMPHONY HALL
NEXT MON. EVE., Oct. 27, 8.15
FISK JUBILEE
SINGERS
Oct 23

CUT-OUT

Symphony Hall

Herald

Oct 26

FIRST STEINERT CONCERT

NEW YORK PHILHARMONIC ORCHESTRA

TODAY at 3:30

WILLEM VAN HOOGSTRATEN, Conductor

SOLOIST **YOLANDA MERO** PIANO

Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto

Strauss' "Salome" Dance, "Till Eulenspiegel"

Seats $1, $1.50, $2, $2.50, plus tax

Tickets Now at SYMPHONY HALL

TOMORROW OCT. 27 at 8:15 — **FISK JUBILEE SINGERS**

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor

NEXT SUN. NOV. 2 at 3:30 — **CHALIAPIN** Program will include OPERATIC AIRS from: "Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

SUN. AFT. NOV. 9 at 3:30 — **HOFMANN** THE MASTER PIANIST Only Recital This Season

THURS. & SAT. EVES., NOV. 13, 15, 8:15 — **KARSAVINA** The great Russian dancer

WAGNER'S "RING"

LAST WEEK of Subscription Sale, which closes Sat., Nov. 1

At Symphony Hall, First Time in English Here. Tues. Eve., Nov. 11—"Rheingold"; Wed. Eve., Nov. 12—"Walkure"; Wed. Eve., Nov. 19—"Siegfried"; Thurs. Eve., Nov. 20—"Gotterdammerung." Specially Selected Company. State Symphony Orchestra of New York. Subscription Tickets $1.00 to $3.00 now selling at Box Office, also Lord Piano Co., 757 Boylston St. Prospectus mailed on request. Story & Clark Grand Piano Used Exclusively.

COURSE SALE Opens Monday, Nov. 3. $6.60, $4.40, $3.30 (Tax Included)

MAIL ORDERS NOW

NEWMAN TRAVELTALKS

5 FRI. EVES. SAT. MATS. BEG. NOV. 14-15

THE ROAD TO MANDALAY

IMPRESSIONS OF 1924

INDIA AND THE VALE OF KASHMIR	NOV. 14-15
BURMA, LAND OF GOLDEN PAGODAS	NOV. 21-22
CEYLON & SINGAPORE	NOV. 28-29
SIAM & BORNEO	DEC. 5-6
JAVA & SUMATRA	DEC. 12-13

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

HERALD Oct 26th

Symphony Hall

Post

FIRST STEINERT CONCERT

NEW YORK PHILHARMONIC ORCHESTRA

Oct 26

TODAY at 3:30

WILLEM VAN HOOGSTRATEN, Conductor

SOLOIST **YOLANDA MERO** PIANO

Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto

Strauss' "Salome" Dance, "Till Eulenspiegel"

Seats $1, $1.50, $2, $2.50, plus tax

Tickets Now at SYMPHONY HALL

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NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor

NEXT. SUN. NOV. 2 at 3:30 — **CHALIAPIN** Program will include OPERATIC AIRS from: "Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

THURS. & SAT. EVES. NOV. 13, 15, 8:15 — **KARSAVINA** The great Russian dancer

Coming — **GOLDIE DE SCHWARTZE CHASENTE** FAMOUS SOPRANO

WAGNER'S "RING"

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At Symphony Hall, First Time in English Here. Tues. Eve., Nov. 11—"Rheingold"; Wed. Eve., Nov. 12—"Walkure"; Wed. Eve., Nov. 19—"Siegfried"; Thurs. Eve., Nov. 20—"Gotterdammerung." Specially Selected Company. State Symphony Orchestra of New York. Subscription Tickets $1.00 to $3.00 now selling at Box Office, also Lord Piano Co., 757 Boylston St. Prospectus mailed on request. Story & Clark Grand Piano Used Exclusively.

Symphony Hall

Glob

Oct 26

FIRST STEINERT CONCERT

NEW YORK PHILHARMONIC ORCHESTRA

TODAY at 3:30

WILLEM VAN HOOGSTRATEN, Conductor

SOLOIST **YOLANDA MERO** PIANO

Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto

Strauss' "Salome" Dance, "Till Eulenspiegel"

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MAIL ORDERS NOW

NEWMAN TRAVELTALKS

5 FRI. EVES. SAT. MATS. BEG. NOV. 14-15

THE ROAD TO MANDALAY

IMPRESSIONS OF 1924

INDIA AND THE VALE OF KASHMIR	NOV. 14-15
BURMA, LAND OF GOLDEN PAGODAS	NOV. 21-22
CEYLON & SINGAPORE	NOV. 28-29
SIAM & BORNEO	DEC. 5-6
JAVA & SUMATRA	DEC. 12-13

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

GLOBE Oct 26th

Symphony Hall

Advertiser

Oct 26

FIRST STEINERT CONCERT

NEW YORK PHILHARMONIC ORCHESTRA

TODAY at 3:30

WILLEM VAN HOOGSTRATEN, Conductor

SOLOIST **YOLANDA MERO** PIANO

Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto; Straus' "Salome" Dance, "Till Eulenspiegel"

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NEWMAN TRAVELTALKS

5 FRI. EVES. SAT. MATS. BEG. NOV. 14-15

THE ROAD TO MANDALAY

IMPRESSIONS OF 1924

INDIA AND THE VALE OF KASHMIR	NOV. 14-15
BURMA, LAND OF GOLDEN PAGODAS	NOV. 21-22
CEYLON & SINGAPORE	NOV. 28-29
SIAM & BORNEO	DEC. 5-6
JAVA & SUMATRA	DEC. 12-13

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Advertiser Oct 26th

CUT-OUT

SYMPHONY HALL

TOM'W 3.30 NEXT TUES. at 8.15
JOHN McCORMACK

NEXT FRI. at 2.30 SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

NEXT FRI. OCT. 24 at 8.15
HARVARD-DARTMOUTH GLEE AND MUSICAL CLUBS

Transcript
SUNDAY Oct. 26 at 3.30
FIRST STEINERT CONCERT
N. Y. PHILHARMONIC ORCHESTRA
WILLEM VAN HOOGSTRATEN, Conductor
YOLANDA MERO PIANO SOLOIST Oct 18
Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto
Strauss' "Salome" Dance, "Till Eulenspiegel"
Seats $1, $1.50, $2, $2.50, plus tax
Now on sale at STEINERT and SYMPHONY HALLS

MON. EVE. Oct. 27 at 8.15
FISK JUBILEE SINGERS

SUN. AFT. Nov. 2 at 3.30
CHALIAPIN

SUN. AFT. Nov. 9 at 3.30
JOSEF **HOFMANN**

Thurs. & Sat. Eves. Nov. 13, 15, 8.15
KARSAVINA The Great Russian Dancer

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, (plus tax)

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Mail Orders Filled Promptly. (Mail Checks to Symphony Hall)

ANNUAL SERIES
HARVARD GLEE CLUB Dr. A. T. DAVISON Conductor
Dec. 11—Soloist, GABRILOWITSCH
Apr. 16— BRAHMS' "REQUIEM"
Feb. 19—Soloist, Dusolina GIANNINI
Harvard Glee Club—Radcliffe Choral Society—60 Members Boston Symphony Orchestra—Distinguished Soloists.
Subscription: $7.50, $6.00, $4.50, $3.00 (no tax) from the Harvard Glee Club, Music Bldg., Cambridge 38. Subscriptions Close Nov. 1.

TRANSCRIPT Oct 18 x1

SYMPHONY HALL

TODAY 3:30 NEXT TUES. at 8:15
JOHN McCORMACK

Advertiser
NEXT SUNDAY OCT. 26 at 3:30
FIRST STEINERT CONCERT Oct 19
N. Y. PHILHARMONIC ORCHESTRA
WILLEM VAN HOOGSTRATEN, Conductor
YOLANDA MERO PIANO SOLOIST
Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto
Strauss' "Salome" Dance, "Till Eulenspiegel"
Seats $1, $1.50, $2, $2.50, plus tax
Now on sale at STEINERT and SYMPHONY HALLS

SUN. AFT. NOV. 2 at 3:30
CHALIAPIN

THURS. AND SAT. EVES., NOV. 13, 15, 8:15
KARSAVINA The Great Russian Dancer

WAGNER'S "RING"

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HARVARD GLEE CLUB Dr. A. T. DAVISON Conductor
Dec. 11—Soloist, GABRILOWITSCH
Apr. 16— BRAHMS' "REQUIEM"
Feb. 19—Soloist, Dusolina GIANNINI
Harvard Glee Club—Radcliffe Choral Society—60 Members Boston Symphony Orchestra—Distinguished Soloists.
Subscription: $7.50, $6.00, $4.50, $3.00 (no tax) from the Harvard Glee Club, Music Bldg., Cambridge 38. Subscriptions Close Nov. 1st.

ADVERTISER Oct 19 x1

SYMPHONY HALL

TODAY, 3:30 NEXT TUES. at 8:15
JOHN McCORMACK

NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Post
NEXT SUNDAY OCT. 26 at 3:30
FIRST STEINERT CONCERT
N. Y. PHILHARMONIC ORCHESTRA
WILLEM VAN HOOGSTRATEN, Conductor
YOLANDA MERO PIANO SOLOIST Oct 19
Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto
Strauss' "Salome" Dance, "Till Eulenspiegel"
Seats $1, $1.50, $2, $2.50, plus tax
Now on Sale at STEINERT and SYMPHONY HALLS

MON. EVE. OCT. 27 at 8:15
FISK JUBILEE SINGERS

SUN. AFT. NOV. 2 at 3:30
CHALIAPIN

THURS. & SAT. EVES. NOV. 13, 15 8:15
KARSAVINA The great Russian dancer

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, plus tax

WAGNER'S "RING"

At Symphony Hall, First Time in English Here. Tues. Eve., Nov. 11—"Rheingold"; Wed. Eve., Nov. 12—"Walkure"; Wed. Eve., Nov. 19—"Siegfried"; Thurs. Eve., Nov. 20—"Gotterdammerung." Specially Selected Company. Complete Scenic Productions. State Symphony Orchestra of New York. Subscription Tickets $1.00 to $3.00 now selling at Box Office, also Lord Piano Co., 757 Boylston St. Prospectus mailed on request. Story & Clark Grand Piano Used Exclusively.

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ANNUAL SERIES
HARVARD GLEF CLUB Dr. A. T. DAVISON Conductor
Dec. 11—Soloist, GABRILOWITSCH
Apr. 16— BRAHMS' "REQUIEM"
Feb. 19—Soloist, Dusolina GIANNINI
Harvard Glee Club—Radcliffe Choral Society — 60 Members Boston Symphony Orchestra—Distinguished Soloists
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POST Oct 19 x1

SYMPHONY HALL

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JOHN McCORMACK

NEXT FRI. at 2:30 SAT at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Globe
NEXT SUNDAY OCT. 26 at 3:30
FIRST STEINERT CONCERT
N. Y. PHILHARMONIC ORCHESTRA
WILLEM VAN HOOGSTRATEN, Conductor
YOLANDA MERO PIANO SOLOIST Oct 19
Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto
Strauss' "Salome" Dance, "Till Eulenspiegel"
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MON. EVE. OCT. 27 at 8:15
FISK JUBILEE SINGERS

SUN. AFT. NOV. 2 at 3:30
CHALIAPIN

THURS. & SAT. EVES. NOV. 13, 15. 8:15
KARSAVINA THE GREAT RUSSIAN DANCER

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, plus tax

WAGNER'S "RING"

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ANNUAL SERIES
HARVARD GLEE CLUB Dr. A. T. DAVISON Conductor
Dec. 11—Soloist. GABRILOWITSCH
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Harvard Glee Club—Radcliffe Choral Society—60 Members Boston Symphony Orchestra — Distinguished Soloists.
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GLOBE Oct 19 x1

SYMPHONY HALL

TODAY, 3:30 NEXT TUES. at 8:15
JOHN McCORMACK

NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

FRI. EVE. OCT. 24 at 8:15
HARVARD-DARTMOUTH GLEE AND MUSICAL CLUBS

Herald
NEXT SUNDAY OCT. 26 at 3:30
FIRST STEINERT CONCERT
N. Y. PHILHARMONIC ORCHESTRA
WILLEM VAN HOOGSTRATEN, Conductor
YOLANDA MERO PIANO SOLOIST Oct 19
Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto
Strauss' "Salome" Dance, "Till Eulenspiegel"
Seats $1, $1.50, $2, $2.50, plus tax
Now on sale at STEINERT and SYMPHONY HALLS

MON. EVE. OCT. 27 at 8:15
FISK JUBILEE SINGERS

SUN. AFT. NOV. 2 at 3:30
CHALIAPIN

SUN. AFT. NOV. 9 at 3:30
JOSEF **HOFMANN**

THURS. & SAT. EVES., NOV. 13, 15, 8:15
KARSAVINA The great Russian dancer

Seats for above recitals, $2.50, $2.00, $1.50, $1.00, plus tax

WAGNER'S "RING"

At Symphony Hall, First Time in English Here. Tues. Eve., Nov. 11—"Rheingold"; Wed. Eve., Nov. 12—"Walkure"; Wed. Eve., Nov. 19—"Siegfried"; Thurs. Eve., Nov. 20—"Gotterdammerung." Specially Selected Company. Complete Scenic Productions. State Symphony Orchestra of New York. Subscription Tickets $1.00 to $3.00 now selling at Box Office, also Lord Piano Co., 757 Boylston St. Prospectus mailed on request. Story & Clark Grand Piano Used Exclusively.

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HERALD Oct 19 x1

Symphony Hall TONIGHT at 8:15
Herald
FISK JUBILEE SINGERS
Featuring NEGRO FOLK SONGS
Oct 27

HERALD Oct 27 x1

Symphony Hall—TONIGHT At 8:15
Post
FISK JUBILEE SINGERS
Featuring NEGRO FOLK SONGS
Oct 27

POST Oct 27 x1

SYMPHONY HALL—Tonight at 8:15
Globe
FISK JUBILEE SINGERS
Featuring NEGRO FOLK SONGS
Oct 27

GLOBE Oct 27 x1

Symphony Hall

FIRST STUDENT CONCERT

NEW YORK PHILHARMONIC ORCHESTRA

TOMORROW at 3.30

Transcript Oct 25

WILLEM VAN HOOGSTRATEN, Conductor
SOLOIST **YOLANDA MERO** PIANO
Beethoven's "Eroica" Symphony; Tschaikowsky Piano Concerto
Strauss' "Salome" Dance, "Till Eulenspiegel"
Seats $1, $1.50, $2, $2.50, plus tax
Tickets Now at SYMPHONY HALL

MON. Oct. 27 at 8.15 — **FISK JUBILEE SINGERS**

NEXT FRI. at 2.30 SAT. at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor

SUN. Nov. 2 at 3.30 — **CHALIAPIN** Program will include OPERATIC AIRS from:
"Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

Thurs. & Sat. Eves. Nov. 13, 15, 8.15 — **KARSAVINA** The great Russian dancer

WAGNER'S "RING"

LAST WEEK of Subscription Sale, which closes Sat., Nov. 1

At Symphony Hall, First Time in English Here. Tues. Eve., Nov. 11—"Rheingold"; Wed. Eve., Nov. 12—"Walkure"; Wed. Eve., Nov. 19—"Siegfried"; Thurs. Eve., Nov. 20—Gotterdammerung." Specially Selected Company. State Symphony Orchestra of N. Y. Subscription Tickets $1.00 to $3.00 now selling at Box Office, also Lord Piano Co., 757 Boylston St. Prospectus mailed on request. Story & Clark Grand Piano Used Exclusively.

COURSE SALE Opens Monday, Nov. 3. $6.60, $4.40, $3.30 (Tax Included)

MAIL ORDERS NOW

NEWMAN TRAVELTALKS

5 FRI. EVES. SAT. MATS. BEG. NOV. 14-15

THE ROAD TO MANDALAY

IMPRESSIONS OF 1924

INDIA AND THE VALE OF KASHMIR	NOV. 14-15
BURMA, LAND OF GOLDEN PAGODAS	NOV. 21-22
CEYLON & SINGAPORE	NOV. 28-29
SIAM & BORNEO	DEC. 5-6
JAVA & SUMATRA	DEC. 12-13

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANSCRIPT Oct 25th

סימפאני האל

באסטאן

זונטאג, 2טען נאוועמבער

3:30 ביטאג

פיאדאר

שאליאפין

אין א פראגראם פון לידער און אריעס פון די פאלגענדע אפעראס:

„פאוסט", „דאן קארלא", „בארבער פון סע־וויל", גלינקאס „א לעבען פאר'ן צאר".

טיקעטס שוין צו באקומען אין סימפאני האל

פרייזען:

$1.00, $1.50, $2.00 און $2.50.

Forward Oct 26

FORWARD Oct 26th

CHALIAPIN CONCERT (Today) CANCELLED
(On account of sudden illness)
Symphony Hall box office open for refund today 10 to 4 and daily, 8.30 to 6.00.

adv. Nov. 2

ADVERTISER Nov 2nd

CHALIAPIN CONCERT (Today) CANCELLED
(ON ACCOUNT OF SUDDEN ILLNESS)
Symphony Hall box office open for refund today 10 to 4 and daily 8:30 to 6.

Post Nov. 2

POST Nov 2nd

CHALIAPIN CONCERT (Today) CANCELLED
(On account of sudden illness).
Symphony Hall box office open for refund today, 10 to 4, and daily, 8:30 to 6.

Herald Nov. 2

HERALD Nov 2nd

CHALIAPIN CONCERT (Today) CANCELLED
(On account of sudden illness.)
Symphony Hall box office open for refund today, 10 to 4, and daily, 8:30 to 6.

Globe Nov. 2

GLOBE Nov 2nd

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
5 FRIDAY EVGS. SAT. MATS. Beg. Nov. 14-15
THE ROAD TO MANDALAY
IMPRESSIONS OF 1924
INDIA AND THE VALE OF KASHMIR; BURMA, LAND OF GOLDEN PAGODAS; CEYLON & SINGAPORE; SIAM & BORNEO; JAVA & SUMATRA
Course Tickets, $6, $4, $3, NOW

Herald Nov 4

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
5 FRIDAY EVGS. SAT. MATS Beg. Nov. 14-15
THE ROAD TO MANDALAY
IMPRESSIONS OF 1924
INDIA AND THE VALE OF KASHMIR; BURMA, LAND OF GOLDEN PAGODAS; CEYLON & SINGAPORE; SIAM & BORNEO; JAVA & SUMATRA
Course Tickets, $6, $4, $3, NOW

Post Nov 4

SYMPHONY HALL—NEXT Sun. at 3:30
CHALIAPIN
Program will include OPERATIC Arias from "Faust," "Don Carlos," "Barber of Seville," "Life of the Czar."

Post Nov 1

POST Nov 1st

SYMPHONY HALL—NEXT Sun. at 3:30
CHALIAPIN
Program will include OPERATIC Arias from "Faust," "Don Carlos," "Barber of Seville," "Life for the Czar."
2t(A)

Transcript Oct 31

TRANSCRIPT Oct 31st

SYMPHONY HALL—NEXT SUN. at 3:30
CHALIAPIN
Program will include OPERATIC Arias from "Faust," "Don Carlos," "Barber of Seville," "Life for the Czar."

Globe Nov 1

GLOBE Nov 1st

SYMPHONY HALL
TOMORROW AT 3:30
CHALIAPIN
Program will include OPERATIC Arias from "Faust," "Don Carlos," "Barber of Seville," "Life for the Czar."
SUNDAY AFT., NOV. 9, AT 3:30
HOFMANN
THURS. & SAT. EVES., NOV. 13, 15
KARSAVINA
The Great Russian Dancer
SUNDAY AFTERNOON, NOV. 16
De RESZKE SINGERS
The Internationally renowned Quartet

Monitor Nov. 1

MONITOR Nov 1st

SYMPHONY HALL
TOMORROW AT 3:30
CHALIAPIN
Program will include OPERATIC Arias from "Faust," "Don Carlos," "Barber of Seville," "Life for the Czar."
SUN. AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer
SUN. AFT., Nov. 16
De RESZKE SINGERS
The Internationally Renowned Quartet
COURSE SALE OPENS MONDAY, Nov. 3
$6.60, $4.40, $3.30 (Tax Included)
NEWMAN
TRAVELTALKS
5 FRI. EVES. SAT. MATS. BEG. NOV. 14-15
The Road to Mandalay
IMPRESSIONS OF 1924
INDIA and the VALE of KASHMIR
NOV. 14-15
BURMA, Land of Golden Pagodas
NOV. 21-22
CEYLON & SINGAPORE
NOV. 28-29
SIAM & BORNEO
DEC. 5-6
JAVA & SUMATRA
DEC. 12-13

Trav. Nov. 1

TRAVELER Nov 1st

SYMPHONY HALL
NEXT SUN. AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer
SUN. AFT., Nov. 16, at 3:30
De RESZKE SINGERS
The Internationally Renowned Quartet
NEWMAN Traveltalks Color Views Motion Pictures
5 FRIDAY EVES. SAT. MATS. Beg. Nov. 14-15
The Road to Mandalay
IMPRESSIONS OF 1924
INDIA and THE VALE OF KASHMIR; BURMA, LAND of GOLDEN PAGODAS; CEYLON & SINGAPORE; SIAM & BORNEO; JAVA & SUMATRA
Course Tickets, $6, $4, $3, NOW

Globe Nov 5

Symphony Hall, Sun., Nov. 16, 3:30
De RESZKE SINGERS
The Internationally Renowned Quartet
SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
5 Friday Evgs. Sat. Mats. Beg. Nov. 14-15
THE ROAD TO MANDALAY
IMPRESSIONS OF 1924
INDIA AND THE VALE OF KASHMIR; BURMA, LAND OF GOLDEN PAGODAS; CEYLON & SINGAPORE; SIAM & BORNEO; JAVA & SUMATRA
Course Tickets, $6, $4, $3, NOW

Herald Nov 5

SYMPHONY HALL
NEXT SUN. AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer

Herald Nov 5

HERALD Nov 5th

SYMPHONY HALL
SUN AFT., Nov. 9, at 3.30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer
SUN AFT., Nov. 16, at 3.30
De RESZKE SINGERS
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THE ROAD TO MANDALAY
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INDIA AND THE VALE OF KASHMIR; BURMA, LAND OF GOLDEN PAGODAS; CEYLON and SINGAPORE; SIAM and BORNEO; JAVA and SUMATRA.
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Transcript Nov. 5

TRANSCRIPT Nov 5th

SYMPHONY HALL
NEXT SUN. AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer
SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
5 FRIDAY EVGS. SAT. MATS Beg. Nov. 14-15
THE ROAD TO MANDALAY
IMPRESSIONS OF 1924
INDIA AND THE VALE OF KASHMIR; BURMA, LAND OF GOLDEN PAGODAS; CEYLON & SINGAPORE; SIAM & BORNEO; JAVA & SUMATRA
Course Tickets, $6, $4, $3, NOW

Post Nov 6

POST Nov 6th

SYMPHONY HALL
NEXT SUN. AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer
SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
5 FRIDAY EVGS. SAT. MATS. Beg. Nov. 14-15
THE ROAD TO MANDALAY
IMPRESSIONS OF 1924
INDIA AND THE VALE OF KASHMIR; BURMA, LAND OF GOLDEN PAGODAS; CEYLON & SINGAPORE; SIAM & BORNEO; JAVA & SUMATRA
Course Tickets, $6, $4, $3, NOW

Herald Nov 6

HERALD Nov 6th

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
5 Friday Evgs. Sat. Mats. Beg. Nov. 14-15
THE ROAD TO MANDALAY
IMPRESSIONS OF 1924
INDIA AND THE VALE OF KASHMIR; BURMA, LAND OF GOLDEN PAGODAS; CEYLON & SINGAPORE; SIAM & BORNEO; JAVA & SUMATRA
Course Tickets, $6, $4, $3, NOW

Advertiser

ADVERTISER Nov 7

SYMPHONY HALL
NEXT SUN. AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer
NEWMAN Traveltalks Color Views Motion Pictures
5 FRIDAY EVES. SAT. MATS. Beg. Nov. 14-15
The Road to Mandalay
IMPRESSIONS OF 1924
INDIA and THE VALE OF KASHMIR; BURMA, LAND of GOLDEN PAGODAS; CEYLON & SINGAPORE; SIAM & BORNEO; JAVA & SUMATRA
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Globe Nov 7

GLOBE Nov 7th

SYMPHONY HALL
NEXT SUN. AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer

Herald Nov 7

HERALD. Nov 7

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SYMPHONY HALL
SUN AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer

Transcript Nov 6

TRANSCRIPT Nov 6

SYMPHONY HALL
SUN AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer

Transcript Nov 7

TRANSCRIPT Nov 7th

SYMPHONY HALL
TOMORROW (SUN.) AFT., AT 3:30
HOFMANN
ONLY PIANO RECITAL THIS SEASON
Tickets $1-$2.50
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
Pierre VLADIMIROFF
Orchestra of 25

Post 8 Nov

POST Nov 8

SYMPHONY HALL
TOMORROW (Sun.) AFT., at 3:30
HOFMANN
Only Piano Recital This Season
Tickets $1 to $2.50
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre VLADIMIROFF—Orchestra of 25

Herald 8 Nov

HERALD Nov 8th

Symphony Hall

CHALIAPIN

Program will include OPERATIC AIRS from "Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

TOMORROW at 3.30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

NEXT FRI. at 2.30 SAT. at 8.15

HOFMANN

THE MASTER PIANIST Only Recital This Season

SUN. AFT. Nov. 9 at 3.30

KARSAVINA

The great Russian dancer

THURS. & SAT. EVES. Nov. 13, 15, 8.15

DeRESZKE SINGERS

with Mildred Dilling, Harp

SUN. AFT. Nov. 16 3.30

"Four young Americans with excellent voices who have attained to an extraordinary perfection of ensemble."—Ernest Newman, London Sunday Times.

WAGNER'S "RING"

Single Ticket Sale Begins Monday

First time in English here. Wed. Eve., Nov. 12—"Rheingold"; Wed. Eve., Nov. 19—"Walkure"; Thurs. Eve., Nov. 20—"Siegfried"; Sat. Eve., Nov. 29—"Gotterdammerung."

(NOTICE TO SEASON SUBSCRIBERS—Tickets dated Nov. 11 to be used for postponed performance, Nov. 29.) American Artists—State Symphony Orchestra. Single seats, $2, $2.50, $3.50 (plus tax), at box office, also at Lord Piano Company, 757 Boylston St. Story & Clark Grand Piano used exclusively.

COURSE SALE OPENS MONDAY — $6.60, $4.40, $3.30 (Tax Included)

NEWMAN TRAVELTALKS

5 FRI. EVES. SAT. MATS. BEG. NOV. 14-15

THE ROAD TO MANDALAY

IMPRESSIONS OF 1924

INDIA AND THE VALE OF KASHMIR	NOV. 14-15
BURMA, LAND OF GOLDEN PAGODAS	NOV. 21-22
CEYLON & SINGAPORE	NOV. 28-29
SIAM & BORNEO	DEC. 5-6
JAVA & SUMATRA	DEC. 12-13

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANSCRIPT NOV 15th

Symphony Hall

CHALIAPIN

Program will include OPERATIC AIRS from "Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust."

TODAY at 3:30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Nov. 2nd

NEXT FRI. at 2:30 SAT. at 8:15

Advertiser

HOFMANN

THE MASTER PIANIST Only Recital This Season

NEXT SUN. NOV. 9 at 3:30

KARSAVINA

The Great Russian Dancer

THURS. & SAT. EVES., NOV. 13, 15, 8:15

DeRESZKE SINGERS

with Mildred Dilling, Harp

SUN. AFT. NOV. 16 at 3:30

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WAGNER'S "RING"

SINGLE TICKET SALE BEGINS TOMORROW

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COURSE SALE Opens Tomorrow. Nov. 3. $6.60, $4.40, $3.30 (Tax Included)

NEWMAN TRAVELTALKS

5 FRI. EVES. SAT. MATS. BEG. NOV. 14-15

THE ROAD TO MANDALAY

IMPRESSIONS OF 1924

INDIA AND THE VALE OF KASHMIR	NOV. 14-15
BURMA, LAND OF GOLDEN PAGODAS	NOV. 21-22
CEYLON & SINGAPORE	NOV. 28-29
SIAM & BORNEO	DEC. 5-6
JAVA & SUMATRA	DEC. 12-13

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

ADVERTISER NOV 2ND

Symphony Hall

CHALIAPIN

Program will include OPERATIC AIRS from "Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

TODAY at 3.30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

NEXT FRI. 2:30 SAT. at 8:15

HOFMANN

THE MASTER PIANIST Only Recital This Season

NEXT SUN. NOV. 9 at 3:30

KARSAVINA

The great Russian dancer

THURS. & SAT. EVES., NOV. 13, 15, 8:15

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NEWMAN TRAVELTALKS

5 FRI. EVES. SAT. MATS. BEG. NOV. 14-15

THE ROAD TO MANDALAY

IMPRESSIONS OF 1924

INDIA AND THE VALE OF KASHMIR	NOV. 14-15
BURMA, LAND OF GOLDEN PAGODAS	NOV. 21-22
CEYLON & SINGAPORE	NOV. 28-29
SIAM & BORNEO	DEC. 5-6
JAVA & SUMATRA	DEC. 12-13

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

HERALD NOV 2ND

Symphony Hall

CHALIAPIN

Program will include OPERATIC AIRS from "Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

Nov. 2

TODAY at 3:30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

NEXT FRI. at 2:30 SAT. at 8:15

HOFMANN

THE MASTER PIANIST Only Recital This Season

NEXT SUN., NOV. 9 at 3:30

KARSAVINA

The Great Russian dancer

THURS. & SAT. EVES., NOV. 13, 15, 8:15

DeRESZKE SINGERS

with Mildred Dilling, Harp

SUN. AFT., NOV. 16 at 3:30

"Four young Americans with excellent voices who have attained to an extraordinary perfection of ensemble." — ERNEST NEWMAN, London Sunday Times.

WAGNER'S "RING"

Single Ticket Sale Begins Tomorrow

First time in English here. Wed. Eve., Nov. 12—"Rheingold"; Wed. Eve., Nov. 19—"Walkure"; Thurs. Eve., Nov. 20—"Siegfried"; Sat. Eve., Nov. 29—"Gotterdammerung."

(NOTICE TO SEASON SUBSCRIBERS—Tickets dated Nov. 11 to be used for postponed performance, Nov. 29). American artists—State Symphony Orchestra—Single seats, $2, $2.50, $3.50 (plus tax), at box office, also at Lord Piano Company, 757 Boylston St. Story & Clark Grand Piano used exclusively.

COURSE SALE OPENS TOMORROW—$6.60, $4.40, $3.30 (Tax Included)

NEWMAN TRAVELTALKS

5 FRI. EVES. SAT. MATS. BEG. NOV. 14-15

THE ROAD TO MANDALAY

IMPRESSIONS OF 1924

INDIA AND THE VALE OF KASHMIR	NOV. 14-15
BURMA, LAND OF GOLDEN PAGODAS	NOV. 21-22
CEYLON & SINGAPORE	NOV. 28-29
SIAM & BORNEO	DEC. 5-6
JAVA & SUMATRA	DEC. 12-13

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

GLOBE NOV 2

SYMPHONY HALL

TONIGHT AT 8:15 (Last Performance)

The Great Russian Dancer

KARSAVINA

With Her Dancing Partner, Pierre VLADIMIROFF. Orchestra of 25

Herald Nov. 15

TOMORROW at 3:30

DeRESZKE SINGERS

The Internationally Renowned Quartet

SUN., Nov. 23, at 3:30

RACHMANINOFF

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

TODAY at 2:30

IMPRESSIONS OF 1924

INDIA

AND THE VALE OF KASHMIR

TICKETS, 50c to $1.50, NOW

HERALD NOV 15

SYMPHONY HALL—Next Sun. at 3:30

RACHMANINOFF

Globe Nov. 17

GLOBE NOV 17

SYMPHONY HALL

NEXT SUN., Nov. 23, at 3:30

RACHMANINOFF

Herald Nov. 17

HERALD NOV 17

Symphony Hall

BOSTON SYMPHONY ORCHESTRA

Post

SERGE KOUSSEVITZKY, Conductor

Next Fri. at 2:30; Sat. at 8:15

Nov 2

HOFMANN

THE MASTER PIANIST Only Recital This Season

NEXT SUN. NOV. 9 at 3.30

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NEWMAN TRAVELTALKS

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THE ROAD TO MANDALAY

IMPRESSIONS OF 1924

INDIA AND THE VALE OF KASHMIR	NOV. 14-15
BURMA, LAND OF GOLDEN PAGODAS	NOV. 21-22
CEYLON & SINGAPORE	NOV. 28-29
SIAM & BORNEO	DEC. 5-6
JAVA & SUMATRA	DEC. 12-13

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

Symphony Hall—Next Sun. at 3.30

De RESZKE SINGERS

Internationally Renowned Quartet

American

SYMPHONY HALL

SUN., Nov. 23, at 3:30

RACHMANINOFF

SEATS NOW ON SALE

Nov 13

AMERICAN NOV 13

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

Tomorrow at 8.15 Sat. Mat. at 2.30

IMPRESSIONS OF 1924

INDIA

AND THE VALE OF KASHMIR

TICKETS, 50c to $1.50, NOW

Transcript

Nov 13

SUN., Nov. 23, at 3.30

RACHMANINOFF

TRANSCRIPT NOV 13

SYMPHONY HALL

SUN., Nov. 23, at 3:30

RACHMANINOFF

SEATS NOW ON SALE

American Nov. 14

AMERICAN NOV 14

SYMPHONY HALL

SUN., Nov. 23, at 3:30

RACHMANINOFF

SEATS NOW ON SALE

American Nov. 15

AMERICAN NOV 15

SYMPHONY HALL

TOMORROW AT 8.15 (Last Performance)

The Great Russian Dancer

KARSAVINA

With Her Dancing Partner

Pierre VLADIMIROFF Orchestra of 25

Transcript Nov. 14

SUN., Nov. 23, at 3.30

RACHMANINOFF

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

Tonight at 8.15 Tomorrow at 2.30

IMPRESSIONS OF 1924

INDIA

AND THE VALE OF KASHMIR

TICKETS, 50c to $1.50, NOW

TRANSCRIPT NOV 14

SYMPHONY HALL

TOMORROW, Nov. 16, at 3:30

DeRESZKE SINGERS

The Internationally Renowned Quartet

Traveler Nov 15

SUN., Nov. 23, at 3:30

RACHMANINOFF

TRAVELER NOV 15

SYMPHONY HALL—Next Sun. (Nov. 23), 3.30

RACHMANINOFF

Trans Nov. 17

TRANSCRIPT NOV 17

SYMPHONY HALL

NEXT SUN., Nov. 23, at 3:30

RACHMANINOFF

Nov 17

TRAVELER NOV 17

SYMPHONY HALL

NEXT SUN., Nov. 23, at 3:30

RACHMANINOFF

Nov 18

GLOBE NOV 18

SYMPHONY HALL

NEXT SUN., Nov. 23, at 3:30

RACHMANINOFF

Nov 19

GLOBE NOV 19

CUT-OUT

SYMPHONY HALL
Tonight at 8:15 (Last Performance)
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
PIERRE VLADIMIROFF Orchestra of 25
SUN. Nov. 23, at 3:30
RACHMANINOFF

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
TODAY at 2:30
IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
TICKETS, 50c to $1.50, NOW

POST NOV 15

SYMPHONY HALL
TONIGHT AT 8:15 (Last Performance)
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
Pierre VLADIMIROFF Orchestra of 25
TOMORROW, Nov. 16, at 3:30
DeRESZKE SINGERS
The Internationally Renowned Quartet
SUN., Nov. 23, at 3:30
RACHMANINOFF
NEWMAN Traveltalks Color Views Motion Pictures
TODAY at 2:30
IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
TICKETS 50c to $1.50. NOW

GLOBE NOV 15

SYMPHONY HALL
TOMORROW AT 3:30
De Reszke Singers
Internationally Renowned Quartet
SUN., Nov. 23, at 3:30
RACHMANINOFF
SUN. Aft., Nov. 30, at 3:30
ROLAND HAYES

MONITOR NOV15

SYMPHONY HALL

TUES. EVE., NOV. 25
CARLOS
SEDANO
New Violin Genius
(Boston Debut)
Tickets now at Box Office.
Prices $1 to $2.50 (Steinway)

TRANSCRIPT NOV 15

SYMPHONY HALL
SUN., Nov. 23, at 3:30
RACHMANINOFF
SUN. AFT., Nov. 30, 3:30
ROLAND HAYES
Thurs. Eve., Dec. 4, at 8:15
PAUL **WHITEMAN**
(Himself), With His Orchestra"

AMERICAN NOV17

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF

SYMPHONY HALL
Tues. Eve., Nov. 25th
CARLOS
SEDANO
New Violin Genius (Boston Debut). Tickets at Box Office
Prices $1-$2.50 (Steinway)

POST NOV 17

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF

SYMPHONY HALL
Tues. Eve., Nov. 25
CARLOS
SEDANO
New Violin Genius
(Boston debut)
Tickets now at Box Office
Prices $1 to $2.50
(Steinway)

HERALD NOV18

[78]

SYMPHONY HALL

TONIGHT at 8.15	**KARSAVINA** The great Russian dancer
TOMOR'W Nov. 16 at 3.30	**DeRESZKE SINGERS** with Mildred Dilling, Harp Internationally Renowned Quartet
NEXT TUES. EVE. Nov. 18	**APOLLO CLUB of Boston** **RICHARD CROOKS, Tenor**
NEXT FRI. at 2.30 Sat. at 8.15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
SUN. AFT. Nov. 23 at 3.30	**RACHMANINOFF**
SUN. AFT. Nov. 30 at 3.30	**ROLAND HAYES**
WED. EVE. Dec. 3 at 8.15	**Mme. LOUISE HOMER** Tickets $1, $1.50, $2, $3 (no tax)
THURS. EVE. Dec. 4 at 8.15	PAUL **WHITEMAN** (Himself) And his Orchestra, in "An Experiment in American Music"

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8.15
SAT. MAT. AT 2.30
BURMA LAND OF GOLDEN PAGODAS
Tickets 50c, 75c, $1.00, $1.50

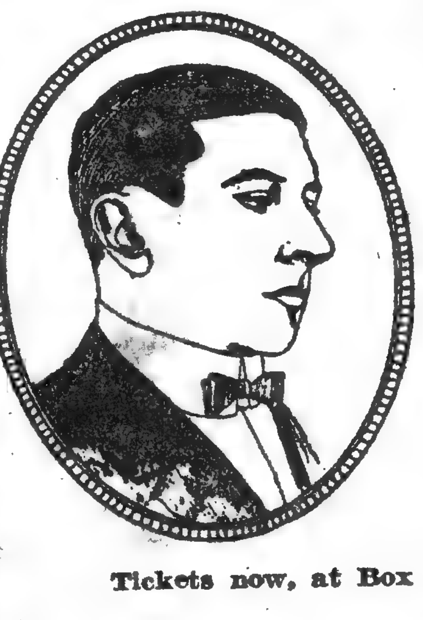
TRANSCRIPT NOV 15

SYMPHONY HALL

TODAY NOV. 16 at 3:30	**DeRESZKE SINGERS** with Mildred Dilling, Harp Internationally Renowned Quartet
NEXT TUES. EVE., NOV. 18	**APOLLO CLUB of Boston** **RICHARD CROOKS, Tenor**
NEXT FRI. at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
NEXT SUN. AFT., NOV. 23 at 3:30	**RACHMANINOFF**
SUN. AFT. NOV. 30 at 3:30	**ROLAND HAYES**
WED. EVE. DEC. 3 at 8:15	**MME. LOUISE HOMER** Tickets $1, 1.50, 2.00, 3.00 (no tax)
THURS. EVE. DEC. 4 at 8:15	PAUL **WHITEMAN** (Himself) And his Orchestra, in "An Experiment in American Music."

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
BURMA LAND OF GOLDEN PAGODAS
Tickets 50c, 75c, $1.00, $1.50

Evans and Salter Present



SYMPHONY HALL—Tues. Eve., Nov. 25th
CARLOS
SEDANO
NEW VIOLIN GENIUS (Boston Debut)
Program Includes
Devil's Trill, Symphonie Espagnol, Perpetuum Mobile, On Wings of Song, Dance of the Goblins.
Tickets now, at Box Office. Prices: $1.00 to $2.50, plus 10% tax.
STEINWAY PIANO

HERALD NOV 16

SYMPHONY HALL

TODAY NOV. 16 at 3:30	**DeRESZKE SINGERS** with Mildred Dilling, Harp Internationally Renowned Quartet
NEXT Tues. Eve. NOV. 18	**APOLLO CLUB of Boston** **RICHARD CROOKS, Tenor**
NEXT FRI. at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
SUN. AFT., NOV. 23 at 3:30	**RACHMANINOFF**
SUN. AFT. NOV. 30 at 3:30	**ROLAND HAYES**
WED. EVE. DEC. 3 at 8:15	**Mme. LOUISE HOMER** Tickets $1, $1.50, $2.00 $3.00 (no tax)
THURS. EVE DEC. 4 at 8:15	PAUL **WHITEMAN** (Himself) And his Orchestra, in "An Experiment in American Music."

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
BURMA LAND OF GOLDEN PAGODAS
Tickets 50c, 75c, $1.00, $1.50

ADVERTISER NOV 16

SYMPHONY HALL

TODAY NOV. 16 at 3:30	**DeRESZKE SINGERS** with Mildred Dilling, Harp Internationally Renowned Quartet
TUES. EVE. NOV. 18	**APOLLO CLUB of Boston** **RICHARD CROOKS, Tenor**
NEXT FRI. at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
SUN. AFT. NOV. 23 at 3:30	**RACHMANINOFF**
SUN. AFT. NOV. 30 at 3:30	**ROLAND HAYES**
WED. EVE. DEC. 3 at 8:15	**Mme. LOUISE HOMER** Tickets, $1, $1.50, $2.00, $3.00 (no tax)
THURS. EVE. DEC. 4 at 8:15	PAUL **WHITEMAN** (Himself) And His Orchestra, in "An Experiment in American Music"

[redacted]

Evans and Salter Present

SYMPHONY HALL—Tues. Eve ov. 25th
CARLOS
SEDANO
NEW VIOLIN GENIUS (Boston Debut)
Program Includes
Devil's Thrill, Symphony Espagnol, Perpetuum Mobile, On Wings of Song, Dance of the Goblins.
Tickets now at Box Office. Prices: $1.00 to $2.50, plus 10% tax.
STEINWAY PIANO

RICHMOND Announces

GLOBE NOV 16

SYMPHONY HALL

TODAY NOV. 16 at 3:30	**DeRESZKE SINGERS** with Mildred Dilling, Harp Internationally Renowned Quartet
TUES. EVE., NOV. 18	**APOLLO CLUB of Boston** **RICHARD CROOKS, Tenor**
NEXT FRI., at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
SUN. AFT., NOV. 23 at 3:30	**RACHMANINOFF**
SUN. AFT., NOV. 30 at 3:30	**ROLAND HAYES**
WED. EVE., DEC. 3 at 8:15	**Mme. Lou** [redacted] Tickets: $1, $1.50,
Thurs. Eve., DEC. 4 at 8:15	PAUL **WHITEMAN** (Himself) And his Orchestra, in "An Experiment in American Music."

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
BURMA LAND OF GOLDEN PAGODAS
Tickets 50c, 75c, $1.00, $1.50

Evans and Salter Present

SYMPHONY HA [redacted]
CARLOS
SEDANO
NEW VIOLIN GENIUS (Boston Debut)
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STEINWAY PIANO

POST NOV 16

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF
SUN. AFT., DEC. 7, at 3:30
HEIFETZ

POST NOV 18

Symphony Hall—Next Sun. at 3:30
RACHMANINOFF

AMERICAN NOV18

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF

TRAVELER NOV18

SYMPHONY HALL—Next Sun. (Nov. 23), 3:30
RACHMANINOFF

TRANSCRIPT NOV18

CUT-OUT

Trav Nov 8

SYMPHONY HALL
TOMORROW AFT., Nov. 9, at 3:30
HOFMANN
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer
With Her Dancing Partner,
PIERRE VLADIMIROFF
SUN. AFT., Nov. 16
De RESZKE SINGERS
The Internationally Renowned Quartet
SUN. AFT., Nov. 23
RACHMANINOFF
EXTRA Series of FIVE MON. EVE. Concerts
Dec. 1, Jan. 12, Feb. 9, Mar. 30, Apr. 27
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Soloists—DUSOLINA GIANINNI, Soprano
MYRA HESS, Piano
MIECZYSLAW MUNZ, Piano
RICARD BURGIN, Violin
JOHN CHARLES THOMAS, Baritone
A Few Season Tickets Now—$7.50, $9 (No Tax)
SYMPHONY HALL
NEWMAN Traveltalks

TRAVELER NOV 8

Monitor Nov 8

SYMPHONY HALL
TOMORROW AFTERNOON AT 3:30
HOFMANN
THURS. AND SAT. EVES., NOV. 13, 15
KARSAVINA
THE GREAT RUSSIAN DANCER
SUNDAY, NOVEMBER 23, AT 3:30
RACHMANINOFF
SUNDAY, NOVEMBER 16, AT 3:30
De RESZKE SINGERS
The Internationally Renowned Quartet
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MIECZYSLAW MUNZ, Piano
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JOHN CHARLES THOMAS, Baritone
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MONITOR NOV 8

SYMPHONY HALL
WAGNER'S "RING" in English—Wed. Eve., Nov. 12 at 8.15—RHEINGOLD (Mmes. Cadmus, Nadworney, Marwick, Votipka, Moritz, Fryer. Messrs. Patton, Dornay, Tucker, Ottone, Gordon, Marwick, Dobert, Stewart; Conductor—Waghalter. Wed. Eve., Nov. 19—Walkure; Thurs. Eve., Nov. 20—Siegfried; Sat. Eve., Nov. 29—Gotterdammerung Operatic Productions; Wagnerian Symphony Orchestra of 60. Seats now at Box Office, $1, $2, $2.50, $3.50. Story & Clark Official Piano, English Grand Opera Co.

Herald Nov 10

THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre VLADIMIROFF, Orchestra of 25

[redacted]

HERALD NOV 10

American Nov 10

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre VLADIMIROFF Orchestra of 25
NEXT SUN., Nov. 16, at 3:30
DeRESZKE SINGERS
The Internationally Renowned Quartet

[redacted]

EXTRA Series—5 Mon. Eve. Concerts,
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BOSTON SYMPHONY
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SERGE KOUSSEVITZKY, Conductor
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AMERICAN NOV 10

Adv. Nov 11

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer
With Her Dancing Partner
PIERRE VLADIMIROFF

ADVERTISER NOV 11

Transcript Nov 8

SYMPHONY HALL

TOMOR'W at 3.30	**HOFMANN**	THE MASTER PIANIST Only Recital This Season
NEXT THURS. & SAT. EVES. Nov. 13, 15 8.15	**KARSAVINA** With Her Dancing Partner, PIERRE VLADIMIROFF ORCHESTRA OF 25 Seats $1, $1.50, $2, $2.50	"She is the most musical of dancers."
SUN. AFT. Nov. 16 at 3.30	**DeRESZKE SINGERS** Internationally Renowned Quartet	with Mildred Dilling, Harp
TUES. EVE. Nov. 18	**APOLLO CLUB OF BOSTON** RICHARD CROOKS, Tenor	
SUN. AFT. Nov. 23 at 3.30	**RACHMANINOFF**	

WAGNER'S "RING"
Next Wed. at 8.15, (Nov. 12)—"Rheingold"; Wed. Eve., Nov. 19—"Walkure"; Thurs. Eve., Nov. 20—"Siegfried; Sat. Eve., Nov. 29—"Gotterdammerung."
(NOTICE TO SEASON SUBSCRIBERS—Tickets dated Nov. 11 to be used for postponed performance, Nov. 29.) American Artists—State Symphony Orchestra. Single seats, $2, $2.50, $3.50 (plus tax), at box office, also at Lord Piano Company, 757 Boylston St. Story & Clark Grand Piano used exclusively.

[redacted]

E MONDAY EVENING Concerts
FEB. 9 MAR. 30 APR. 27
PHONY ORCHESTRA
SSEVITZKY, Conductor
ano
MYRA HESS, Piano
RICHARD BURGIN, Violin
JOHN CHARLES THOMAS, Baritone
A Few Season Tickets Now on Sale—$7.50, $9 (No Tax)

NEWMAN Traveltalks
Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8.15
SAT. MAT. AT 2.30
INDIA AND THE VALE OF KASHMIR
Tickets 50c, 75c, $1.00, $1.50
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANSCRIPT NOV 8th

Herald Nov 9

SYMPHONY HALL

TODAY at 3:30	**HOFMANN**	THE MASTER PIANIST Only Recital This Season
NEXT THURS. & SAT. EVES., NOV. 13, 15, 8:15	**KARSAVINA** With Her Dancing Partner, PIERRE VLADIMIROFF Orchestra of 25. Seats $1.50, $2, $1.50, $1	"She is the most musical of dancers"
NEXT SUN. AFT. NOV. 16 at 3:30	**DeRESZKE SINGERS** Internationally Renowned Quartet	with Mildred Dilling, Harp
SUN. AFT., NOV. 23 at 3:30	**RACHMANINOFF**	
TUES. EVE., NOV. 18	**APOLLO CLUB of Boston** RICHARD CROOKS, Tenor	

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EXTRA Series of FIVE MON. EVE. Concerts
DEC. 1 JAN. 12 FEB. 9 MAR. 30 APR. 27
Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
Soloists—DUSOLINA GIANINNI, Soprano MYRA HESS, Piano
MIECZYSLAW MUNZ, Piano RICHARD BURGIN, Violin
JOHN CHARLES THOMAS, Baritone
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NEWMAN Traveltalks
Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924

Advertiser Nov 9

SYMPHONY HALL

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NEXT SUN. AFT. NOV. 16 at 3:30	**DeRESZKE SINGERS** Internationally Renowned Quartet	with Mildred Dilling, Harp
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WAGNER'S "RING"
Next Wed. at 8:15 (Nov. 12)—"Rheingold"; Wed. Eve., Nov. 19—"Walkure"; Thurs. Eve., Nov. 20—"Siegfried"; Sat. Eve., Nov. 29—"Gotterdammerung."
(NOTICE TO SEASON SUBSCRIBERS—Tickets dated Nov. 11 to be used for postponed performance, Nov. 29.) American Artists—State Symphony Orchestra—Single Seats, $2, $2.50, $3.50 (Plus Tax), at Box Office, Also at Lord Piano Company, 757 Boylston St. Story & Clark Grand Piano used exclusively.

Extra Series of FIVE MONDAY EVENING Concerts
DEC. 1 JAN. 12 FEB. 9 MAR. 30 APR. 27
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Soloists—DUSOLINA GIANINNI, Soprano MYRA HESS, Piano
MIECZYSLAW MUNZ, Piano RICHARD BURGIN, Violin
JOHN CHARLES THOMAS, Baritone
A Few Season Tickets Now on Sale—$7.50, $9 (No Tax)

NEWMAN Traveltalks
Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
INDIA AND THE VALE OF KASHMIR
Tickets 50c, 75c, $1.00, $1.50

---

9 Nov

SYMPHONY HALL

TODAY at 3:30	**HOFMANN**	THE MASTER PIANIST Only Recital This Season
NEXT THURS. & SAT. EVES. NOV. 13, 15 8:15	**KARSAVINA** With Her Dancing Partner, PIERRE VLADIMIROFF ORCHESTRA OF 25 Seats—$1, $1.50, $2, $2.	"She is the most musical of dancers"
NEXT SUN. AFT. NOV. 16 at 3:30	**DeRESZKE SINGERS** Internationally Renowned Quartet	with Mildred Dilling, Harp
TUES. EVE. NOV. 18	**APOLLO CLUB of Boston** **RICHARD CROOKS Tenor**	
SUN. AFT. NOV. 23 at 3:30	**RACHMANINOFF**	

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Post Nov 9

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POST NOV 9th

Transcript Nov 11

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre VLADIMIROFF
Orchestra of 25
NEXT SUN., Nov. 16, at 3.30
DeRESZKE SINGERS
The Internationally Renowned Quartet
SUN., Nov. 23, at 3:30
RACHMANINOFF

American Nov 11

Symphony Hall—Next Sun. at 3.30
De RESZKE SINGERS
Internationally Renowned Quartet
SYMPHONY HALL
SUN., Nov. 23, at 3:30
RACHMANINOFF
SEATS NOW ON SALE

AMERICAN NOV 11th

TRAVELER NOV 11

SYMPHONY HALL
WAGNER'S "RING" In English
Tomorrow at 8:15 RHEINGOLD—Mmes. Cadmus, Nadworney, Marwick, Votipka, Moritz, Fryer, Messrs. Patton, Dornay, Tucker, Ottone, Gordon, Marwick, Dobert, Stewart; Conductor, Waghalter. Wed. Eve., Nov. 19, Walkure; Thurs. Eve., Nov. 20, Siegfried; Sat. Eve., Nov. 29, Gotterdammerung Operatic Productions; Wagnerian Symphony Orchestra of 60. Seats now at Box Office $1, $2, $2.50, $3.50. Story & Clark Official Piano. English Grand Opera Co.
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre Vladimiroff—Orchestra of 25
NEXT SUN., Nov. 16, at 3:30
DeRESKE SINGERS
The Internationally Renowned Quartet
SUN., Nov. 23 at 3:30
RACHMANINOFF

Globe Nov 11

GLOBE NOV 11th

SYMPHONY HALL
WAGNER'S "RING" In English—Tomorrow at 8:15—RHEINGOLD (Mmes. Cadmus, Nadworney, Marwick, Votipka, Moritz, Fryer. Messrs. Patton, Dornay, Tucker, Ottone, Gordon, Marwick, Dobert, Stewart; Conductor—Waghalter. Wed. Eve., Nov. 19—Walkure; Thurs. Eve., Nov. 20—Siegfried; Sat. Eve., Nov. 29—Gotterdammerung Operatic Productions; Wagnerian Symphony Orchestra of 60. Seats now at Box Office, $1, $2, $2.50, $3.50. Story & Clark Official Piano, English Grand Opera Co.
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The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre VLADIMIROFF. Orchestra of 25
SUN., Nov. 23, at 3:30
RACHMANINOFF

Herald Nov 11

HERALD NOV 11th

SYMPHONY HALL

Wagner's "Ring" in English; tomorrow at 8.15, Reingold (Mmes. Cadmus, Nadworney, Marwick, Votipka, Moritz, Fryer, Messrs. Patton, Dornay, Tucker, Ottone, Gordon, Marwick, Dobert, Stewart); conductor, Waghalter. Wed. Eve., Nov. 19, Walkure; Thurs. Eve., Nov. 20, Siegfried; Sat. Eve., Nov. 29, Gotterdammerung Operatic Productions; Wagnerian Symphony Orchestra of 60. Seats now at Box Office, $1, $2, $2.50, $3.50. Story & Clark official piano. English Grand Opera Co.

THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
Pierre VLADIMIROFF Orchestra of 25

SUN., Nov. 23, at 3.30
RACHMANINOFF

Trans Nov. 11

TRANSCRIPT NOV 11

SYMPHONY HALL
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The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
Pierre VLADIMIROFF Orch. of 25

NEXT SUN. Nov. 16, at 3:30
DeRESZKE SINGERS
The Internationally Renowned Quartet

SUN. Nov. 23, at 3:30
RACHMANINOFF

Post Nov. 11

POST NOV 11

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre Vladimiroff—Orchestra of 25

SUN., Nov. 23, at 3:30
RACHMANINOFF

Globe Nov 12

GLOBE NOV 12

Symphony Hall—Next Sun. at 3.30
De RESZKE SINGERS
Internationally Renowned Quartet

SYMPHONY HALL
SUN., Nov. 23, at 3:30
RACHMANINOFF
SEATS NOW ON SALE

American Nov 12

AMERICAN NOV 12

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
Pierre VLADIMIROFF Orchestra of 25

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DeRESZKE SINGERS
The Internationally Renowned Quartet

SUN., Nov. 23, at 3.30
RACHMANINOFF

EXTRA Series—5 Mon. Eve. Concerts
Dec. 1, Jan. 12, Feb. 9, Mar. 30, Apr. 27
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SOLOISTS:
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MIECZYSLAW MUNZ, Piano
RICHARD BURGIN, Violin
MYRA HESS, Piano
JOHN CHARLES THOMAS, Baritone
A Few Season Tickets at $7.50 & $9 (no tax)

Transcript Nov 12

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Next Fri. Eve. at 8.15 Next Sat. Aft. at 2.30
IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
TICKETS, 50c to $1.50, NOW

SYMPHONY HALL

TUES. EVE., NOV. 25
CARLOS
SEDANO
New Violin Genius
(Boston Debut)
Tickets now at Box Office.
Prices $1 to $2.50 (Steinway)

TRANSCRIPT NOV 12

SYMPHONY HALL
WAGNER'S "RING" In English

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The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
Pierre VLADIMIROFF Orch. of 25

SUN. Nov. 23, at 3:30
RACHMANINOFF

Post Nov 12

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KARSAVINA
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Herald Nov 12

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IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
TICKETS, 50c to $1.50, NOW

SAN CARLO

SYMPHONY HALL
Tues. Eve., Nov. 25
CARLOS
SEDANO
New Violin Genius
(Boston debut)
Tickets now at Box Office
Prices $1 to $2.50
(Steinway)

HERALD NOV 12

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre VLADIMIROFF. Orchestra of 25

NEXT SUN., Nov. 16, at 3.30
DeRESZKE SINGERS
The Internationally Renowned Quartet

SUN., Nov. 23, at 3:30
RACHMANINOFF

Herald Nov. 13

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NEWMAN Traveltalks Color Views Motion Pictures
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IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
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HERALD NOV 13

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
KARSAVINA
The Great Russian Dancer
With Her Dancing Partner
PIERRE VLADIMIROFF

Adv. Nov. 13

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Tomorrow AT 8:15 Sat. Mat. AT 2:30
IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
TICKETS, 50c to $1.50, NOW

ADVERTISER NOV 13

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre Vladimiroff—Orchestra of 25

NEXT SUN., Nov. 16, at 3:30
DeRESKE SINGERS
The Internationally Renowned Quartet

SUN., Nov. 23, at 3:30
RACHMANINOFF

Nov. 13

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Tomorrow at 8:15 Sat. Mat. at 2:30
IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
TICKETS, 50c to $1.50, NOW

GLOBE NOV 13

SYMPHONY HALL
THURS. & SAT. EVES., Nov. 13, 15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
PIERRE VLADIMIROFF Orchestra of 25

NEXT SUN., Nov. 16, at 3:30
DeRESZKE SINGERS
The Internationally Renowned Quartet

SUN. Nov. 23, at 3:30
RACHMANINOFF

Post Nov. 13

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
TOMORROW AT 8:15 SAT. MAT. AT 2:30
IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
TICKETS, 50c to $1.50, NOW

POST NOV 13

Symphony Hall—Next Sun. at 3.30
De RESZKE SINGERS
Internationally Renowned Quartet

SYMPHONY HALL
SUN., Nov. 23, at 3:30
RACHMANINOFF
SEATS NOW ON SALE

American Nov 13

AMERICAN NOV 13

SYMPHONY HALL
Tomorrow at 8:15 (Last Performance)
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
Pierre Vladimiroff—Orchestra of 25

NEXT SUN., Nov. 16, at 3:30
DeRESKE SINGERS
The Internationally Renowned Quartet

Sun., Nov. 23, at 3:30
RACHMANINOFF

Adv. Nov. 14

ADVERTISER NOV 14

SYMPHONY HALL
TOMORROW AT 8:15
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner
PIERRE VLADIMIROFF Orchestra of 25

NEXT SUN., Nov. 16, at 3:30
DeRESZKE SINGERS
The Internationally Renowned Quartet

SUN. Nov. 23, at 3:30
RACHMANINOFF

Post Nov. 13 14

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
TONIGHT AT 8:15 TOMORROW AT 2:30
IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
TICKETS, 50c to $1.50, NOW

POST NOV. 14

SYMPHONY HALL
TOMORROW AT 8:15 (LAST PERFORMANCE)
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
Pierre Vladimiroff—Orchestra of 25

SUN., Nov. 23, at 3:30
RACHMANINOFF

Glb Nov 14

TUES. EVE., NOV. 25
CARLOS
SEDANO
New Violin Genius
(Boston Debut)
Tickets Now at Box Office
Prices $1 to $2.50 (Steinway)

GLOBE NOV 14

[80]

SYMPHONY HALL
TOMORROW at 8:15 (Last Performance)
The Great Russian Dancer
KARSAVINA
With Her Dancing Partner,
VLADIMIROFF, Orchestra of 25

SUN., Nov. 23, at 3:30
RACHMANINOFF

Herald Nov. 14

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Tonight AT 8:15 Tomorrow AT 2:30
IMPRESSIONS OF 1924
INDIA
AND THE VALE OF KASHMIR
TICKETS, 50c to $1.50, NOW

HERALD NOV 14

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF

SUN. AFT., Nov. 30, at 3:30
ROLAND HAYES

THURS. EVE., Dec. 4, at 8:15
PAUL WHITEMAN
himself and his **ORCHESTRA**

Post Nov. 19

POST NOV 19

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF

SUN. AFT., Dec. 7, at 3:30
HEIFETZ

Herald Nov. 19

HERALD NOV 19

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF

Traveler 11/21/24

SYMPHONY HALL
Next Tues., Eve., Nov. 25
CARLOS
SEDANO
New Violin Genius
(Boston Debut)
Tickets now at Box Office.
Prices $1 to $2 (Steinway)

JORDAN HALL

Transcript 11/22

TRANSCRIPT NOV 22

SYMPHONY HALL
TOMORROW, Nov. 23, at 3:30
RACHMANINOFF

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
TODAY at 2:30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
TICKETS, 50c to $1.50, NOW

Herald 11/22/24

HERALD NOV. 22

SYMPHONY HALL
TOMORROW, Nov. 23, at 3:30
RACHMANINOFF

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Picture
TODAY at 2:30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
TICKETS, 50c to $1.50, NOW

Post 11/22/24

POST NOV 22

SYMPHONY HALL
TONIGHT AT 8.15
CARLOS
SEDANO
New Violin Genius
(Boston Debut)
Tickets at Box Office
(Steinway)

Transcript Nov. 25

TRANSCRIPT NOV 25

SYMPHONY HALL
TONIGHT at 8:15
CARLOS
SEDANO
New Violin Genius
(Boston Debut)
Tickets now at Box Office (Steinway)

Traveler Nov. 25

TRAVELER NOV 25

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
CEYLON
AND SINGAPORE
TODAY AT 2:30
TICKETS, 50c to $1.50, NOW

Nov 29

Post

POST NOV 29

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
CEYLON
AND SINGAPORE
TODAY At 2:30
TICKETS, 50c to $1.50, NOW

Nov. 29

Glbe

GLOBE NOV 29

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
CEYLON
AND SINGAPORE
TODAY AT 2:30
TICKETS, 50c to $1.50, NOW

Nov. 29

Herald

HERALD NOV 29

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3.30
RACHMANINOFF

Nov. 20

TRAVELER NOV 20

SYMPHONY HALL
TOMORROW, Nov. 23, at 3:30
RACHMANINOFF

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
TODAY AT 2:30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
TICKETS, 50c to $1.50, NOW

Globe 11/22/24

GLOBE NOV 22

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3.30
RACHMANINOFF

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Next Fri. Eve. at 8.15 Sat. Mat. at 2.30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
Tickets, 50c to $1.50, Now

Transcript Nov. 20

TRANSCRIPT NOV 20

Symphony Hall—Next Sun. at 3:30
RACHMANINOFF

AMERICAN NOV 20

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
TONIGHT AT 8:15 TOMORROW AT 2:30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
TICKETS, 50c to $1.50, NOW

Post Nov. 21

POST NOV 21

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Tonight AT 8:15 Tomorrow AT 2:30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
TICKETS, 50c to $1.50, NOW

Herald Nov. 21

HERALD NOV 21

AMUSEMENTS
SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF
SUN. AFT., Nov. 30, at 3:30
ROLAND HAYES
THURS. EVE., Dec. 4, at 8:15
PAUL WHITEMAN
himself and his **ORCHESTRA**

SYMPHONY HALL
Tues. Eve., Nov. 25
CARLOS SEDANO
New Violin Genius
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(Steinway)

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NEWMAN Traveltalks Color Views Motion Pictures
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IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
TICKETS, 50c to $1.50, NOW

Globe Nov. 21

GLOBE NOV 21

Symphony Hall—Next Sun. at 3:30
RACHMANINOFF

American Nov 19

AMERICAN NOV 19

Symphony Hall—Next Sun. at 3:30
RACHMANINOFF

American 11/21/24

AMERICAN NOV 21

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Next Fri. Eve. AT 8:15 Sat. Mat. AT 2:30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
TICKETS, 50c to $1.50, NOW

Post Nov. 20

POST NOV 20

~~Symphony Hall~~—Next Sun. at 3:30
RACHMANINOFF

AMERICAN NOV 22

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3.30
RACHMANINOFF

Nov 19

TRAVELER NOV 19

RUNNIN WILD FOSTER

SYMPHONY HALL—TOMORROW at 8:15
CARLOS **SEDANO**
BOSTON DEBUT of the VIOLIN GENIUS
Nazimova & Milton Sills in "Madonna of the Streets"

Herald 11/24

HERALD NOV 24

SYMPHONY HALL
NEXT SUN., NOV. 23, at 3:30
RACHMANINOFF
SUN. AFT., DEC. 7, at 3:30
HEIFETZ

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Next Fri. Eve. AT 8:15 Sat. Mat. AT 2:30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
TICKETS, 50c to $1.50, NOW

Globe Nov. 20

GLOBE NOV 20

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3:30
RACHMANINOFF
SUN. AFT., Nov. 30, at 3:30
ROLAND HAYES
THURS. EVE., Dec. 4, at 8:15
PAUL WHITEMAN
himself and his **ORCHESTRA**

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Tues. Eve., Nov. 25
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(Steinway)

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Next Fri. Eve. AT 8:15 Sat. Mat. AT 2:30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
TICKETS, 50c to $1.50, NOW

Herald

HERALD NOV 20**

SYMPHONY HALL
NEXT SUN., Nov. 23, at 3.30
RACHMANINOFF
SUN. AFT., Nov. 30, at 3.30
ROLAND HAYES
THURS. EVE., Dec. 4, at 8.15
PAUL WHITEMAN
himself and his **ORCHESTRA**
SUN. AFT., Dec. 7, at 3.30
HEIFETZ

SYMPHONY HALL
TUES. EVE., NOV. 25
CARLOS SEDANO
New Violin Genius
(Boston Debut)
Tickets now at Box Office.
Prices $1 to $2.50 (Steinway)

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Next Fri. Eve. at 8.15 Sat. Mat. at 2.30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
Tickets, 50c to $1.50, Now

Transcript

TRANSCRIPT NOV 19

Amusements
SYMPHONY HALL
NEXT SUN., Nov. 23, at 3.30
RACHMANINOFF

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Tonight at 8.15 Tomorrow at 2.30
IMPRESSIONS OF 1924
BURMA
LAND OF GOLDEN PAGODAS
Tickets, 50c to $1.50, Now

Transcript 11/21/24

TRANSCRIPT NOV 21

Advertiser 11/24

Symphony Hall
TOMORROW at 8:15
CARLOS SEDANO
New Violin Genius
(Boston Debut)

BOWDOIN SQUARE THEATRE

ADVERTISER NOV 24

AMUSEMENTS PART THREE

Transcript 11/22

Symphony Hall
TOMORROW AT 3.30
RACHMANINOFF

SUN. Nov. 30 at 3.30	**ROLAND HAYES**
WED. EVE. Dec. 3 at 8.15	**Mme. LOUISE HOMER** Tickets $1, $1.50, $2, $3 (no tax)
THURS. EVE. Dec. 4 at 8.15	PAUL **WHITEMAN** (Himself) And his Orchestra, in "An Experiment in American Music"
SUN. AFT. DEC. 7 at 3.30	**JASCHA HEIFETZ**

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8.15
SAT. MAT. AT 2.30
CEYLON AND SINGAPORE
Tickets 50c, 75c, $1.00, $1.50
EXTRA FRI. EVE. SAT. AFT. **Dec. 19 & 20 Around the World**

TRANSCRIPT NOV 22

Symphony Hall
TODAY AT 3:30
RACHMANINOFF

NEXT SUN. NOV. 30 at 3:30	**ROLAND HAYES**
WED. EVE. DEC. 3 at 8:15	**Mme. LOUISE HOMER** Tickets $1, $1.50, $2.00, $3.00 (no tax)
THURS. EVE. DEC. 4 at 8:15	PAUL **WHITEMAN** (Himself) And his orchestra, in "An Experiment in American Music"
SUN. AFT. DEC. 7 at 3:30	JASCHA **HEIFETZ**

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
CEYLON AND SINGAPORE
Tickets 50c, 75c, $1.00, $1.50
EXTRA FRIDAY EVE. SATURDAY AFT. **DECEMBER 19 and 20**
AROUND THE WORLD

Sunday Advertiser 11/23

ADVERTISER NOV 23

Transcript 11/24

Now Selling—Aaron Richmond, Mgr. (Steinway)
SYMPHONY HALL—Tomorrow at 8:15
CARLOS **SEDANO**
Boston Debut of the New Violin Genius

SYMPHONY HALL
Globe 11/25
TONIGHT
CARLOS SEDANO
New Violin Genius
(Boston Debut)
Tickets at box office
(Steinway)

GLOBE NOV 25

SYMPHONY HALL—Tomorrow at 8:15
CARLOS **SEDANO**
Boston Debut of the New Violin Genius
Nazimova & Milton Sills in "Madonna of the Streets"

Post 11/24

POST NOV 24

AMUSEMENTS
Globe 11/24
SYMPHONY HALL
TOMORROW AT 8:15 CARLOS
SEDANO
Boston Debut of the Violin Genius
SUN. AFT., Nov. 30, at 3:30
ROLAND HAYES
THURS. EVE., Dec. 4, at 8:15
PAUL **WHITEMAN**
(HIMSELF) and His Orchestra
SUN. AFT., Dec. 7, at 3:30
HEIFETZ

GLOBE NOV 24

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
CEYLON
AND SINGAPORE
TONIGHT AT 8:15 TOMORROW AT 7:30
TICKETS, 50c to $1.50, NOW

Globe Nov. 28

GLOBE NOV 28

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
CEYLON
AND SINGAPORE
Tonight AT 8:15 Tomorrow AT 2:30
TICKETS, 50c to $1.50, NOW

Post Nov. 28

POST NOV 28

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NOV 23

Symphony Hall—Next Wed., Dec. 3, 8:15
LOUISE HOMER

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
CEYLON
AND SINGAPORE
Tonight AT 8:15 Tomorrow AT 2:30
TICKETS, 50c to $1.50, NOW

Herald Nov. 28

HERALD NOV 28

SYMPHONY HALL
NEXT SUN. AFT., Nov. 30, at 3:30
ROLAND HAYES
WED. EVE., Dec. 3, at 8:15
LOUISE HOMER
THURS. EVE., Dec. 4, at 8:15
PAUL **WHITEMAN**
(HIMSELF) and His Orchestra
GEORGE GERSHWIN, Soloist
SUN. AFT., Dec. 7, at 3:30
HEIFETZ
Box Office Open Tom'w. at 8.30 A. M.

ADVERTISER NOV 27

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
CEYLON
AND SINGAPORE
Tomorrow AT 8:15 Sat. Mat. AT 2:30
TICKETS, 50c to $1.50, NOW

Globe 11/27

SYMPHONY HALL—Next Wed. Dec 3, 8:15
LOUISE HOMER
Box Office Open Tomorrow at 8:30 A. M.

GLOBE NOV 27

CUT-OUT

11/23.

THE SUNDAY HERALD.

Symphony Hall TODAY at 3:30 **RACHMANINOFF**

NEXT SUN. NOV. 30 at 3:30 **ROLAND HAYES**

WED. EVE. DEC. 3 at 8:15 MME. **LOUISE HOMER**
Tickets $1, $1.50, $2.00, $3.00 (no tax)

THURS. EVE. DEC. 4 at 8:15 PAUL **WHITEMAN** (Himself)
And his Orchestra, in "An Experiment in American Music."

SUN. AFT. DEC. 7 at 3:30 JASCHA **HEIFETZ**

HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Large Orchestra—Organ—Soloists

Dec. 21 at 3:30 Dec. 22 at 8:15 MESSIAH	Feb. 8 at 3:30 Verdi's REQUIEM	Apr. 12 (Easter Sun.), 3:30 Horatio W. Parker's HORA NOVISSIMA
Caroline Hudson-Alexander	Helen Stanley	Emily Stokes Hagar
Nevada Van der Veer	Merle Alcock	Emma Rogers
Allen McQuhae	Richard Crooks	George Meader
Frederick Millar	William Gustafson	Fred Patton

Season Tickets (choice, Sun. or Mon. "Messiah," $7.50, $6, $4.50, $3 (No Tax)
MAIL ORDERS Now—Checks to Symphony Hall (Public Sale Dec. 1)

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
CEYLON AND SINGAPORE
Tickets 50c, 75c, $1.00, $1.50
EXTRA FRI. EVE. SAT. AFT. DECEMBER 19 and 20
AROUND THE WORLD

Evans and Salter Present
CARLOS
SEDANO
NEW VIOLIN GENIUS (Boston Debut)
SYMPHONY HALL—NEXT Tues. Eve., Nov. 25th
Program Includes
Devil's Trill, Symphony Espagnol, Perpetuum Mobile, On Wings of Song, Dance of the Goblins.
Tickets now, $1.00 to $2.00, plus 10% tax.
STEINWAY PIANO

HERALD NOV 23

Sunday Globe 11/23

Symphony Hall TODAY at 3:30 **RACHMANINOFF**

NEXT SUN. NOV. 30 at 3:30 **ROLAND HAYES**

WED. EVE. DEC. 3 at 8:15 MME. **LOUISE HOMER**
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And his Orchestra, in "An Experiment in American Music."

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SEDANO
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EVE., NOV. 25th
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STEINWAY PIANO

GLOBE NOV 23

Post Sunday 11/23.

Symphony Hall TODAY at 3:30
RACHMANINOFF

NEXT SUN. NOV. 30 at 3:30 **ROLAND HAYES**

WED. EVE. DEC. 3 at 8:15 MME. **LOUISE HOMER**
Tickets $1, $1.50, $2.00, $3.00 (no tax)

THUR. EVE. DEC. 4 at 8:15 PAUL **WHITEMAN** (Himself)
And his Orchestra, in "An Experiment in American Music."

SUN. AFT. DEC. 7 at 3:30 JASCHA **HEIFETZ**

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Chorus of 400—Large Orchestra—Organ—Soloists

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SYMPHONY HALL—Next Tues. Eve., Nov. 25th
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STEINWAY PIANO

POST NOV 23

Herald 11/30/24

Symphony Hall TODAY at 3:30 **ROLAND HAYES**

THIS— MON. at 8:15 FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
All Reserved Seats Taken for These Concerts

SUN., DEC. 14 at 3:30 **PENSION** FUND CONCERT **TCHAIKOVSKY** PROGRAM
TICKETS NOW ON SALE, $1 to $2.50 (no tax)

WED. EVE. DEC. 3 at 8:15 MME. **LOUISE HOMER**
Tickets $1, $1.50, $2.00, $3.00 (no tax)

SUN. AFT. DEC. 7 at 3:30 JASCHA **HEIFETZ**

THURS. EVE. DEC. 11 at 8:15 **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—OSSIP GABRILOWITSCH—Piano

TUESDAY EVENING DEC. 16 **ROMAN CHOIR**
(DIRECT FROM VATICAN)
(Direction: Aaron Richmond)

SUN. AFT., DEC. 28 at 3:30 **SCHUMANN-HEINK**

Symphony Hall—NEXT Thurs. Eve., Dec. 4 at 8:15
Paul Whiteman
Himself
AND HIS **ORCHESTRA**
GEORGE GERSHWIN, Soloist. Tickets $1 to $2.50

HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Large Orchestra—Organ—Soloists

Dec. 21 at 3:30 Dec. 22 at 8:15 MESSIAH	Feb. 8 at 3:30 Verdi's REQUIEM	Apr. 12 (Easter Sun.), 3:30 Horatio W. Parker's HORA NOVISSIMA
Caroline Hudson-Alexander	Helen Stanley	Emily Stokes Hagar
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IMPRESSIONS OF 1924
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SAT. MAT. AT 2:30
SIAM and BORNEO
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AROUND THE WORLD
Tickets 50c, 85c, $1.10, $1.65 (tax included)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

[82] HERALD NOV 30

Amusements

SYMPHONY HALL
NEXT SUN. AFT., Nov. 30, at 3:30
ROLAND HAYES
WED. EVE., Dec 3, at 8:15
LOUISE HOMER
THURS. EVE., Dec. 4, at 8:15
PAUL **WHITEMAN**
(HIMSELF) and His Orchestra
GEORGE GERSHWIN, Soloist
SUN. AFT., Dec. 7, at 3:30
HEIFETZ
SUN., Dec. 14, at 3:30

[redacted]

All TCHAIKOVSKY Program
Box-office open tomorrow at 8:30 A.M.

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
CEYLON
AND SINGAPORE
Tomorrow AT 8:15 Sat. Mat. AT 2:30
TICKETS, 50c to $1.50, NOW

Post 11/26

11/27

POST NOV 27

Amussements

SYMPHONY HALL
TOMORROW at 8:15—CARLOS
SEDANO
Boston Debut of the new Violin Genius
NEXT SUN. AFT., Nov. 30, at 3:30
ROLAND HAYES
THURS. EVE., Dec. 4, at 8:15
PAUL **WHITEMAN**
(HIMSELF) and His Orchestra
SUN. AFT., Dec. 7, at 3:30
HEIFETZ

American

Nov 24

AMERICAN NOV 24

SYMPHONY HALL
TONIGHT at 8:15
CARLOS
SEDANO
New Violin Genius
(Boston Debut)
Tickets at Box Office
(Steinway)

11/25

Advertiser

ADVERTISER NOV 25

SYMPHONY HALL
TONIGHT at 8:15
CARLOS
SEDANO
New Violin Genius
(Boston Debut)
Tickets now at Box Office (Steinway)

Herald 11/25

SUN AFT., Nov. 30, at 3:30
ROLAND HAYES
WED. EVE., Dec. 3, at 8:15
LOUISE HOMER
THURS. EVE., Dec. 4, at 8:15
PAUL **WHITEMAN**
(HIMSELF) and His Orchestra
SUN. AFT., Dec. 7, at 3:30
HEIFETZ

HERALD NOV 25th

Amusements

SYMPHONY HALL
TONIGHT at 8:15
CARLOS
SEDANO
New Violin Genius
(Boston Debut)
Tickets at box office
(Steinway)

Post 11/25

NEXT SUN. AFT., Nov. 30, at 3:30
ROLAND HAYES
WED. EVE., Dec 3, at 8:15
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THURS. EVE., Dec. 4, at 8:15
PAUL **WHITEMAN**
(HIMSELF) and His Orchestra
SUN. AFT., Dec. 7, at 3:30
HEIFETZ

POST NOV 25

CUT-OUT

Symphony Hall

TOMOR'W at 3.30 **ROLAND HAYES**

NEXT MON. at 8.15 FRI. at 2.30 SAT. at 8.15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
All Reserved Seats Taken for These Concerts

SUN., DEC. 14 at 3.30 **PENSION** FUND CONCERT **TCHAIKOVSKY** PROGRAM
TICKETS NOW ON SALE—$1 to $2.50 (no tax)

WED. EVE. Dec. 3 at 8.15 MME. **LOUISE HOMER**
Tickets $1, $1.50, $2, $3 (no tax)

SUN. AFT. DEC. 7 JASCHA **HEIFETZ**

[redacted] **RD GLEE CLUB**
ALD T. DAVISON, Conductor
GABRILOWITSCH—Piano

TUES. EVE. DEC. 16 **ROMAN CHOIR**
(Direct from the Vatican) (Direction: Aaron Richmond)

SUN. AFT. DEC. 28 at 3.30 **SCHUMANN-HEINK**

Symphony Hall—NEXT Thurs. Eve., Dec. 4, at 8.15

Paul Whiteman
Himself
AND HIS **ORCHESTRA**
GEORGE GERSHWIN, Soloist
Tickets $1 to $2.50

HANDEL and HAYDN Society Emil Mollenhauer Conductor
Chorus of 400—Large Orchestra—Organ—Soloists

Dec. 21 at 3.30 Dec. 22 at 8.15	Feb. 8 at 3.30 Verdi's	Apr. 12 (Easter Sun.), 3.30 Horatio W. Parker's
MESSIAH	**REQUIEM**	**HORA NOVISSIMA**
Caroline Hudson-Alexander	Helen Stanley	Emily Stokes Hagar
Nevada Van der Veer	Merle Alcock	Emma Rogers
Allen McQuhae	Richard Crooks	George Meader
Frederick Millar	William Gustafson	Fred Patton

Season Tickets now, choice, Sun. or Mon. "Messiah," $7.50, $6, $4.50, $3 (no tax)

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8.15
SAT. MAT. AT 2.30 **SIAM** and BORNEO
EXTRA FRI. EVE. SAT. AFT. DECEMBER 19 and 20
AROUND THE WORLD
Tickets 50c, 85c, $1.10, $1.65 (tax included)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT SAT Nov 30th '24

TRANSCRIPT Nov 30th

ION SUNDAY POST, NOVEMBER 30, 19'24

Symphony Hall

TODAY at 3:30 **ROLAND HAYES**

THIS— MON. at 8:15 FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
All Reserved Seats Taken for These Concerts

SUN., DEC. 14 at 3:30 **PENSION** FUND CONCERT **TCHAIKOVSKY** PROGRAM
TICKETS NOW ON SALE—$1 to $2.50 (No Tax)

WED. EVE. DEC. 3 at 8:15 MME. **LOUISE HOMER**
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THURS. EVE. DEC. 4 at 8:15 PAUL **WHITEMAN** (Himself)
And his Orchestra, in "An Experiment in American Music."

SUN. AFT. DEC. 7 at 3:30 JASCHA **HEIFETZ**

THURS. EVE. DEC. 11 at 8:15 **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—Ossip GABRILOWITSCH—Piano

Tuesday Evening Dec. 16 **ROMAN CHOIR**
Direct from the Vatican (Direction Aaron Richmond)

SUN. AFT., DEC. 28 at 3:30 **SCHUMANN-HEINK**

SYMPHONY HALL—NEXT Thurs. Eve., Dec. 4, at 8:15

Paul Whiteman
Himself
AND HIS **ORCHESTRA**
GEORGE GERSHWIN, Soloist—Tickets $1 to $2.50

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Caroline Hudson-Alexander	Helen Stanley	Emily Stokes Hagar
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST Nov 30

30, 1924 SUNDAY Globe Nov 30, '24

Symphony Hall

TODAY at 3:30 **ROLAND HAYES**

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Symphony Hall, NEXT Thurs. Eve., Dec. 4, at 8:15

Paul Whiteman
Himself
AND HIS **ORCHESTRA**
GEORGE GERSHWIN, Soloist
TICKETS $1 to $2.50

THURS. EVE. DEC. 11 at 8:15 **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—OSSID GABRILOWITSCH Piano

TUESDAY EVENING DEC. 16 **ROMAN CHOIR**
(DIRECT FROM THE VATICAN)
Direction AARON RICHMOND

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GLOBE Nov 30

Symphony Hall

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Allen McQuhae	Richard Crooks	George Meader
Frederick Millar	William Gustafson	Fred Patton

Season Tickets now, choice, Sun. or Mon. "Messiah," $7.50, $6, $4.50, $3 (no tax)

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30 **SIAM** and BORNEO
EXTRA FRIDAY EVE. SATURDAY AFT. DECEMBER 19 and 20
AROUND THE WORLD
Tickets 50c, 85c, $1.10, $1.65 (tax included)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

SUNDAY ADVERTISER 11/30/24

ADVERTISER Nov 30

SYMPHONY HALL—TONIGHT AT 8:15

LOUISE HOMER

Tickets at Box Office and at Herrick's

American 12/3/24

AMERICAN Dec 3

SYMPHONY HALL

TONIGHT, Dec. 3, at 8:15

LOUISE HOMER

Seats at Box Office and at Herrick's.

BOWDOIN SQ. THEATRE Continuous from 10:30

Orth & Coleman's Musical

Post 12/3/24

POST Dec 3

PLAYERS, BOSTON

SYMPHONY HALL

TONIGHT AT 8:15

LOUISE HOMER

Seats at box office and at Herrick's

NEXT SUN. AFT., Dec. 7, at 3:30

HEIFETZ

HERALD 12/3/24

HERALD Dec 3

SYMPHONY HALL

TONIGHT, Dec. 3, at 8:15

LOUISE HOMER

Seats at Box Office and at Herrick's

NEXT SUN. AFT., Dec. 7, at 3:30

HEIFETZ

Thurs. Eve., Dec. 11, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Director

Soloist—GABRILOWITSCH

Globe 12/3/24

GLOBE Dec 3

SYMPHONY HALL

TOMORROW EVE., Dec. 3, at 8.15

LOUISE HOMER

Seats at Box Office and at Herrick's

THURS. EVE., Dec. 4, at 8.15

PAUL **WHITEMAN**

(HIMSELF) and His Orchestra

GEORGE GERSHWIN, Soloist

SUN. AFT., Dec. 7, at 3.30

HEIFETZ

TRANSCRIPT 12/2/24

TRANSCRIPT Dec 2

Symphony Hall--Next Sun. at 3:30

HEIFETZ

ADVERTISER 12/4/24

Advertiser Dec 4

SYMPHONY HALL, Next Sun. 3:30

HEIFETZ

AMERICAN Dec 5th

GAYETY TWICE DAILY 2:10 & 8:10

AMERICAN Dec 5th

Globe AMUSEMENTS 12/4/24

SYMPHONY HALL

TONIGHT, Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His ORCHESTRA

GEORGE GERSHWIN, Soloist

Admission $1

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

SIAM

AND BORNEO

Tomorrow AT 8:15 Sat. Mat. AT 2:30

TICKETS, 50c to $1.50, NOW

GLOBE Dec 4th

SYMPHONY HALL

THURS. EVE., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His ORCHESTRA

GEORGE GERSHWIN, Soloist

SUN. AFT., Dec. 7, at 3:30

HEIFETZ

Post 12/1/24

POST Dec 1

Amusements

SYMPHONY HALL

NEXT SUN. AFT., Nov. 30, at 3.30

ROLAND HAYES

WED. EVE., Dec. 3, at 8.15

LOUISE HOMER

THURS. EVE., Dec. 4, at 8.15

PAUL **WHITEMAN**

(HIMSELF) and His Orchestra

GEORGE GERSHWIN, Soloist

SUN. AFT., Dec. 7, at 3.30

HEIFETZ

SUN., Dec. 14, at 3.30

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

All TCHAIKOVSKY Program

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

CEYLON

AND SINGAPORE

Tomorrow AT 8.15 Sat. Mat. AT 2.30

TICKETS, 50c to $1.50, NOW

Transcript 11/26

TRANSCRIPT Nov 26

Amusements

SYMPHONY HALL

NEXT SUN. AFT., Nov. 30, at 3:30

ROLAND HAYES

WED. EVE., Dec. 3, at 8:15

LOUISE HOMER

THURS. EVE., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His Orchestra

GEORGE GERSHWIN, Soloist

SUN. AFT., Dec. 7, at 3:30

HEIFETZ

SUN., Dec. 14, at 3:30

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

All TCHAIKOVSKY Program

Box Office Open Tomorrow at 8:30 A. M.

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

CEYLON

AND SINGAPORE

Tomorrow AT 8:15 Sat. Mat. AT 2:30

TICKETS, 50c to $1.50, NOW

Herald 11/27

HERALD Nov 27

SYMPHONY HALL

NEXT WED., DEC. 3. 8.15

LOUISE HOMER

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

CEYLON

AND SINGAPORE

Tonight AT 8.15 Tomorrow AT 2.30

TICKETS, 50c to $1.50, NOW

Transcript Nov. 28

TRANSCRIPT Nov 28

CONCERT FREE QUESTIONS

SYMPHONY HALL

TOMORROW, NOV. 23, at 3:30

RACHMANINOFF

TUES. EVE., NOV. 25

CARLOS SEDANO

New Violin Genius (Boston Debut)

Tickets now at Box Office

Prices $1 to $2

(Steinway)

SUNDAY AFTERNOON, NOV. 30, AT 3:30

ROLAND HAYES

WEDNESDAY EVE., DEC. 3, AT 8:15

LOUISE HOMER

THURSDAY EVENING, DEC. 4, AT 8:15

Paul **WHITEMAN**

(HIMSELF) and His Orchestra

SUNDAY AFTERNOON, DEC. 7, AT 3:30

HEIFETZ

Christian Science Monitor 11/22

C.S. MONITOR Nov 22

---

be Mr. Hadley's Symphony

F major, "Youth and Life."

SYMPHONY HALL

TOMORROW, Nov. 23, at 3:30

RACHMANINOFF

SYMPHONY HALL

Tues. Eve., Nov. 25

CARLOS SEDANO

New Violin Genius

(Boston Debut)

Tickets now at Box Office

Prices $1 to $2.00

(Steinway)

WED. EVE., Dec. 3, at 8:15

LOUISE HOMER

THURS. EVE., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His Orchestra

SUN. AFT., Dec. 7, at 3:30

HEIFETZ

Traveler 11/22

TRAVELER Nov 22

SYMPHONY HALL

NEXT SUN. AFT., Nov. 30, at 3:30

ROLAND HAYES

WED. EVE., Dec. 3, at 8:15

LOUISE HOMER

THURS. EVE., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His Orchestra

GEORGE GERSHWIN, Soloist

SUN. AFT., Dec. 7, at 3:30

HEIFETZ

SUN., Dec. 14, at 3:30

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

All TCHAIKOVSKY Program

Globe Nov. 26

GLOBE Nov 26

SYMPHONY HALL

THURS. EVE., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His ORCHESTRA

GEORGE GERSHWIN, Soloist

SUN. AFT., Dec. 7, at 3:30

HEIFETZ

Globe 12/1/24

GLOBE Dec 1

SYMPHONY HALL

THURS. EVE., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His ORCHESTRA

GEORGE GERSHWIN, Soloist

SUN. AFT., Dec. 7, at 3:30

HEIFETZ

HERALD 12/1/24

HERALD Dec 1

SYMPHONY HALL

TOMORROW, Nov. 30 at 3:30

ROLAND HAYES

NEXT THURS., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His Orchestra

GEORGE GERSHWIN, Soloist

SUN. AFT., Dec. 7, at 3:30

HEIFETZ

SUN., Dec. 14, at 3:30

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

All TCHAIKOVSKY Program

TRAVELER Nov 29th '24

TRAVELER Nov 29

SYMPHONY HALL

TOMORROW EVE., Dec. 3, at 8:15

LOUISE HOMER

Seats at Box Office and at Herrick's

THIS THURS. EVE., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His ORCHESTRA

GEORGE GERSHWIN, Soloist

NEXT SUN. AFT., Dec. 7, at 3:30

HEIFETZ

Thurs. Eve., Dec 11, at 8:15

HARVARD GLEE CLUB

DR. A. T. DAVISON, Director

Soloist—GABRILOWITSCH

Globe 12/2/24

GLOBE Dec 2

SYMPHONY HALL

TOMORROW, NOVEMBER 30, AT 3:30

ROLAND HAYES

NEXT WEDNESDAY, DEC. 3, AT 8:15

LOUISE HOMER

NEXT THURSDAY, DEC. 4, AT 8:15

Paul **WHITEMAN**

(HIMSELF) and His Orchestra

GEORGE GERSHWIN, Soloist

SUNDAY AFTERNOON, DEC. 7, AT 3:30

HEIFETZ

SUNDAY, DECEMBER 14, AT 3:30

Pension Fund Concert

Boston Symphony ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

ALL TCHAIKOVSKY PROGRAM

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

Chorus of 400—Orchestra—Organ—Soloists

Dec. 21 at 3:30; Dec. 22 at 8:15

MESSIAH

HUDSON-ALEXANDER, VAN DER VEER, McQUHAE, MILLAR

Feb. 8 at 3:30, Verdi's

REQUIEM

STANLEY, ALCOCK, CROOKS, GUSTAFSON

April 12 (Easter Sunday), 3:30

Horatio W. Parker's

HORA NOVISSIMA

HAGAR, ROGERS, MEADER, PATTON

Season Tickets now—$7.50, $6, $4.50, $3. (no tax)

CHRISTIAN SCIENCE MONITOR SAT 29 '24

C.S. MONITOR Nov 29

Amusements

SYMPHONY HALL

TOMORROW EVE., Dec. 3, at 8:15

LOUISE HOMER

Seats at box office and at Herrick's

THIS THUR., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His Orchestra

GEORGE GERSHWIN, Soloist

NEXT SUN. AFT., Dec. 7, at 3:30

HEIFETZ

Thurs. Eve., Dec. 11, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Director

Soloist—GABRILOWITSCH

SUN., Dec. 14, at 3:30

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

All TCHAIKOVSKY Program

Tues. EVE., Dec. 16

ROMAN CHOIR

Direct from the Vatican

(Direction Aaron Richmond)

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor

Chorus of 400—Orchestra—Organ—Soloists

Sun. Aft., Dec. 21 / Mon. Eve., Dec. 22 **MESSIAH**

Sun. Aft., Feb. 8 VERDI'S **REQUIEM**

Easter, Apr. 12 H. W. PARKER'S **Hora Novissima**

Hudson-Alexander, Van der Veer, McQuhae, Millar, Stanley, Alcock, Crooks, Gustafson, Hagar, Rogers, Meader, Patton

Season Tickets—$7.50, $6, $4.50. $3 (no tax)

POST 12/2/24

POST Dec 2

SYMPHONY HALL

NEXT WED., Dec. 3, at 8:15

LOUISE HOMER

THURS. EVE., Dec. 4, at 8:15

PAUL **WHITEMAN**

(HIMSELF) and His Orchestra

GEORGE GERSHWIN, Soloist

SUN AFT., Dec. 7, at 3:30

HEIFETZ

SUN., Dec. 14 at 3:30

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

All TCHAIKOVSKY Program

AMERICAN 12/1/24

AMERICAN Dec 1

Amusements HERALD 12/2/24

SYMPHONY HALL
TOMORROW EVE., Dec. 3, at 8:15
LOUISE HOMER
Seats at Box Office and at Herrick's

THIS THURS. EVE., Dec. 4, at 8:15
PAUL **WHITEMAN**
(HIMSELF) and His Orchestra
GEORGE GERSHWIN, Soloist

NEXT SUN. AFT., Dec. 7, at 3:30
HEIFETZ

Thurs. Eve., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

SUN., Dec. 14, at 3:30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
All TCHAIKOVSKY Program

TUES. EVE., Dec. 16
ROMAN CHOIR
DIRECT FROM THE VATICAN
Direction, Aaron Richmond

HERALD Dec 2

SYMPHONY HALL--Tomorrow at 8:15
LOUISE HOMER
Tickets at Box Office and at Herrick's

AMERICAN 12/2/24

AMERICAN Dec 2

Symphony Hall
Sunday
at 3 p.m.
HEAR
HEIFETZ
VIOLIN
The Supreme Artist

Advocate Dec. 4

Advocate Dec 4

AMUSEMENTS

SYMPHONY HALL
NEXT SUN. AFT., Dec 7, at 3:30
HEIFETZ

Thurs. Eve., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

TUES. EVE., Dec. 16
Direct from the Vatican
ROMAN CHOIR

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 21
Mon. Eve., Dec. 22 **MESSIAH**
Sun. Aft., Feb. 8 VERDI'S **REQUIEM**
Easter, Apr. 12 H. W. PARKER'S **Hora Novissima**
Hudson-Alexander, Van der Veer, McQuhae, Millar, Stanley, Alcock, Crooks, Gustafson, Hagar, Roberts, Meader, Patton
Season Tickets—$7.50, $6, $4.50, $3 (No Tax)

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
Tonight AT 8:15 Tomorrow AT 2:30
TICKETS, 50c to $1.50, NOW

Globe Dec 5th '24

SYMPHONY HALL—Next Sunday, at 3:30
HEIFETZ

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
Tonight AT 8:15 Tomorrow AT 2:30
TICKETS, 50c to $1.50, NOW

Post Dec 5th '24

POST Dec 5

SYMPHONY HALL
Next Sun. Aft. at 3:30
JASCHA
HEIFETZ

Thurs. Eve., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM HERALD Dec 5, '24
AND BORNEO
Tonight AT 8:15 Tomorrow AT 2:30
TICKETS, 50c to $1.50, NOW

HERALD Dec 5

HERALD *Amusements* Dec 5th '24

SYMPHONY HALL
Next Sun. Aft. at 3:30
JASCHA
HEIFETZ

Thurs. Eve., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
Tonight AT 8:15 Tomorrow AT 2:30
TICKETS, 50c to $1.50, NOW

W. H. Luce, Mgr. (Baldwin piano)
SYMPHONY HALL
TOMORROW AT 3:30
Monitor Dec 6th 24
HEIFETZ

MONITOR Dec 6

Post 12/4/24 Amusements

SYMPHONY HALL
TONIGHT, Dec. 4, at 8:15
PAUL **WHITEMAN**
(HIMSELF) and His ORCHESTRA
GEORGE GERSHWIN, Soloist
Admission $1

NEXT SUN. AFT., Dec. 7, at 3:30
JASCHA
HEIFETZ

Thurs. Eve., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

TUES. EVE., Dec. 16—Direct from the Vatican
ROMAN CHOIR

NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
Tomorrow AT 8:15 Sat. Mat. AT 2:30
TICKETS, 50c to $1.50, NOW

Amusements

SYMPHONY HALL
NEXT SUN. AFT., Dec. 7, at 3.30
HEIFETZ

Thurs. Eve., Dec. 11, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
Tomorrow AT 8.15 Sat. Mat. AT 2.30
TICKETS, 50c to $1.50, NOW

TRANSCRIPT Dec 4th '24

Amusements

SANDERS THEATRE—Cambridge
TONIGHT AT 8:00
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—WAGNER, Meistersinger Prelude; MOZART, Symphony in G minor; HONEGGER, "Pacific 231"; SIBELIUS, "Finlandia" and "Swan of Tuonela"; TCHAIKOVSKY, "Romeo and Juliet."
Seats at University Bookstore, Harvard Sq.

SYMPHONY HALL
TONIGHT, Dec. 4, at 8:15
PAUL **WHITEMAN**
(HIMSELF) and His ORCHESTRA
GEORGE GERSHWIN, Soloist
Admission $1

NEXT SUN. AFT., Dec. 7, at 3:30
JASCHA
HEIFETZ

Thurs. Eve., Dec. 11, at 8:45
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from the Vatican

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 21
Mon. Eve., Dec. 22 **MESSIAH**
Sun. Aft., Feb. 8 VERDI'S **REQUIEM**
Easter, Apr. 12 H. W. PARKER'S **Hora Novissima**
Hudson-Alexander, Van der Veer, McQuhae, Millar, Stanley, Alcock, Crooks, Gustafson, Hagar, Roberts, Meader, Patton
Season Tickets—$7.50, $6, $4.50, $3 (No Tax)

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM HERALD 12/4/24
AND BORNEO
Tomorrow AT 8:15 Sat. Mat. AT 2:30
TICKETS, 50c to $1.50, NOW

Amusements

SYMPHONY HALL
NEXT SUN. AFT., Dec. 7, at 3.30
HEIFETZ

TUES. EVE., DEC. 16
ROMAN CHOIR
Direct from the Vatican

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 21
Mon. Eve., Dec. 22 **MESSIAH**
Sun. Aft., Feb. 8 VERDI'S **REQUIEM**
Easter, Apr. 12 H. W. PARKER'S **Hora Novissima**
Hudson Alexander, Van der Veer, McQuhae, Millar, Stanley, Alcock, Crooks, Gustafson, Hagar, Roberts, Meader, Patton
Season Tickets, $7.50, $6, $4.50, $3
(No Tax)

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
TONIGHT AT 8.15 TOMORROW AT 2.30
TICKETS, 50c to $1.50, NOW

TRANSCRIPT Dec 6th '24

TRANSCRIPT Dec 5

SYMPHONY HALL
NEXT SUN. AFT., Dec. 7, at 3:30
JASCHA
HEIFETZ

Thurs. Eve., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from the Vatican

Return Engagement
SUN. EVE., DEC. 14
PAUL **WHITEMAN**
(HIMSELF) and His ORCHESTRA
GEORGE GERSHWIN, Soloist

TRAVELER Dec 6th '24

Post Amusements Dec 6th '24

SYMPHONY HALL
NEXT SUN. AFT., Dec. 7, at 3:30
JASCHA
HEIFETZ

Thurs. Eve., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

TUES. EVE., Dec. 16
Direct from the Vatican
ROMAN CHOIR

NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
TODAY at 2:30
TICKETS, 50c to $1.50, NOW

TRANSCRIPT Amusements 12/3/24

SYMPHONY HALL
TONIGHT at 8.15
LOUISE HOMER

NEXT SUN. AFT., Dec. 7, at 3.30
HEIFETZ

Thurs. Eve., Dec. 11, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

SUN., Dec. 14, at 3.30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
All TCHAIKOVSKY Program

TUES. EVE., DEC. 16
ROMAN CHOIR
Direct from the Vatican
Direction, Aaron Richmond

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Soloists
Sun. Aft., Dec. 21
Mon. Eve., Dec. 22 **MESSIAH**
Sun. Aft., Feb. 8 VERDI'S **REQUIEM**
Easter, Apr. 12 H. W. PARKER'S **Hora Novissima**
Hudson Alexander, Van der Veer, McQuhae, Millar, Stanley, Alcock, Crooks, Gustafson, Hagar, Roberts, Meader, Patton
Season Sale Now—$7.50, $6, $4.50, $3
(No Tax)

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
Next Fri. AT 8.15 Sat. Mat. AT 2.30
TICKETS, 50c to $1.50, NOW

SANDERS THEATRE—Cambridge
TOMORROW AT 8.00
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—WAGNER, Prelude, "Mastersingers"; MOZART, Symphony in G minor; SIBELIUS, "Finlandia," and "Swan of Tuonela"; TCHAIKOVSKY, "Romeo and Juliet."
Seats at University Bookstore, Harvard Sq.

TRANSCRIPT Dec 3

Amusements

Unprecedented Demand
BRINGS
Return Engagement
OF
PAUL WHITEMAN
HIMSELF
and his
ORCHESTRA
Symphony Hall
SUNDAY EVE., DEC. 14
Tickets NOW at Box Office

Post Dec 6th '24

SYMPHONY HALL
Next Thurs. Eve., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

NEXT SUN. EVE., Dec. 14, at 8
PAUL **WHITEMAN**
(HIMSELF) and His ORCHESTRA
GEORGE GERSHWIN, Soloist

HERALD Dec 8 '24

HERALD Dec 8

CUT-OUT

TRANSCRIPT Dec 6th '24

AMUSEMENTS PART THREE

Symphony Hall TOMOR'W at 3.30 **HEIFETZ**

NEXT FRI. at 2.30 SAT. at 8.15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist—ALEXANDER BOROVSKY, Piano
All Reserved Seats Taken for These Concerts

SUN., DEC. 14 at 3.30 **PENSION FUND CONCERT TCHAIKOVSKY PROGRAM**
TICKETS NOW ON SALE

THURS. EVE. DEC. 11 at 8.15 **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—GABRILOWITSCH—Piano

TUES. EVE. DEC. 16 at 8.15 **ROMAN CHOIR**
Master Singers from the Patriarchal Roman Basilicas and the Sistine Chapel, Direct from Rome, Italy. (Direction, Aaron Richmond)

SUN. AFT. DEC. 21, 3.30 MON. EVE. DEC. 22, 8.15 **HANDEL and HAYDN Society** Emil Mollenhauer Conductor
MESSIAH CAROLINE HUDSON, ALEXANDER ALLEN McQUHAE, NEVADA VAN DER VEER, FREDERICK MILLAR.

SUN. AFT. DEC. 28 at 3.30 **SCHUMANN-HEINK**

SYMPHONY HALL **RETURN ENGAGEMENT** Sunday Evening Dec. 14, at 8.00

Paul Whiteman
Himself
AND HIS ORCHESTRA

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8.15 SAT. MAT. AT 2.30 **JAVA** and SUMATRA
EXTRA FRI. EVE. SAT. AFT. **DECEMBER 19 and 20**
AROUND THE WORD
Tickets 50c, 85c, $1.10, $1.65 (tax included)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT Dec 6

Advertiser Dec 7th '24

R. 7, 1924—*Telephone Main 8740*

r Sheet

Symphony Hall TODAY at 3:30 **HEIFETZ**

THIS— FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist — ALEXANDER BOROVSKY — Piano
All Reserved Seats Taken for These Concerts

NEXT SUN., DEC. 14 at 3:30 **PENSION FUND CONCERT TCHAIKOVSKY PROGRAM**
TICKETS NOW ON SALE

THURS. EVE. DEC. 11 at 8:15 **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—GABRILOWITSCH—Piano

TUES. EVE. DEC. 16 at 8:15 **ROMAN CHOIR**
Master Singers from the Patriarchal Roman Basilicas and the Sistine Chapel, Direct from Rome, Italy.
(Direction, AARON RICHMOND)

SUN. AFT., DEC. 28 at 3:30 **SCHUMANN-HEINK**

SYMPHONY HALL **RETURN ENGAGEMENT** SUNDAY EVE., DEC. 14, at 8:00

Paul Whiteman
Himself
AND HIS ORCHESTRA

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15 SAT. MAT. AT 2:30 **JAVA** and SUMATRA
EXTRA FRIDAY EVE. SATURDAY AFT. **DECEMBER 19 and 20**
AROUND THE WORLD
Tickets 50c, 85c, $1.10, $1.65 (tax included)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Globe Dec 7th '24

Symphony Hall TODAY at 3:30 **HEIFETZ**

THIS— FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist—ALEXANDER BOROVSKY, Piano
All Reserved Seats Taken for These Concerts

NEXT SUN., DEC. 14 at 3:30 **PENSION FUND CONCERT TCHAIKOVSKY PROGRAM**
TICKETS NOW ON SALE

THURS. EVE. DEC. 11 at 8:15 **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—GABRILOWITSCH—Piano

TUES. EVE. DEC. 16 at 8:15 **ROMAN CHOIR**
Master Singers from the Patriarchal Roman Basilicas and the Sistine Chapel, Direct from Rome, Italy
(Direction, Aaron Richmond)

SUN. AFT. DEC. 21, 3:30 MON. EVE. DEC. 22, 8:15 **HANDEL and HADYN Society** Emil Mollenhauer Conductor
MESSIAH Caroline Hudson, Alexander Allen McQubae, Novada Can der Veer, Frederick Millar.

SUN. AFT. DEC. 28 at 3:30 **SCHUMANN-HEINK**

Symphony Hall—RETURN ENGAGEMENT, Sun. Eve., Dec. 14, at 8:00

Paul Whiteman
Himself
AND HIS ORCHESTRA

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
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NEXT FRI. EVE., 8:15 SAT. MAT. AT 2:30 **JAVA** and SUMATRA
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE Dec 7th

POST Dec 7th '24

Symphony Hall TODAY at 3:30 **HEIFETZ**

THIS— FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist—ALEXANDER BOROVSKY, Piano
All Reserved Seats Taken for These Concerts

NEXT SUN., DEC. 14 at 3:30 **PENSION FUND CONCERT TCHAIKOVSKY PROGRAM**

THURS. EVE. DEC. 11 at 8:15 **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—GABRILOWITSCH—Piano

TUES. EVE. DEC. 16 at 8:15 **ROMAN CHOIR**
Master singers from the Patriarchal Roman Basilicas and the Sistine Chapel Direct from Rome, Italy. (Direction, Aaron Richmond)

[redacted]

SUN. AFT., DEC. 28 at 3:30 **SCHUMANN-HEINK**

SYMPHONY HALL **RETURN ENGAGEMENT** SUNDAY EVE., DEC. 14, AT 8:00

Paul Whiteman
Himself
AND HIS ORCHESTRA

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15 SAT. MAT. AT 2:30 **JAVA** and SUMATRA
EXTRA FRI. EVE. SAT. AFT. **DECEMBER 19 and 20**
AROUND THE WORLD
Tickets 50c, 85c, $1.10, $1.65 (tax included)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST Dec 7th

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CUT-OUT

HERALD Dec 7th '24 D PAGE NINE

Symphony Hall TODAY at 3:30

HEIFETZ

THIS— FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Soloist—ALEXANDER BOROVSKY, Piano
All Reserved Seats Taken for These Concerts

NEXT SUN., DEC. 14 at 3:30

PENSION FUND CONCERT **TCHAIKOVSKY** PROGRAM
TICKETS NOW ON SALE

THURS. EVE. DEC. 11 at 8:15

HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—**GABRILOWITSCH**—Piano

TUES. EVE. DEC. 16 at 8:15

ROMAN CHOIR
Master Singers from the Patriarchal Roman Basilicas and the Sistine Chapel. Direct from Rome, Italy.
(Direction, Aaron Richmond)

SUN. AFT. DEC. 21, 3:30 MON. EVE. DEC. 22, 8:15

HANDEL and HAYDN Society Emil Mollenhauer Conductor
MESSIAH Caroline Hudson, Alexander Allen McQuhae, Nevada Can der Veer, Frederick Millar.

SUN. AFT., DEC. 28 at 3:30

SCHUMANN-HEINK

SYMPHONY HALL **RETURN ENGAGEMENT** Sun. Eve. Dec. 14, at 8:00

Paul Whiteman
Himself
AND HIS **ORCHESTRA**

NEWMAN **Traveltalks** Exquisite Color Views and Motion Pictures
IMPRESSIONS OF 1924
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
JAVA and SUMATRA
EXTRA FRIDAY EVE. SATURDAY AFT. DECEMBER 19 and 20
AROUND THE WORLD
Tickets 50c, 85c, $1.10, $1.65 (tax included)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD Dec 7th

AMUSEMENTS

UNPRECEDENTED DEMAND
BRINGS
RETURN ENGAGEMENT
OF
PAUL WHITEMAN
HIMSELF
and his
ORCHESTRA
SYMPHONY HALL SUN. EVE., Dec. 14
Tickets NOW at Box Office

Globe Dec 6th, '24

SYMPHONY HALL—TOMORROW at 3:30

[redacted]

NEWMAN Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
TODAY AT 2:30
TICKETS, 50c to $1.50, NOW

GLOBE Dec 6

AMERICAN SYMPHONY HALL Dec 8th '24
NEXT SUN., Dec. 14, at 3:30
Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
All TCHAIKOVSKY Program
NEXT SUN. EVE., Dec. 14, at 8
PAUL **WHITEMAN**
(HIMSELF) and His ORCHESTRA
GEORGE GERSHWIN, Soloist

HERALD Amusements Dec 6th 1924

SYMPHONY HALL—Tomorrow at 3:30

HEIFETZ

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
SIAM
AND BORNEO
TODAY at 2:30
TICKETS, 50c to $1.50, NOW

Unprecedented Demand
BRINGS
Return Engagement
OF
PAUL WHITEMAN

and his
ORCHESTRA
Symphony Hall
SUN. EVE., Dec. 14
Tickets NOW at Box Office

HERALD Dec 6th

SYMPHONY HALL
Next Thurs. Eve., Dec 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH
NEXT Sun. Eve., Dec. 14, at 8
PAUL **WHITEMAN**
(HIMSELF) and His ORCHESTRA
GEORGE GERSHWIN, Soloist

Globe Dec 8th '24

GLOBE Dec 8

Unprecedented Demand
BRINGS
Return Engagement
OF
PAUL WHITEMAN
HIMSELF
and his
ORCHESTRA
Symphony Hall
SUNDAY EVE., DEC. 14
Tickets NOW at Box Office

ADVERTISER Dec 8th '24

ADVERTISER Dec 8

Globe AMUSEMENTS Dec 9th '24

SYMPHONY HALL
NEXT THURS. EVE., Dec 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH
NEXT SUN., Dec. 14, at 3:30
PENSION FUND CONCERT
TCHAIKOVSKY Program
Boston Symphony Orchestra
Serge Koussevitzky, Conductor
The subscription concerts are sold out by the season. A rare opportunity for non-subscribers to hear the orchestra's new conductor.
TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from Rome, Italy

GLOBE Dec 9

SYMPHONY HALL
NEXT THURS. EVE., Dec. 11, at 8.15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—GABRILOWITSCH
NEXT SUN. DEC. 14 AT 3.30
PENSION FUND CONCERT
Tchaikovsky Program
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
The subscription concerts are sold out by the season. A rare opportunity for non-subscribers to hear the Orchestra's new conductor.
TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from ROME, ITALY

TRANSCRIPT Dec 9th '24

TRANSCRIPT Dec 9

AMUSEMENTS

BOSTON

Symphony Hall, this Thurs., Dec. 11, 8:15
HARVARD GLEE CLUB DR. A. T. DAVISON, Director
SCH

C.S. MONITOR Dec 9 '24

c 9th

Amusements
SYMPHONY HALL
Next Thurs. Eve., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist GABRILOWITSCH
Next Sunday Aft., Dec. 14, at 3:30
PENSION FUND CONCERT
TCHAIKOVSKY Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
The Subscription Concerts are sold out by the season. A rare opportunity for non-subscribers to hear the Orchestra's new conductor.
TUES. EVE., Dec. 16
ROMAN CHOIR
DIRECT FROM ROME, ITALY

HERALD Dec 9th '24

HERALD Dec 9

SYMPHONY HALL—Sun Aft; Mon Eve, Dec 21-22
TRAVELER Dec 10 '24
HANDEL and HADYN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH Hudson-Alexander McQuhae, Van der Veer, Millar

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HERALD Dec 10, '24

SYMPHONY HALL
Tomorrow, Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH
NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
DIRECT FROM ROME, ITALY
Sun. Aft. at 3:30; Mon. Eve., 8:15, Dec. 21, 22
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
MESSIAH Hudson-Alexander, McQuhae, Van der Veer, Millar

HERALD Dec 10

SYMPHONY HALL
Tomorrow, Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH
NEXT TUES EVE., Dec 16
ROMAN CHOIR
Direct from Rome, Italy
Sun. Aft., at 3:30; Mon. Eve., 8:15 Dec. 21, 22
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
MESSIAH Hudson-Alexander, McQuhae, Vander, Veer, Millar

Globe Dec 10 '24

GLOBE Dec 10

SYMPHONY HALL
TOMORROW EVE., Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist GABRILOWITSCH
Next Sunday Aft., Dec. 14, at 3:30
PENSION FUND CONCERT
TCHAIKOVSKY Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
The Subscription Concerts are sold out by the season. A rare opportunity for non-subscribers to hear the Orchestra's new conductor.
TUES. EVE., Dec. 16
ROMAN CHOIR
DIRECT FROM ROME, ITALY
SUN. AFT., 3:30; MON. EVE., 8:15— DEC. 21, 22
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
MESSIAH Hudson - Alexander McQuhae, Van der Veer, Millar

POST Dec 10th

POST Dec 10

TRANSCRIPT Amusements Dec 10th '24

SYMPHONY HALL
TOMORROW EVE., Dec. 11, at 8.15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—GABRILOWITSCH
NEXT SUN. DEC. 14 AT 3.30
PENSION FUND CONCERT
TCHAIKOVSKY Program
Boston Symphony Orchestra
Serge Koussevitzky, Conductor
The subscription concerts are sold out by the season. A rare opportunity for non-subscribers to hear the Orchestra's new conductor.
NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from ROME, ITALY
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HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
MESSIAH Hudson-Alexander McQuhae, Van der Veer, Millar

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
Next Fri. AT 8.15 Sat. Mat. AT 2.30
TICKETS, 50c to $1.50, NOW

TRANSCRIPT Dec 10

CUT-OUT

Amusements

SYMPHONY HALL
TONIGHT—Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

Herald Dec 11th '24

At The
Pension Fund Concert
Next Sunday Afternoon,
Serge Koussevitzky
Will Conduct the Following
Tchaikovsky Program
FANTASIA, "Francesca da Rimini"
SERENADE, for Strings
SYMPHONY, No. 5 in E minor
Tickets Now at Symphony Hall

NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from Rome, Italy

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
Tomorrow AT 8:15 Sat. Mat. AT 2:30
TICKETS, 50c to $1.50, NOW

HERALD Dec 11

SYMPHONY HALL
TONIGHT, Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

Post Dec 11

At the
Pension Fund Concert
Next Sunday Afternoon,
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Will Conduct the Following
Tchaikovsky Program
FANTASIA, "Francesca da Rimini"
SERENADE, for Strings
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NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from Rome, Italy

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
Tomorrow AT 8:15 Sat. Mat. AT 2:30
TICKETS, 50c to $1.50, NOW

POST Dec 11

American Dec 11

At The
Pension Fund Concert
Next Sunday Afternoon
Serge Koussevitzky
Will Conduct the Following
Tchaikovsky Program
FANTASIA, "Francesca da Rimini"
SERENADE, for Strings
SYMPHONY, No. 5 in E minor
Tickets Now at Symphony Hall

AMUSEMENTS

SYMPHONY HALL
TONIGHT, Dec. 11, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

Globe Dec 11th '24

At The
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Next Sunday Afternoon,
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Tchaikovsky Program
FANTASIA, "Francesca da Rimini"
SERENADE, for Strings
SYMPHONY, No. 5 in E minor
Tickets Now at Symphony Hall

NEXT TUES EVE., Dec 16
ROMAN CHOIR
Direct from Rome, Italy

NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
Tomorrow AT 8:15 Sat. Mat. AT 2:30
TICKETS, 50c to 1.50, NOW

GLOBE Dec 11

SYMPHONY HALL
TONIGHT, DEC. 11, at 8.15
HARVARD GLEE CLUB
DR. A. T. DAVISON, Director
Soloist—GABRILOWITSCH

Transcript Dec 11

At The
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Tchaikovsky Program
FANTASIA, "Francesca da Rimini"
SERENADE, for Strings
SYMPHONY, No. 5 in E minor
Tickets Now at Symphony Hall

NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from ROME, ITALY

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
Tomorrow AT 8.15 Sat. Mat. AT 2.39
TICKETS, 50c to $1.50, NOW

TRANSCRIPT Dec 11

SYMPHONY HALL
Sun. Aft., Mon. Eve., Dec. 21, 22
HANDEL and HAYDN SOCIETY
MESSIAH Emil Mollenhauer, Conductor
HUDSON, ALEXANDER,
McQUHAE, VANDER VEER, MILLAR

Monitor Dec 11

MONITOR Dec 11

SYMPHONY HALL
At The
Pension Fund Concert
Next Sunday Afternoon,
Serge Koussevitzky
Will Conduct the Following
Tchaikovsky Program
FANTASIA, "Francesca da Rimini"
SERENADE, for Strings
SYMPHONY, No. 5 in E minor
Tickets Now at Symphony Hall

Traveler Dec 11.

TRAVELER Dec 11

Advertiser Dec 11, '24

At The
Pension Fund Concert
Next Sunday Afternoon
Serge Koussevitzky
Will Conduct the Following
Tchaikovsky Program
FANTASIA, "Francesca da Rimini"
SERENADE, for Strings
SYMPHONY, No. 5 in E minor
Tickets Now at Symphony Hall

ADVERTISER Dec 11

C.S. Monitor Dec 12 '24

At The
Pension Fund Concert
Symphony Hall
Next Sunday Afternoon
SERGE KOUSSEVITZKY
Will Conduct the Following
Tchaikovsky Program
FANTASIA, "Francesca da Rimini"
SERENADE, for Strings
SYMPHONY, No. 5 in E minor
Tickets Now at Symphony Hall

C.S. MONITOR Dec 12

SYMPHONY HALL
NEXT SUN., Dec. 14, at 3:30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
All TCHAIKOVSKY Program

NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from Rome, Italy

NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
Tonight AT 8:15 Tomorrow 2:30
TICKETS, 50c to $1.50, NOW

Globe Dec 12

GLOBE Dec 12

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
Today at 2:30
TICKETS, 50c to $1.50, NOW

Post Dec 13 '24

POST Dec 13

NEXT
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
All TCHAIKOVSKY Program

NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from Rome, Italy

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
Tonight AT 8:15 Tomorrow AT 2:30
TICKETS, 50c to $1.50, NOW

Herald Dec 12

HERALD Dec 12

SYMPHONY HALL
NEXT SUN., Dec. 14, at 3:30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
All TCHAIKOVSKY Program

NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from ROME, ITALY

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
TONIGHT AT 8:15 TOMORROW AT 2:30
TICKETS, 50c to $1.50, NOW

Post Dec 12

POST Dec 12

Amusements

SYMPHONY HALL
NEXT SUN., Dec. 14, at 3.30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
All TSCHAIKOWSKY Program

NEXT TUES. EVE., Dec. 16
ROMAN [redacted]
DIRECT FROM

Sun. Aft., 3.30; Mon.
HANDEL and H
EMIL MOLLENHA ER, Conductor
MESSIAH Hudson-Alexander McQuhae, Van der Veer, Millar

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
Tonight AT 8.15 Tomorrow AT 2.30
TICKETS, 50c to $1.50, NOW

TRANSCRIPT Dec 12 '24

TRANSCRIPT Dec 12

Amusements

SYMPHONY HALL
TOMORROW, Dec. 14, at 3:30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
All TCHAIKOVSKY Program

NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from Rome, Italy

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
JAVA
AND SUMATRA
TODAY at 2:30
TICKETS, 50c to $1.50, NOW

HERALD Dec 13th '24

HERALD Dec 13

Post

Amusements

Dec 13 '24

SYMPHONY HALL
TOMORROW, Dec. 14, at 3:30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
All TCHAIKOVSKY Program

NEXT TUES. EVE., Dec. 16
ROMAN CHOIR
Direct from ROME, ITALY

POST Dec 13

CUT-OUT

TRANSCRIPT Dec 13th '24

AMUSEMENTS PART THREE

Symphony Hall

TOMORROW at 3.30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

PENSION FUND CONCERT **TCHAIKOVSKY** PROGRAM

SUN. AFT. DEC. 21, 3.30
MON. EVE. DEC. 22, 8.15

HANDEL and HAYDN Society Emil Mollenhauer Conductor

CHORUS OF 400—ORCHESTRA—ORGAN

MESSIAH

Soloists—Caroline Hudson—Alexander Allen McQuhae, Nevada Can der Veer, Frederick Millar.

SUN. AFT. DEC. 28 at 3.30 **SCHUMANN-HEINK**

SUN. AFT. JAN. 4 at 3.30 **WERRENRATH**

NEXT TUESDAY EVENING AT 8.15—SYMPHONY HALL

Concert Direction: Aaron Richmond presents the

Roman Choir

Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel.

DIRECT FROM ROME

AROUND THE WORLD FOR $1.50 ALL EXPENSES PAID

Other Seats for $1.00, 77c and 50c

TRAVEL DE LUXE

Under the guidance of E. M. Newman, the experienced traveler, you may start from New York—visit Madeira, Gibraltar, Algiers, Monte Carlo, Naples, Egypt, The Holy Land, India, Burma, The Dutch East Indies, China, Japan, Hawaii and the Volcano of Kilauea, The Canadian Rockies and return to New York.

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures

SYMPHONY HALL Fri. Eve., at 8.15 Sat. Mat. at 2.30 **DEC. 19 and 20**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT Dec 13th

TRAVELER Dec 13th '24

SYMPHONY HALL

TOMORROW, Dec. 14, at 3:30

Pension Fund Concert

[redacted]

All TCHAIKOVSKY Program

NEXT TUES. EVE., Dec. 16

ROMAN CHOIR

DIRECT FROM ROME, ITALY

Sun. Aft. at 3:30; Mon. Eve., 8:15, Dec. 21, 22

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, McQuhae, Van der Veer, Millar

TRAVELER Dec 13

Globe AMUSEMENTS Dec 13, '24

SYMPHONY HALL

TOMORROW, Dec. 14, at 3:30

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

All TCHAIKOVSKY Program

NEXT TUES. EVE., Dec. 16

ROMAN CHOIR

Direct from Rome, Italy

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

JAVA AND SUMATRA

TODAY at 2:30

TICKETS, 50c to $1.50, NOW

SYMPHONY HALL

Next Sunday Afternoon, Dec. 14, at 3

Pension Fund Concert

Tchaikovsky Program

BOSTON SYMPHONY ORCHESTRA

Serge Koussevitzky, Conductor

The subscription concerts are sold out by the season. A rare opportunity for non-subscribers to hear the Orchestra's new conductor.

TUES. EVE., Dec. 16

ROMAN CHOIR

Direct from Rome, Italy

Advertiser Dec 13th '24

SYMPHONY HALL—TOMORROW AT 8:15

ROMAN CHOIR DIRECT FROM ROME, ITALY

GLOBE Dec 15th '24

GLOBE Dec 15

SYMPHONY HALL—TOMORROW at 8:15

ROMAN CHOIR Direct from Rome, Italy

Transcript Dec 15

TRANSCRIPT Dec 15

SYMPHONY HALL—TOMORROW at 8:15

ROMAN CHOIR Direct from Rome, Italy

HERALD, Dec 15th '24

HERALD Dec 15

SYMPHONY HALL—Tomorrow at 8:15

ROMAN CHOIR Direct from Rome, Italy

Sun. Aft., at 3:30; Mon. Eve., 8:15 Dec. 21, 22

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, McOuhae, Vander, Veer, Millar

POST Dec 15th '24

POST Dec 15

SYMPHONY HALL

TONIGHT at 8.15

ROMAN CHOIR

Globe Dec. 16

Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel

Direct from Rome

Next Sun. 3.30; Mon. 8.15, Dec 21-22

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

Messiah Hudson-Alexander McQuhae, Van der Veer, Millar

GLOBE Dec 16

SYMPHONY HALL

Tuesday Evening **Dec. 16**

THE

Roman Choir

Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel

16 MAGNIFICENT SINGERS

DIRECT FROM ROME

— Only Boston Concert—

Tickets, $1.00 to $2.50 (plus tax)

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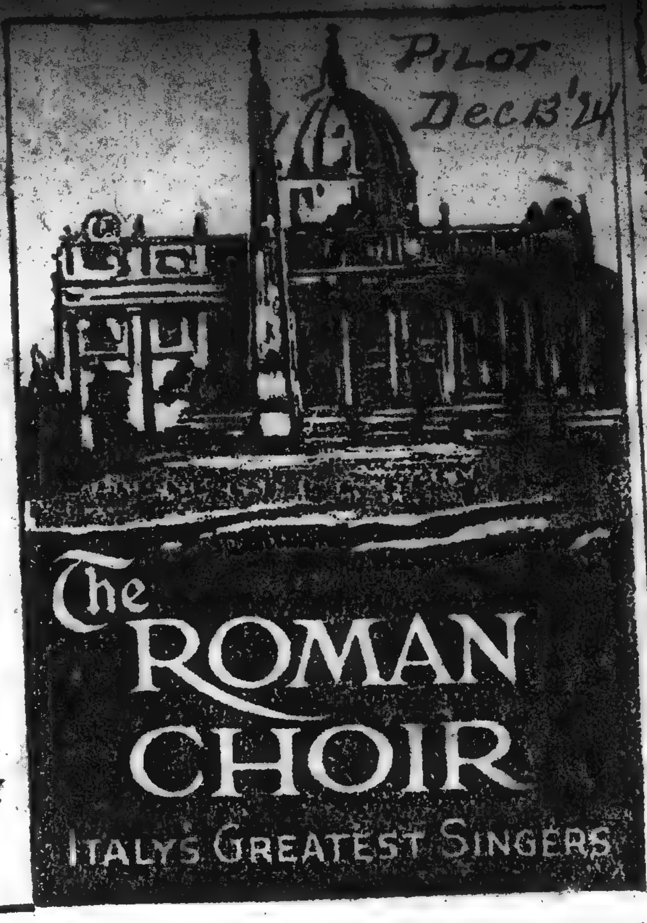

PILOT Dec 13

Symphony Hall

TODAY at 3:30

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

PENSION FUND CONCERT TCHAIKOVSKY PROGRAM

TONIGHT at 8:00 PAUL **WHITEMAN** AND HIS ORCHESTRA

Soloist—GEORGE GERSHWIN. Admission $1.50

NEXT SUN. AFT. DEC. 21, 3:30
MON. EVE. DEC. 22, 8:15

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

CHORUS OF 400—ORCHESTRA—ORGAN

MESSIAH

Soloists—Caroline Hudson, Alexander Allen McQuhae, Nevada Van der Veer, Frederick Millar.

SUN. AFT., DEC. 28 at 3:30 **SCHUMANN-HEINK**

NEXT TUESDAY EVE., at 8:15 — SYMPHONY HALL

Concert Direction: Aaron Richmond Presents

ROMAN CHOIR

Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel

DIRECT FROM ROME

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Advertiser Dec 14th '24

AROUND THE WORLD For $1.50

ALL EXPENSES PAID

Other Seats for $1.00, 77c and 50c

TRAVEL DE LUXE

Under the Guidance of E. M. Newman, the experienced traveler, you may start from New York—visit Madeira, Gibraltar, Algiers, Monte Carlo, Naples, Egypt, The Holy Land, India, Burma, The Dutch East Indies, China, Japan, Hawaii and the Volcano of Kilauea, The Canadian Rockies and return to New York.

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures

SYMPHONY HALL Fri. Eve., at 8:15 Sat. Mat. at 2:30 **DEC. 19 and 20**

ADVERTISER Dec 14

TONIGHT AT 8:15—SYMPHONY HALL

Concert Direction: Aaron Richmond presents the

Post Dec 16.

Roman Choir

Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel.

DIRECT FROM ROME

POST Dec 16

SYMPHONY HALL

TONIGHT AT 8:15

Concert Direction: Aaron Richmond presents the

Traveler Dec. 16

Roman Choir

Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel

DIRECT FROM ROME

Tickets at Box Office, Symphony Hall, $2.50, $2.00, $1.50, $1.00, Plus Tax

CUT-OUT

POST Dec 14th

Symphony Hall

TODAY at 3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT **TCHAIKOVSKY** PROGRAM

TONIGHT at 8:00
PAUL **WHITEMAN** AND HIS ORCHESTRA
Soloist—GEORGE GERSHWIN. Admission $1.50

NEXT SUN. AFT. DEC. 21, 3:30
MON. EVE. DEC. 22, 8:15
HANDEL and HAYDN Society Emil Mollenhauer Conductor
CHORUS OF 400—ORCHESTRA—ORGAN
MESSIAH
Soloists—Caroline Hudson-Alexander, Allen McQuhae, Nevada Van der Veer, Frederick Millar.

SUN. AFT., DEC. 28 at 3:30
SCHUMANN-HEINK

SUN. AFT., JAN. 4 at 3:30
WERRENRATH

NEXT TUESDAY EVE., at 8:15—SYMPHONY HALL
Concert Direction: Aaron Richmond Presents
ROMAN CHOIR
Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel
DIRECT FROM ROME

AROUND THE WORLD
For 1.50 ALL EXPENSES PAID
Other Seats for 1.00, 77c and 50c
TRAVEL DE LUXE

Under the Guidance of E. M. Newman, the experienced traveler, you may start from New York—visit Madeira, Gibraltar, Algiers, Monte Carlo, Naples, Egypt, The Holy Land, India, Burma, The Dutch East Indies, China, Japan, Hawaii and the Volcano of Kilauea, The Canadian Rockies and return to New York.

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
SYMPHONY HALL Fri. Eve., at 8:15 Sat. Mat. at 2:30 Dec. 19 and 20

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST Dec 14th

HERALD Dec 14th '24. PAGE FIFTEEN

Symphony Hall

TODAY at 3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY Conductor
PENSION FUND CONCERT **TCHAIKOVSKY** PROGRAM

TONIGHT at 8:00
PAUL **WHITEMAN** AND HIS ORCHESTRA
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NEXT SUN. AFT. DEC. 21, 3:30
MON. EVE. DEC. 22, 8:15
HANDEL and HAYDN Society Emil Mollenhauer Conductor
CHORUS OF 400—ORCHESTRA—ORGAN
MESSIAH
Soloists—Caroline Hudson, Alexander Allen McQuhae, Nevada Can der Veer, Frederick Millar.

SUN. AFT., DEC. 28 at 3:30
SCHUMANN-HEINK

SUN. AFT., JAN. 4 at 3:30
WERRENRATH

NEXT TUESDAY EVE., at 8:15—SYMPHONY HALL
Concert Direction: Aaron Richmond Presents
ROMAN CHOIR
Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel
DIRECT FROM ROME

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

AROUND THE WORLD
FOR $1.50
ALL EXPENSES PAID
Other Seats for $1.00, 77c and 50c
TRAVEL DE LUXE

Under the Guidance of E. M. Newman, the experienced traveler, you may start from New York—visit Madeira, Gibraltar, Algiers, Monte Carlo, Naples, Egypt, The Holy Land, India, Burma, The Dutch East Indies, China, Japan, Hawaii and the volcano of Kilauea, The Canadian Rockies and return to New York.

NEWMAN Traveltalks EXQUISITE COLOR VIEWS AND MOTION PICTURES
SYMPHONY HALL Fri. Eve. at 8:15 Sat. Mat. at 2:30 DEC. 19 and 20

HERALD Dec 14

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
AROUND THE WORLD
Tomorrow AT 8:15 Sat. Aft. AT 2:30
TICKETS, 50c to $1.50. NOW

GLOBE Dec 18

GLOBE Dec 14th '24

Symphony Hall

TODAY at 3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT **TCHAIKOVSKY** PROGRAM

TONIGHT at 8:00
PAUL **WHITEMAN** AND HIS ORCHESTRA
Soloists—GEORGE GERSHWIN. Admission $1.50

NEXT SUN. AFT. DEC. 21, 3:30
MON. EVE. DEC. 22, 8:15
HANDEL and HAYDN Society Emil Mollenhauer Conductor
CHORUS OF 400—ORCHESTRA—ORGAN
MESSIAH
SOLOISTS:
Caroline Hudson-Alexander, Allen McQuhae, Nevada Van der Veer, Frederick Millar

SUN. AFT., DEC. 28 at 3:30
SCHUMANN-HEINK

NEXT TUESDAY EVE., at 8:15—SYMPHONY HALL
Concert Direction: Aaron Richmond Presents
ROMAN CHOIR
Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel
DIRECT FROM ROME

AROUND THE WORLD
For $1.50 All Expenses Paid
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NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
SYMPHONY HALL Fri. Eve. at 8:15 Sat. Mat. at 2:30 DEC. 19 and 20

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE D

SYMPHONY HALL
TONIGHT AT 8:15
Concert Direction: Aaron Richmond presents the
Roman Choir
Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel
DIRECT FROM ROME
Tickets at Box Office, Symphony Hall, $2.50, $2.00, $1.50, $1.00, Plus Tax

HERALD Dec 16

SYMPHONY HALL
Next Sun., 3:30—Mon., 8:15 (Dec. 21, 22)
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
MESSIAH Hudson-Alexander, McQuhae, Van der Veer, Millar
Sun. Aft., Dec. 28, at 3:30
SCHUMANN-HEINK

Herald Dec. 16

TONIGHT AT 8.15—SYMPHONY HALL
Concert Direction: Aaron Richmond presents the
Roman Choir
Master Singers of the Patriarchal Roman Basilicas and the Sistine Chapel
DIRECT FROM ROME

Transcript Dec. 16

TRANSCRIPT Dec 16

SYMPHONY HALL
Next Sun. 3.30—Mon. 8.15 (Dec. 21, 22)
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
MESSIAH Hudson-Alexander, McQuhae, Van der Veer, Millar
SUN. AFT., Dec. 28, at 3.30
SCHUMANN-HEINK

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
AROUND THE WORLD
Next Fri. Eve. AT 8.15 Sat. Mat. AT 2.30
TICKETS, 50c to $1.50. NOW

TRANSCRIPT Dec 17

SYMPHONY HALL
Next Sun., 3:30; Mon., 8:15 (Dec. 21–22)
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
MESSIAH Hudson-Alexander, McQuhae, Van der Veer, Millar
Sun. Aft., Dec. 28, at 3:30
SCHUMANN-HEINK

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
AROUND THE WORLD
Tomorrow AT 8:15 Sat. Aft. AT 2:30
TICKETS, 50c to $1.50. NOW.

POST Dec 18

SYMPHONY HALL—Sun., Dec. 28, at 3:30
SCHUMANN-HEINK

Globe Dec 17th '24

GLOBE Dec 17

Amusements

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
AROUND THE WORLD
Tomorrow AT 8.15 Sat. Aft. AT 2.30
TICKETS, 50c to $1.50. NOW

Transcript Dec 18th

TRANSCRIPT Dec 18

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
IMPRESSIONS OF 1924
AROUND THE WORLD
Tomorrow AT 8:15 Sat. Aft. AT 2:30
TICKETS, 50c to $1.50. NOW

HERALD Dec 18

CUT-OUT

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

AROUND THE WORLD

Tonight AT 8.15 Tomorrow AT 2.30

TICKETS, 50c to $1.50, NOW

Transcript Dec 19

TRANSCRIPT Dec 19

SYMPHONY HALL

Globe Dec 19th 24

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

AROUND THE WORLD

Tonight AT 8:15 Tomorrow AT 2:30

TICKETS, 50c to $1.50. NOW

GLOBE Dec 19

SYMPHONY HALL

Post Dec 19th 24

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

AROUND THE WORLD

Tonight AT 8:15 Tomorrow AT 2:30

TICKETS, 50c to $1.50. NOW.

POST Dec 19

Herald Amusements Dec 19th 24

SYMPHONY HALL

[redacted]

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

AROUND THE WORLD

Tonight AT 8:15 Tomorrow AT 2:30

TICKETS 50c to $1.50. NOW

HERALD Dec 19

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

AROUND THE WORLD

TODAY at 2:30

TICKETS, 50c to $1.50. NOW

Herald Dec 20

HERALD Dec 20

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

AROUND THE WORLD

TODAY AT 2:30

TICKETS, 50c to $1.50. NOW.

Post Dec 20

POST Dec 20

SYMPHONY HALL

NEWMAN Traveltalks Color Views Motion Pictures

IMPRESSIONS OF 1924

AROUND THE WORLD

TODAY AT 2:30

TICKETS, 50c to $1.50. NOW

Globe Dec 20

GLOBE Dec 20

SYMPHONY HALL

Tomorrow 3:30; Monday 8:15 (Dec. 21-22)

HANDEL AND HAYDN SOCIETY

MESSIAH Emil Mollenhauer, Conductor

Hudson-Alexander, Mcouhae, Van der Veer, Millar

SUNDAY AFTERNOON, DEC. 28, at 3:30

Schumann-Heink

SUNDAY AFTERNOON, JAN. 4 AT 3:30

WERRENRATH

C.S. Monitor Dec 20th

AMUSEMENTS PART FIVE

TRANSCRIPT Dec 20, '24

Symphony Hall

HANDEL and HAYDN Society Emil Mollenhauer Conductor

CHORUS OF 400—ORCHESTRA—ORGAN

TOMOR'W at 3.30 MON. DEC. 22, 8.15 — **MESSIAH**

Soloists—Caroline Hudson-Alexander, Allen McQuhae, Nevada Van der Veer, Frederick Millar.

NEXT FRI. at 2.30 SAT. at 8.15 — **BOSTON SYMPHONY ORCHESTRA**

SERGE KOUSSEVITZKY, Conductor

SUN. DEC. 28 at 3.30 — **SCHUMANN-HEINK**

(TICKETS DATED OCT. 12 GOOD DEC. 28)

SUN. AFT. JAN. 4 at 3.30 — **WERRENRATH** Only Recital This Season

SUN. AFT. JAN. 11 at 3.30 — FAREWELL APPEARANCE IN BOSTON **DePACHMANN** The Unique Pianist

TUES. EVE. JAN. 13 at 8.15 — **CHALIAPIN**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT Dec 20

~~Traveler [illegible] Dec 19th 24~~

SYMPHONY HALL

Next Sun., 3:30; Mon., 8:15 (Dec. 21-22)

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, Mcouhae, Van der Veer, Millar

TRAVELER Dec 19

SYMPHONY HALL

Tomorrow, 3:30; Mon., 8:15 (Dec. 21-22)

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, Mcouhae, Van der Veer, Millar

Sun. Aft., Dec. 28, at 3:30

SCHUMANN-HEINK

Sun. Aft., Jan. 4, at 3:30

WERRENRATH

Traveler Dec 20

TRAVELER Dec 20

Symphony Hall

HANDEL and HAYDN Society Emil Mollenhauer Conductor

CHORUS OF 400—ORCHESTRA—ORGAN

TODAY at 3:30 TOMORROW DEC. 22, 8:15 — **MESSIAH**

Soloists—Caroline Hudson-Alexander, Allen McQuhae, Nevada Van der Veer, Frederick Millar.

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**

SERGE KOUSSEVITZKY, Conductor

NEXT SUN. DEC. 28 at 3:30 — **SCHUMANN-HEINK**

(Tickets dated Oct. 12 good Dec. 28)

SUN. AFT., JAN. 4 at 3:30 — **WERRENRATH** Only Recital This Season

SUN. AFT. JAN. 11 at 3:30 — FAREWELL APPEARANCE IN BOSTON **DePACHMANN** The Unique Pianist

MAIL ORDERS Filled Promptly. (Mail checks to Symphony Hall)

POST Dec 21, '24

Symphony Hall

HANDEL and HAYDN Society Emil Mollenhauer Conductor

CHORUS OF 400—ORCHESTRA—ORGAN

TODAY at 3:30 TOMORROW DEC. 22, 8:15 — **MESSIAH**

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NEXT SUN. DEC. 28 at 3:30 — **SCHUMANN-HEINK**

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SUN. AFT., JAN. 11 at 3:30 — FAREWELL APPEARANCE IN BOSTON **DePACHMANN** The Unique Pianist

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD Dec 21st '24

Symphony Hall

HANDEL and HAYDN Society Emil Mollenhauer Conductor

CHORUS OF 400—ORCHESTRA—ORGAN

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SUN. AFT., JAN. 11 at 3:30 — FAREWELL APPEARANCE IN BOSTON **DePACHMANN** THE UNIQUE PIANIST

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Advertiser Dec 21st 24

ADVERTISER Dec 21

NEXT SUN., DEC. 28, 3:30, at

SYMPHONY HALL

SCHUMANN-HEINK

Post Dec 23

POST Dec 23

NEXT SUN., DEC. 28, 3.30, at

SYMPHONY HALL

Schumann-Heink

Herald Dec 23rd 24

HERALD Dec 23

NEXT SUN., Dec. 28, 3.30, at

SYMPHONY HALL

Schumann-Heink

WF(A) Transcript Dec 24

TRANSCRIPT Dec 24

NEXT SUN., DEC. 28, 3:30, at

SYMPHONY HALL

SCHUMANN-HEINK

Post Dec 24,

POST Dec 24

SYMPHONY HALL

TODAY, 3:30; Mon., 8:15 (Dec. 21-22)

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, Mcouhae, Van der Veer, Millar

Sun. Aft., Dec. 28, at 3:30

SCHUMANN-HEINK

Tickets Dated Oct. 12 Good Dec. 28

Sun. Aft., Jan. 4, at 3:30

WERRENRATH

Only Recital This Season

Sun. Aft., Jan. 11, at 3:30

De PACHMANN

Farewell Recital in Boston

GLOBE Dec 21st 24

SYMPHONY HALL—TONIGHT at 8:15

Herald Dec 22 24

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, Mcouhae, Van der Veer, Millar

HERALD Dec 22

SYMPHONY HALL TONIGHT AT 8:15

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, McQuhae, Van der Veer, Millar

Post Dec 22

POST Dec 22

SYMPHONY HALL—TONIGHT AT 8:15

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, Mecuhae, Van Veer, Miller

Globe Dec 22

GLOBE Dec 22

SYMPHONY HALL—TONIGHT at 8:15

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, Mcouhae, Van der Veer, Millar

TRAVELER

Traveler Dec. 22

SYMPHONY HALL

TONIGHT at 8.15

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

MESSIAH Hudson-Alexander, Mcouhae, Van der Veer, Millar

TRANSCRIPT Dec 22' 24

Globe Dec 25. AMUSEMENTS

NEXT SUN., DEC. 28, 3:30, at

SYMPHONY HALL

Schumann-Heink

SYMPHONY HALL — Sun., Jan. 4, 3:30

WERRENRATH

GLOBE Dec 25

[91]

NEXT SUN., DEC. 28, 3:30, at
SYMPHONY HALL
Schumann-Heink
HERALD Dec 25th
SYMPHONY HALL—Sun., Jan. 4, 3:30
WERRENRATH

HERALD Dec 25

NEXT SUN., DEC. 28, 3:30, at
SYMPHONY HALL
SCHUMANN-HEINK
POST Dec 25th
SYMPHONY HALL—Sun., Jan. 4, 3:30
WERRENRATH

POST Dec 25

NEXT SUN., DEC. 28, 3.30, at
SYMPHONY HALL
Schumann-Heink
HERALD Dec 26th

HERALD Dec 26

NEXT SUN., DEC. 28, 3:30, at
SYMPHONY HALL
SCHUMANN-HEINK
POST Dec 26th

POST Dec 26

Next Sun. at 3:30
SYMPHONY HALL
Schumann-Heink
GLOBE Dec 26th

GLOBE Dec 26

NEXT SUN. at 3:30
SYMPHONY HALL
SCHUMANN-HEINK
ADV. Dec 26

ADVERTISER Dec 26

NEXT SUN. at 3:30
SYMPHONY HALL
SCHUMANN-HEINK
AMERICAN Dec 26th

AMERICAN Dec 26

NEXT SUN., DEC. 28, 3.30, at
SYMPHONY HALL
Schumann-Heink
HERALD Dec 27th

HERALD Dec 27

NEXT SUN., DEC. 28, 3:30, at
SYMPHONY HALL
SCHUMANN-HEINK
POST Dec 27

POST Dec 27

AMUSEMENTS
Next Sun. at 3:30
SYMPHONY HALL
Schumann-Heink
GLOBE Dec 27th

GLOBE Dec 27

NEXT SUN. at 3:30
SYMPHONY HALL
SCHUMANN-HEINK
Advertiser Dec 27

Advertiser Dec 27

NEXT SUNDAY AT 3:30
SYMPHONY HALL
C.S. MONITOR
Schumann-Heink
Dec 26

C.S. MONITOR Dec 26

NEXT SUN., Dec. 28, 3:30, at
SYMPHONY HALL
Schumann-Heink
TRANSCRIPT Dec 26th
SYMPHONY HALL — Sun., Jan. 4, 3:30
WERRENRATH

TRANSCRIPT Dec 26

NEXT SUN. at 3:30
SYMPHONY HALL
SCHUMANN-HEINK
AMERICAN Dec 27

AMERICAN Dec 27th

SYMPHONY HALL
GLOBE Dec 28
Today at 3:30
SCHUMANN-HEINK
(Tickets Dated Oct. 12 Good Dec. 28)
(Seats Now on Sale)

Sunday, Jan. 4, 3:30
WERRENRATH

SUN. AFT., Jan 11, at 3:30
Farewell Appearance in Boston
DePACHMANN

TUES. EVE., Jan. 13, at 8:15
CHALIAPIN

SAT. EVE., Jan. 3, at 8:15
"SWEDEN
Its Magic Beauty and Progress"
SEE ADAMS' NEW TRAVEL FILM, MADE IN PANCHROMATIC FILM PHOTOGRAPHY, AND SHARE THE EMOTION OF A TOURIST TRIP THROUGH A LAND OF SUNLIT NIGHTS, THE LAND OF VIKINGS THAT HAVE PROGRESSED INTO AN AGE OF ELECTRICITY.
Secure Tickets Now
SYMPHONY HALL

GLOBE Dec 28

Amusements
SYMPHONY HALL
NEXT SAT. EVE., at 8.15
"SWEDEN" W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
A REAL TRAVEL TOUR IN MOTION PICTURES
CHOICE SEATS NOW
NEXT SUN., Jan. 4, 3.30
WERRENRATH
TRANSCRIPT Dec 30.

TRANSCRIPT Dec 30

SYMPHONY HALL
NEXT SAT. EVE., at 8:15
"SWEDEN" W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
A REAL TRAVEL TOUR IN MOTION PICTURES
CHOICE SEATS NOW
NEXT SUN., Jan. 4, 3:30
WERRENRATH
POST Dec 30

POST Dec 30

SYMPHONY HALL
FRIDAY EVE., JAN. 9
RUSSIAN SYMPHONIC CHOIR
TRAVELER Dec 30
"One of the most thrilling experiences we have had in the concert room."
—*N. Y. Journal*
Tickets, $1.00 to $2.50 on Sale at Box Office

TRAVELER Dec 30

SYMPHONY HALL
GLOBE Dec 30
NEXT SAT. EVE at 8:15
"SWEDEN" W. J. Adams' entirely new All Motion Travelogue, produced the Summer of 1924, in the beautiful Panchromatic Process.
A REAL TRAVEL TOUR IN MOTION PICTURES
CHOICE SEATS NOW

GLOBE Dec 30

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NEXT SAT. EVE., at 8:15
"SWEDEN" W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
A REAL TRAVEL TOUR IN MOTION PICTURES
CHOICE SEATS NOW
NEXT SUN., Jan. 4, 3:30
WERRENRATH
HERALD Dec 30

HERALD Dec 30

Symphony Hall
TODAY AT 3:30
SCHUMANN-HEINK
Tickets Now on Sale. (Tickets Dated Oct. 12 Good Dec. 28)

NEXT SUN. JAN. 4 at 3:30 — **WERRENRATH** Only Recital This Season

SUN. AFT., JAN. 11 at 3:30 — FAREWELL APPEARANCE IN BOSTON **DePACHMANN** THE UNIQUE PIANIST

TUES. EVE., JAN. 13 at 8:15 — **CHALIAPIN** Program will include OPERATIC AIRS from: "Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

SATURDAY EVE., JAN. 3, AT 8:15
"SWEDEN
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Advertiser Dec 28th

Advertiser Dec 28

Symphony Hall
POST
TODAY AT 3:30 Dec 28th
SCHUMANN-HEINK
TICKETS NOW ON SALE (Tickets Dated Oct. 12 Good Dec. 28)

NEXT SUN., JAN. 4 at 3:30 — **WERRENRATH** Only Recital This Season

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SECURE TICKETS NOW
SEE ADAMS' NEW TRAVEL FILM, MADE IN PANCHROMATIC FILM PHOTOGRAPHY, AND SHARE THE EMOTION OF A TOURIST TRIP THROUGH A LAND OF SUNLIT NIGHTS, THE LAND OF VIKINGS THAT HAVE PROGRESSED INTO AN AGE OF ELECTRICITY.
MAIL ORDERS Filled Promptly. (Make checks to Symphony Hall)

POST Dec 28

HERALD Dec 28.

D PAGE SEVEN

Symphony Hall
TODAY AT 3:30
SCHUMANN-HEINK
Tickets now on sale. (Tickets Dated Oct. 12 Good Dec. 28)

NEXT SUN., JAN. 4 at 3:30 — **WERRENRATH** Only Recital This Season

SUN. AFT., JAN. 11 at 3:30 — FAREWELL APPEARANCE IN BOSTON **DePACHMANN** The Unique Pianist

TUES. EVE. JAN. 13 at 8:15 — **CHALIAPIN** Program will include OPERATIC AIRS from: "Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

SATURDAY EVE., JAN. 3, AT 8:15
"SWEDEN
Its Magic Beauty and Progress"
SECURE TICKETS NOW
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HERALD Dec 28

Symphony Hall
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)
TRANSCRIPT Dec 27

TRANSCRIPT Dec 27

SYMPHONY HALL
NEXT SAT. EVE., at 8:15
"SWEDEN" W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
A REAL TRAVEL TOUR IN MOTION PICTURES
CHOICE SEATS NOW
NEXT SUN., Jan. 4, 3:30
WERRENRATH
ADVERTISER Dec 30

ADVERTISER Dec 30

SYMPHONY HALL
NEXT SAT. EVE., AT 8:15
"SWEDEN" W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
A REAL TRAVEL TOUR IN MOTION PICTURES
CHOICE SEATS NOW
NEXT SUNDAY, JAN. 4, 3:30
WERRENRATH
C.S. MONITOR Dec 31

SYMPHONY HALL
NEXT SAT. EVE., at 8.15
"SWEDEN"
A REAL TRAVEL TOUR IN MOTION PICTURES
W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
CHOICE SEATS NOW
NEXT SUN., Jan. 4, 3.30
WERRENRATH
SUN., JAN. 11, at 3.30
DePACHMANN
TUES. EVE., Jan. 13, at 8.15
CHALIAPIN

Transcript Dec. 31

TRANSCRIPT Dec 31

SYMPHONY HALL
NEXT SAT. EVE., at 8:15
"SWEDEN"
A REAL TRAVEL TOUR IN MOTION PICTURES
W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
CHOICE SEATS NOW
NEXT SUN., JAN. 4, 3:30
WERRENRATH

TRAVELER Dec 31

TRAVELER Dec 31

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WERRENRATH

GLOBE Dec 31

GLOBE Dec 31

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CHOICE SEATS NOW

POST Dec 31

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ADVERTISER Dec 31

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NEXT SUN., Jan. 4, 3:30
WERRENRATH
SUN., JAN. 11, at 3:30
DePACHMANN
TUES. EVE., Jan. 13, at 8:15
CHALIAPIN

SYMPHONY HALL—NEXT SUN. at 3:30
Box Office Open Today—10 A. M. to 5 P. M.
Werrenrath
Assisted by a Small Orchestra

GLOBE JAN 1st

GLOBE JAN 1st

SYMPHONY HALL—NEXT SUN. at 3:30
Box Office Open Today—10 A. M. to 5 P. M.
Werrenrath
Assisted by a Small Orchestra

POST JAN 1

POST JAN 1

Concert Direction:
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CHALIAPIN

HERALD JAN 1st

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SYMPHONY HALL
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CHOICE SEATS NOW
SYMPHONY HALL—NEXT SUN. at 3.30
Werrenrath

TRANSCRIPT JAN 2

TRANSCRIPT JAN 2

SYMPHONY HALL
TOMORROW EVE. at 8:15
"SWEDEN"
A REAL TRAVEL TOUR IN MOTION PICTURES
W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
CHOICE SEATS NOW

TRAVELER JAN 2

TRAVELER JAN 2

SYMPHONY HALL
TOMORROW EVE at 8:15
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POST ~~Dec~~ Jan 2nd

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ADVERTISER JAN 2

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CHOICE SEATS NOW

ADVERTISER JAN 3

ADVERTISER JAN 3

SYMPHONY HALL
TOMORROW AT 3:30
Werrenrath
ASSISTED BY A SMALL ORCHESTRA
SUN., JAN. 11, AT 3:30
DePACHMANN

C.S. MONITOR JAN 3

C.S. MONITOR JAN 3

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Werrenrath

HERALD JAN 3

HERALD JAN 3

Symphony Hall — Tomorrow at 3:30
Werrenrath
(Assisted by a small orchestra)
SUN., JAN. 11, at 3:30
DePACHMANN
TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
SUN. AFT., Jan. 18, at 3:30
KREISLER

TRAVELER JAN 3

TRAVELER JAN 3

SYMPHONY HALL
TONIGHT AT 8:15
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SYMPHONY HALL—Tomorrow at 3:30
Werrenrath

POST JAN 3

POST JAN 3

SYMPHONY HALL--TOMORROW at 3:30
Werrenrath
Assisted by a Small Orchestra

AMERICAN JAN 3

AMERICAN JAN 3

SYMPHONY HALL
Next Sun. at 3:30 (Farewell Appearance)
DePACHMANN
Next Tues. Eve., Jan. 13, at 8:15
CHALIAPIN
Sun. Aft., Jan. 18, at 3:30
KREISLER

Herald Jan 6

HERALD JAN 6

SYMPHONY HALL
Next Sun. at 3.30—Farewell Appearance
DePACHMANN
NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
Sun. Aft., Jan. 18, at 3:30
KREISLER

POST JAN 6

POST JAN 6

SYMPHONY HALL
NEXT SUN. at 3:30—Farewell Appearance
DePACHMANN
NEXT TUES. EVE., Jan. 13 at 8:15
CHALIAPIN
NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubinstein of the Violin"
SUN. AFT., Jan. 18, at 3:30
KREISLER

GLOBE JAN 7

SYMPHONY HALL
NEXT SUN. at 3:30—Farewell Appearance
DePACHMANN
NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubinstein of the Violin"
SUN. AFT., Jan. 18, at 3:30
KREISLER

HERALD JAN 7

SYMPHONY HALL
Next Sun. at 3.30 (Farewell Appearance)
DePACHMANN
NEXT TUES. EVE., Jan. 13, at 8.15
CHALIAPIN
NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubenstein of the Violin"
SUN. AFT., Jan. 18, at 8.30
KREISLER

Transcript Jan. 7

SANDERS THEATRE—Cambridge
TOMORROW AT 8.00
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HAYDN, Symphony in G; LISZT, Piano Concerto No. 2; DEBUSSY, Two Nocturnes; STRAUSS, "Eulenspiegel."
Soloist—Alexander Borovsky.
Seats at University Bookstore, Harvard Sq.

TRANSCRIPT JAN 7

SYMPHONY HALL
Next Sun. at 3:30 (Farewell Appearance)
DePACHMANN
NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubinstein of the Violin"
SUN. AFT., Jan. 18, at 3:30
KREISLER

POST JAN 8

SYMPHONY HALL
Next Sun. at 3:30 (Farewell Appearance)
DePACHMANN
NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubinstein of the Violin"
SUN. AFT., Jan. 18, at 3:30
KREISLER

ADVERTISER JAN 8

CUT-OUT

Symphony Hall

TODAY AT 3:30
WERRENRATH
Only Recital This Season
Assisted by a Small Orchestra,

NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Soloist, ALBERT SPALDING, Violin

SUN. AFT., JAN. 11 at 3:30
FAREWELL APPEARANCE IN BOSTON
DePACHMANN
THE UNIQUE PIANIST

TUES. EVE., JAN. 13 at 8:15
CHALIAPIN
Program will include OPERATIC AIRS from:
"Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

WED. EVE. JAN. 14 at 8:15
SASHA **CULBERTSON**
"A Rubinstein of the Violin"

SUN. AFT., JAN. 18 at 3:30
KREISLER

SUN. AFT., Jan. 25, at 3:30
Second Steinert Concert
ROSA PONSELLE
Prima Donna Dramatic Soprano
Metropolitan Opera Company
Assisted by STUART ROSS, Pianist
Seats $1.10, $1.65, $2.20, $2.75 (Including tax)
Now on sale at Symphony and Steinert Halls

COMING! SUN. EVE. JAN. 25
VINCENT **LOPEZ** (Himself)
Advertiser Jan 4
And His Orchestra
TICKETS NOW
(This concert will not be broadcast)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Advertiser Jan 4

Herald Jan 4th

Symphony Hall

TODAY at 3:30
WERRENRATH
Only Recital This Season
Assisted by a small orchestra.

NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
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KREISLER

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And His ORCHESTRA
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Symphony Hall

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Assisted by a small orcnestra.

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Soloist, ALBERT SPALDING, Violin

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The Unique Pianist

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KREISLER

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VINCENT **LOPEZ** (Himself)
Post Jan 4
And His ORCHESTRA
TICKETS NOW (This concert will not be broadcast)
MAIL ORDERS Filled Promptly. (Make checks to Symphony Hall)

Post Jan 4

Symphony Hall

TOMORROW at 3.30
WERRENRATH
Only Recital This Season
ASSISTED BY A SMALL ORCHESTRA

Transcript

NEXT FRI. at 2.30 SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Soloist, ALBERT SPALDING, Violin

SUN. AFT., JAN. 11 at 3.30
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DePACHMANN
The Unique Pianist

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WED. EVE. JAN. 14 at 8.15
SASHA **CULBERTSON**
"A Rubinstein of the Violin"

SUN. AFT. JAN. 18 at 3.30
KREISLER

SUN. AFT. JAN. 25 at 3.30
Second Steinert Concert
ROSA PONSELLE
Prima Donna Dramatic Soprano, Metropolitan Opera Company
Assisted by STUART ROSS PIANIST
Seats $1.10, $1.65, $2.20, $2.75 (Including Tax)
Now on sale at Symphony and Steinert Halls

COMING! SUN, EVE. JAN. 25
VINCENT **LOPEZ** (Himself)
And His ORCHESTRA
TICKETS NOW—(This concert will not be broadcast)
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Transcript Jan 3

Globe Jan 4th

Symphony Hall

TODAY at 3:30
WERRENRATH
Only Recital This Season
Assisted by a Small Orchestra

NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Soloist, ALBERT SPALDING, Violin

SUN. AFT., JAN. 11 at 3:30
FAREWELL APPEARANCE IN BOSTON
DePACHMANN
The Unique Pianist

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SUN. AFT., JAN. 18 at 3:30
KREISLER

SUN. AFT. JAN. 25 at 3:30
SECOND STEINERT CONCERT
ROSA PONSELLE
Prima Donna Dramatic Soprano
Metropolitan Opera Company
Assisted by STUART R
Seats, $1.10, $1.65, $2.20, $2.7
Now on Sale at Symphony a

COMING! SUN. EVE. JAN. 25
VINCENT **LOPEZ**
AND HIS ORCHESTRA
TICKETS NOW (This Concert Will Not Be
MAIL ORDERS Filled Promptly. (Make Checks to

[redacted]

Globe J

SANDERS THEATRE—Cambridge
TONIGHT AT 8:00
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—HAYDN, Symphony
; LISZT, Piano Concerto No.
DEBUSSY, Two Nocturnes; STRAUSS, "Eulenspiegel."
Soloist—Alexander Borovsky.
Seats at University Bookstore, Harvard Sq.

Herald Jan 8

SYMPHONY HALL
NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
Herald Jan 8
SUN. AFT., Jan. 18, at 3:30
KREISLER

Herald Jan 8

AMUSEMENTS
SYMPHONY HALL

SYMPHONY HALL
NEXT SUN. at 3:30—Farewell Appearance
DePACHMANN
NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
NEXT WED. EVE., Jan. 14 SASHA
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"A Rubinstein of the Violin"
SUN. AFT., Jan. 18, at 3:30
KREISLER
Herald Jan 9

Herald Jan 9

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SUN. AFT., Jan. 18, at 3.30
KREISLER

Transcript Jan 9th

Transcript Jan 9th

[94]

CUT-OUT

Symphony Hall

TODAY AT 3:30

WERRENRATH Only Recital This Season

Assisted by a Small Orchestra,

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
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COMING! SUN. EVE. JAN. 25 — VINCENT **LOPEZ** (Himself)
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TICKETS NOW
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Advertiser Jan 4

ADVERTISER JAN 4

HERALD JAN 4th

Symphony Hall

TODAY at 3:30

WERRENRATH Only Recital This Season

Assisted by a small orchestra

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Symphony Hall

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COMING! SUN. EVE. JAN. 25 — VINCENT **LOPEZ** (Himself)
And His ORCHESTRA
TICKETS NOW (This concert will not be broadcast)

Post Jan 4

MAIL ORDERS Filled Promptly. (Make checks to Symphony Hall)

POST JAN 4

Symphony Hall

TOMORROW at 3.30

WERRENRATH Only Recital This Season

ASSISTED BY A SMALL ORCHESTRA

NEXT FRI. at 2.30 SAT. at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist, ALBERT SPALDING, Violin

Transcript

SUN. AFT., JAN. 11 at 3.30 — FAREWELL APPEARANCE IN BOSTON
DePACHMANN The Unique Pianist

TUES. EVE. JAN. 13 at 8.15 — **CHALIAPIN** Program will include OPERATIC AIRS from:
"Don Carlos," "Barber of Seville," "A Life for the Czar," "Faust"

WED. EVE. JAN. 14 at 8.15 — SASHA **CULBERTSON**
"A Rubinstein of the Violin"

SUN. AFT. JAN. 18 at 3.30 — **KREISLER**

SUN. AFT. JAN. 25 at 3.30 — Second Steinert Concert
ROSA PONSELLE
Prima Donna Dramatic Soprano, Metropolitan Opera Company
Assisted by **STUART ROSS** PIANIST
Seats $1.10, $1.65, $2.20, $2.75 (Including Tax)
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TRANSCRIPT JAN 3

GLOBE JAN 4th

Symphony Hall

TODAY at 3:30

WERRENRATH Only Recital This Season

Assisted by a Small Orchestra

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
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SUN. AFT. JAN. 25 at 3:30 — SECOND STEINERT CONCERT
ROSA PONSELLE
Prima Donna Dramatic Soprano
Metropolitan Opera Company
Assisted by STUART R
Seats, $1.10, $1.65, $2.20, $2.7
Now on Sale at Symphony a

COMING! SUN. EVE. JAN. 25 — VINCENT **LOPEZ**
AND HIS ORCHESTRA
TICKETS NOW (This Concert Will Not Be

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GLOBE J

SANDERS THEATRE—Cambridge

TONIGHT AT 8:00

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
Programme—HAYDN, Symphony
; LISZT, Piano Concerto No.
DEBUSSY, Two Nocturnes; STRAUSS, "Eulenspiegel."
Soloist—Alexander Borovsky.
Seats at University Bookstore, Harvard Sq.

HERALD JAN 8

SYMPHONY HALL

NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN

Herald Jan 8

SUN. AFT., Jan. 18, at 3:30
KREISLER

HERALD JAN 8

AMUSEMENTS

SYMPHONY HALL

SYMPHONY HALL

NEXT SUN. at 3:30—Farewell Appearance
DePACHMANN

NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN

NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubinstein of the Violin"

SUN. AFT., Jan. 18, at 3:30
KREISLER

Herald Jan 9

HERALD JAN 9

Amusements

SYMPHONY HALL

Next Sun. at 3.30 (Farewell Appearance)
DePACHMANN

NEXT TUES. EVE., Jan. 13, at 8.15
CHALIAPIN

NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubenstein of the Violin"

SUN. AFT., Jan. 18, at 3.30
KREISLER

TRANSCRIPT JAN 9th

TRANSCRIPT JAN 9th

[94]

CUT-OUT

SYMPHONY HALL
Tomorrow at 3:30 (Farewell Appearance)
DePACHMANN
Next Tues. Eve., Jan. 13, at 8:15
CHALIAPIN
Sun. Aft., Jan. 18, at 3:30
KREISLER
GLOBE JAN 10

GLOBE JAN 10

SYMPHONY HALL
Tomorrow at 3.30 (Farewell Appearance)
DePACHMANN
NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
SUN. AFT., Jan. 18, at 3:30
KREISLER
POST JAN 10

POST JAN 10

SYMPHONY HALL
Tomorrow at 3:30 (Farewell Appearance)
DePACHMANN
NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
SUN. AFT., Jan. 18, at 3:30
KREISLER
HERALD JAN 10

HERALD JAN 10

SYMPHONY HALL
TOMORROW, JAN. 13, at 8.15
CHALIAPIN
NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubinstein of the Violin"

TRANSCRIPT JAN 12th

TRANSCRIPT JAN 12th

POST JAN 12
SYMPHONY HALL
TOMORROW, Jan. 13, at 8:15
CHALIAPIN
NEXT WED. EVE., Jan. 14, SASHA
CULBERTSON
"A Rubinstein of the Violin"

POST JAN 12

SYMPHONY HALL
TOMORROW, Jan. 13, at 8:15
CHALIAPIN
NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubinstein of the Violin"

HERALD JAN 12

HERALD JAN 12th

SYMPHONY HALL
TOMORROW, Jan. 13, at 8.15
CHALIAPIN
NEXT WED. EVE., Jan. 14 SASHA
CULBERTSON
"A Rubinstein of the Violin"

GLOBE JAN 12

SYMPHONY HALL
Tomorrow at 3:30 (Farewell Appearance)
DePACHMANN
NEXT TUES. EVE., Jan. 13, at 8:15
CHALIAPIN
SUN. AFT., Jan. 18, at 3:30
KREISLER

TRAVELER JAN 10

SYMPHONY HALL
TOMORROW at 3:30—Farewell Appearance
DePACHMANN
NEXT TUESDAY EVE., Jan. 13, at 8:15
CHALIAPIN
SUNDAY AFTERNOON, Jan. 18, at 3:30
KREISLER

C.S. MONITOR JAN 10

Symphony Hall
TOM'W at 3.30
FAREWELL APPEARANCE IN BOSTON
DePACHMANN The Unique Pianist

NEXT MON., at 8.15 FRI. at 2.30 SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

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SUN. JAN. 18 at 3.30
KREISLER

SUN. AFT. JAN. 25 at 3.30
Second Steinert Concert
ROSA PONSELLE
Prima Donna Dramatic Soprano
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SUN. EVE., JAN. 25 at 8.15
VINCENT LOPEZ
IN A SYMPHONIC JAZZ CONCERT

SUN. AFT., FEB. 1 at 3.30
ROLAND HAYES

THURS. EVE., JAN. 22 A NEW ILLUSTRATED LECTURE BY
CAPT. ROALD **AMUNDSEN** Famous Arctic and Antarctic Explorer and Discoverer of the South Pole
"THE FIRST CIRCUMNAVIGATION OF THE NORTH POLAR BASIN"
MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

TRANSCRIPT JAN. 10

Concert D

TRANSCRIPT JAN 10

HERALD SUN JAN 11 THE SUNDAY HERALD, BOST

Symphony Hall
TODAY at 3:30
FAREWELL APPEARANCE IN BOSTON
DePACHMANN The Unique Pianist

NEXT MON., at 8:15 FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
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Symphony Hall
TODAY AT 3:30
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"A Rubinstein of the Violin"

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KREISLER

SUN. EVE., JAN. 25 at 8:15
VINCENT LOPEZ
IN A SYMPHONIC JAZZ CONCERT

SUN. AFT., FEB. 1 at 3:30
ROLAND HAYES

GLOBE JAN 11

Symphony Hall—TONIGHT at 8:15 ADVERTISER JAN 13
CHALIAPIN

ADVERTISER JAN 13

GLOBE AMUSEMENTS JAN 13
SYMPHONY HALL
TONIGHT AT 8:15
CHALIAPIN
TOMORROW AT 8:15 SASHA
CULBERTSON
"A Rubinstein of the Violin"

GLOBE JAN 13

SYMPHONY HALL
TONIGHT AT 8.15
CHALIAPIN
TOMORROW AT 8.15: SASHA
CULBERTSON
"A Rubinstein of the Violin"

TRANSCRIPT JAN 13th

TRANSCRIPT JAN 13th

Symphony Hall — TONIGHT at 8:15
AMERICAN JAN 13
CHALIAPIN

AMERICAN JAN 13

GLOBE AMUSEMENTS JAN 14
SYMPHONY HALL
TONIGHT at 8:15 SASHA
CULBERTSON
"A RUBINSTEIN OF THE VIOLIN"
"Kreutzer" Sonata; Paganini Concerto; Bach, Tartini, Brahms, Sarasate, etc.
SUNDAY EVENING, Jan. 25
VINCENT **LOPEZ**
AND HIS 25 SOLOISTS
SUNDAY AFTERNOON, Feb. 1
ROLAND HAYES

GLOBE JAN 14

SYMPHONY HALL Post
TONIGHT AT 8:15 JAN 14
CULBERTSON
"Kreutzer" Sonata; Paganini Concerto; Bach, Tartini, Brahms, Sarasate, etc.
"A Rubinstein of the Violin"
Sunday Eve., Jan. 25
VINCENT **LOPEZ**
Sunday Aft., Feb. 1
ROLAND HAYES

POST JAN 14th

SYMPHONY HALL
TONIGHT at 8:15 SASHA
CULBERTSON
"A Rubinstein of the Violin"
"Kreutzer" Sonata; Paganini Concerto; Bach, Tartini, Brahms, Sarasate, etc.
SUN. EVE., JAN. 25
VINCENT **LOPEZ**
HERALD JAN 14
AND HIS 25 SOLOISTS
SUN. AFT., FEB. 1
ROLAND HAYES

HERALD JAN 14

SYMPHONY HALL
TONIGHT AT 8:15—SASHA
CULBERTSON
"A Rubinstein of the Violin"
"Kreutzer" Sonata; Paganini Concerto; Bach, Tartini, Brahms, Sarasate, etc.
SUN EVE., JAN. 25
VINCENT **LOPEZ**
and His 25 Soloists
SUN. AFT., FEB. 1
ROLAND HAYES
STEINERT Thursday Evening

TRANSCRIPT JAN 14th

TRANSCRIPT JAN 14th

Symphony Hall

FAREWELL APPEARANCE IN BOSTON

TODAY AT 3:30 — **DePACHMANN** The Unique Pianist

NEXT MON., at 8:15; FRI. at 2:30; SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY—CONDUCTOR

NEXT TUES., JAN. 13 at 8:15 — **CHALIAPIN** Program will include OPERATIC AIRS from:
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NEXT WED., JAN. 14 at 8:15 — **CULBERTSON**
"A Rubinstein of the Violin"

NEXT SUN., JAN. 18 at 3:30 — **KREISLER**

SUN. AFT., JAN. 25 at 3:30 — SECOND STEINERT CONCERT
ROSA PONSELLE
Prima Donna Dramatic Soprano
Metropolitan Opera Company
Assisted by STUART ROSS, Pianist
Seats $1.10, $1.65, $2.20, $2.75 (Including tax)
Now on Sale at Symphony and Steinert Halls

SUN. EVE. JAN. 25 at 8:15 — **VINCENT LOPEZ**
IN A SYMPHONIC JAZZ CONCERT

SUN. AFT., FEB. 1 at 3:30 — **ROLAND HAYES**

THURS. EVE., JAN. 22 A NEW ILLUSTRATED LECTURE BY
CAPT. ROALD **AMUNDSEN** Famous Arctic and Antarctic Explorer and Discoverer of the South Pole
"THE FIRST CIRCUMNAVIGATION OF THE NORTH POLAR BASIN"

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POST JAN 11

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Symphony Hall

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IN A SYMPHONIC JAZZ CONCERT

SUN. AFT., FEB. 1 at 3:30 — **ROLAND HAYES**

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Advertiser JAN 11

Amusements *Amusements*

TONIGHT at 8:15 HERALD JAN 13
AT SYMPHONY HALL

CHALIAPIN

In a Program of New Songs and Old Favorites, including Operatic Arias from "Don Carlos," "Faust," "Barber of Seville," "A Life for the Czar."

TOMORROW at 8:15
"A Rubinstein of the Violin" **CULBERTSON**

HERALD JAN 13

Amusements *Amusements*

TONIGHT at 8:15 POST JAN 13
AT SYMPHONY HALL

CHALIAPIN

In a Program of New Songs and Old Favorites, including Operatic Arias from "Don Carlos," "Faust," "Barber of Seville," "A Life for the Czar."

TOMORROW at 8:15
"A Rubinstein of the Violin" **CULBERTSON**

POST JAN 13

TRANSCRIPT JAN 17th

AMUSEMENTS PART THREE

Symphony Hall

TOMORROW at 3.30 — **KREISLER** Admission $1.50

NEXT FRI. at 2.30; SAT. at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist—IGOR STRAVINSKY

SUN. AFT. JAN. 25 at 3.30 — Second Steinert Concert
ROSA PONSELLE
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SUN. EVE., JAN. 25 at 8.15 — **VINCENT LOPEZ**
SYMPHONIC JAZZ CONCERT—25 SOLOISTS

SUN. AFT., FEB. 1 at 3.30 — **ROLAND HAYES** 3d & Last Recital

TUES. EVE. FEB. 10 — **CASALS** World's Greatest Cellist

NEXT THURS. EVE., JAN. 22 A NEW ILLUSTRATED LECTURE BY
CAPT. ROALD **AMUNDSEN** Famous Arctic and Antarctic Explorer and Discoverer of the South Pole
"THE FIRST CIRCUMNAVIGATION OF THE NORTH POLAR BASIN"

HANDEL & HAYDN Society Emil Mollenhauer Conductor
SUNDAY AFTERNOON, FEB. 8, AT 3.30

VERDI'S REQUIEM SOLOISTS STANLEY ALCOCK CROOKS GUSTAFSON

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GLOBE JAN 18th

Symphony Hall

TODAY at 3:30 — **KREISLER** Admission $1.50

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SERGE KOUSSEVITZKY, Conductor
Soloist—IGOR STRAVINSKY

NEXT SUN. AFT. JAN. 25 at 3:30 — SECOND STEINERT CONCERT
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Prima Donna Dramatic Soprano
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SUNDAY AFTERNOON, FEB. 8, AT 3:30

VERDI'S REQUIEM *SOLOISTS*— STANLEY ALCOCK CROOKS GUSTAFSON

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Symphony Hall

TODAY at 3:30 — **KREISLER** Admission $1.50

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SERGE KOUSSEVITZKY, Conductor
Soloist—IGOR STRAVINSKY

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SUN. AFT., FEB. 1 at 3:30 — **ROLAND HAYES** 3rd and Last Recital

NEXT SUNDAY NIGHT (Jan. 25) at 8 O'Clock
VINCENT LOPEZ (HIMSELF)
AND HIS SYMPHONIC "JAZZ" ORCHESTRA OF 25 SOLOISTS
TICKETS NOW (Chickering Pianos). This concert will not be broadcast.

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Advertiser JAN 18th

Symphony Hall, Sun. Eve., Jan. 25
VINCENT **LOPEZ**
TRAVELER JAN 17
In a Symphonic Jazz Concert

TRAVELER JAN 17th

HERALD *Amusements* JAN 19

SYMPHONY HALL
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano

SYMPHONY HALL
NEXT SUN. AT 8
VINCENT LOPEZ
(HIMSELF)
and his
FAMOUS ORCHESTRA of 25 SOLOISTS
Chickering Piano used exclusively

HERALD JAN 19th

HERALD JAN 18 PAGE NINE

Symphony Hall TODAY at 3:30 **KREISLER** Admission $1.50

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist—IGOR STRAVINSKY

SECOND STEINERT CONCERT
NEXT SUN. AFT., JAN. 25 at 3:30 — **ROSA PONSELLE**
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MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

HERALD JAN 18th

Symphony Hall TODAY at 3:30 **KREISLER** Admission $1.50

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist—IGOR STRAVINSKY

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POST JAN 18

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POST JAN 18th

SYMPHONY HALL
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano

SYMPHONY HALL
NEXT SUN. AT 8
VINCENT LOPEZ
(HIMSELF)
chickering piano used exclusively
and his FAMOUS ORCHESTRA of 25 SOLOISTS

POST JAN 19

POST JAN 19th

SYMPHONY HALL Next Sun. Eve., Jan. 25
VINCENT **LOPEZ**
IN A SYMPHONIC JAZZ CONCERT

AMERICAN

AMERICAN JAN ~~18~~th 17

Amusements

SYMPHONY HALL
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano

SYMPHONY HALL
NEXT SUN. AT 8
VINCENT LOPEZ
(HIMSELF)
chickering piano used exclusively
and his FAMOUS ORCHESTRA of 25 SOLOISTS

POST JAN 21st

POST JAN 21st

Amusements

SYMPHONY HALL
2nd Steinert Concert — NEXT SUN., 3.30
ROSA PONSELLE
Assisted by STUART ROSS, Piano
NEXT SUN. EVE., JAN. 25, at 8
VINCENT LOPEZ
(HIMSELF)
IN A SYMPHONIC JAZZ CONCERT

TRANSCRIPT JAN 20th

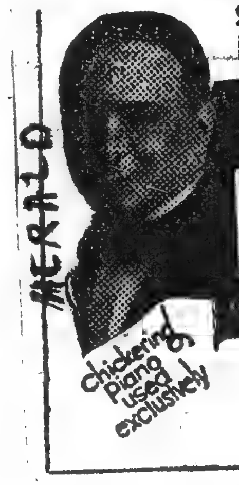
TRANSCRIPT JAN 20th

GLOBE AMUSEMENTS JAN 20

SYMPHONY HALL
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano
NEXT SUN. EVE., JAN. 25, at 8
VINCENT LOPEZ
(HIMSELF)
IN A SYMPHONIC JAZZ CONCERT
Sun. Aft., Feb. 1, 3:30—Farewell Recital
ROLAND HAYES

GLOBE JAN 20th

SYMPHONY HALL
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano



SYMPHONY HALL
NEXT SUN. AT 8
VINCENT LOPEZ
(HIMSELF)
chickering piano used exclusively
and his FAMOUS ORCHESTRA of 25 SOLOISTS

HERALD JAN. 21

HERALD JAN 21

SYMPHONY HALL
TOMORROW AT 8.15
CAPT. **AMUNDSEN**
In a New Lecture "The North Polar Basin"
2nd Steinert Concert — NEXT SUN., 3.30
ROSA PONSELLE
Assisted by STUART ROSS, Piano

SYMPHONY HALL
NEXT SUN. AT 8
VINCENT LOPEZ
(HIMSELF)
chickering piano used exclusively
and his FAMOUS ORCHESTRA of 25 SOLOISTS
SUN AFT., Feb. 1, 3.30—Farewell Recital
ROLAND HAYES
TUES. EVE., Feb. 10, at 8.15
PABLO CASALS
Last Recital for 3 Years

TRANSCRIPT JAN 21

TRANSCRIPT JAN 21

SYMPHONY HALL
TONIGHT AT 8:15
CAPT. **AMUNDSEN**
In a New Lecture "The North Polar Basin"
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano

POST JAN 22

SYMPHONY HALL
NEXT SUN. AT 8
VINCENT LOPEZ
(HIMSELF)
chickering piano used exclusively
and his FAMOUS ORCHESTRA of 25 SOLOISTS
Sun. Aft., Feb. 1, 3:30—Farewell Recital
ROLAND HAYES

POST JAN 22

SYMPHONY HALL
TONIGHT AT 8:15
CAPT. **AMUNDSEN**
In a New Lecture "The North Polar Basin"
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano

HERALD JAN 22

HERALD JAN 22

SYMPHONY HALL
2nd Steinert Concert—NEXT SUN. 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano

JAN 22 ADV.

SYMPHONY HALL
NEXT SUNDAY EVENING AT 8
VINCENT LOPEZ
(HIMSELF)
In a Symphonic Jazz Concert

ADVERTISER JAN 22

SYMPHONY HALL
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano
NEXT SUN. EVE., JAN. 25, at 8
VINCENT LOPEZ
(HIMSELF)
IN A SYMPHONIC JAZZ CONCERT

GLOBE JAN 23

GLOBE JAN 23

SYMPHONY HALL
TONIGHT AT 8:15
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In a New Lecture "The North Polar Basin"
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
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GLOBE JAN 22

SYMPHONY HALL
NEXT SUN. AT 8
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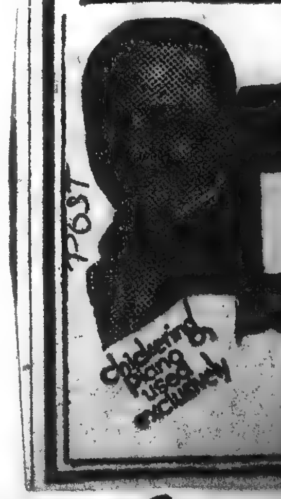
GLOBE JAN 22

AMERICAN JAN 23

SYMPHONY HALL
2nd Steinert Concert—NEXT SUN. 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano
NEXT SUN. EVE., JAN. 25, at 8
VINCENT LOPEZ
(HIMSELF)
IN A SYMPHONIC JAZZ CONCERT

AMERICAN JAN 23

SYMPHONY HALL
2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano



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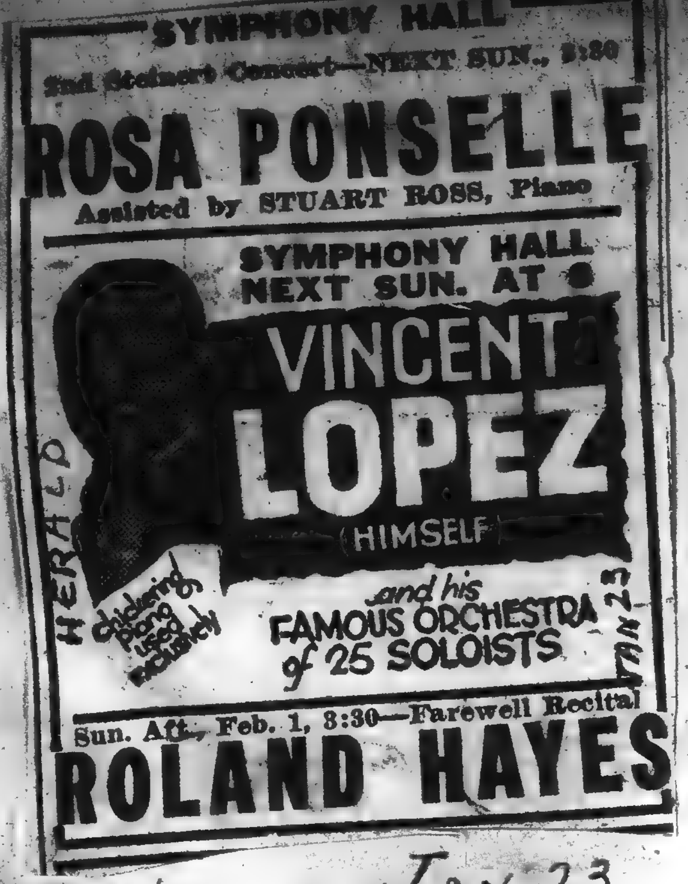
POST JAN 23

POST JAN 23

CUT-OUT



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2nd Steinert Concert—NEXT SUN., 3:30

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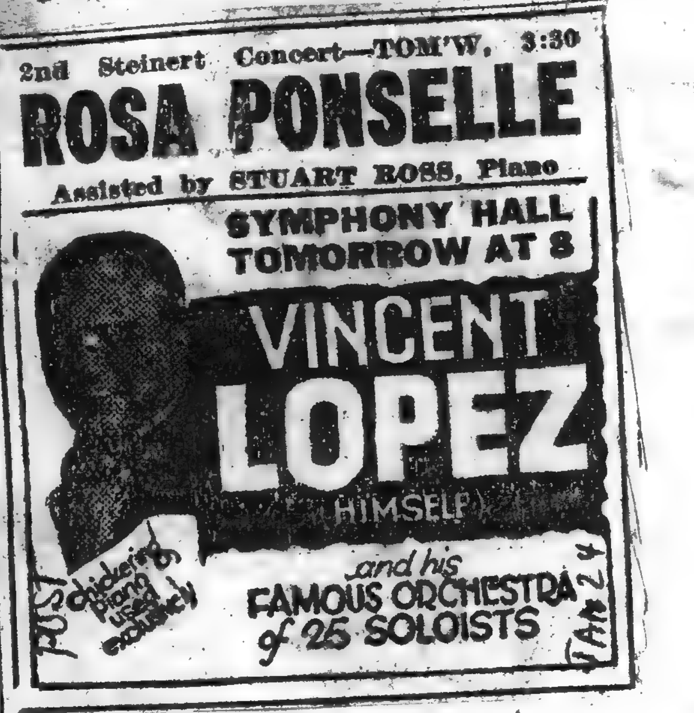

2nd Steinert Concert—TOM'W, 3:30

ROSA PONSELLE

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TOMORROW AT 8

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POST JAN 24

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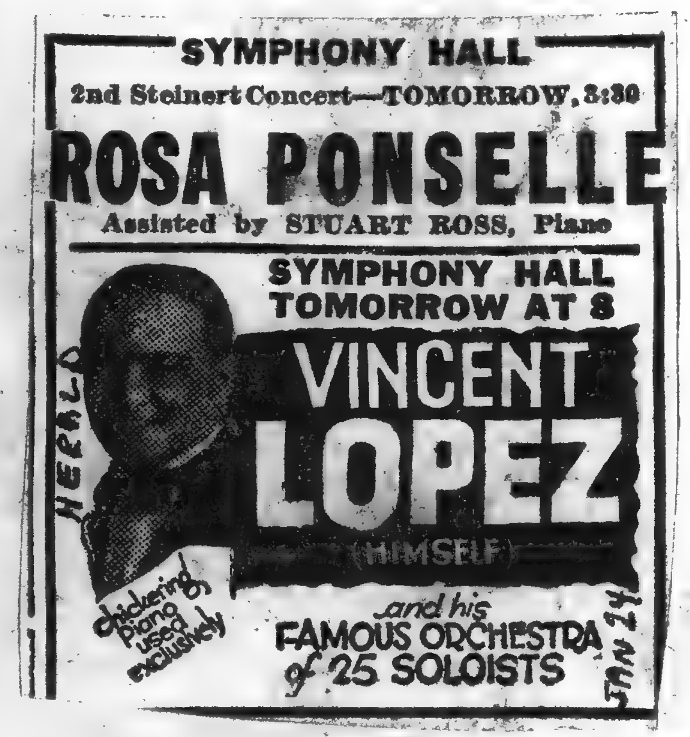

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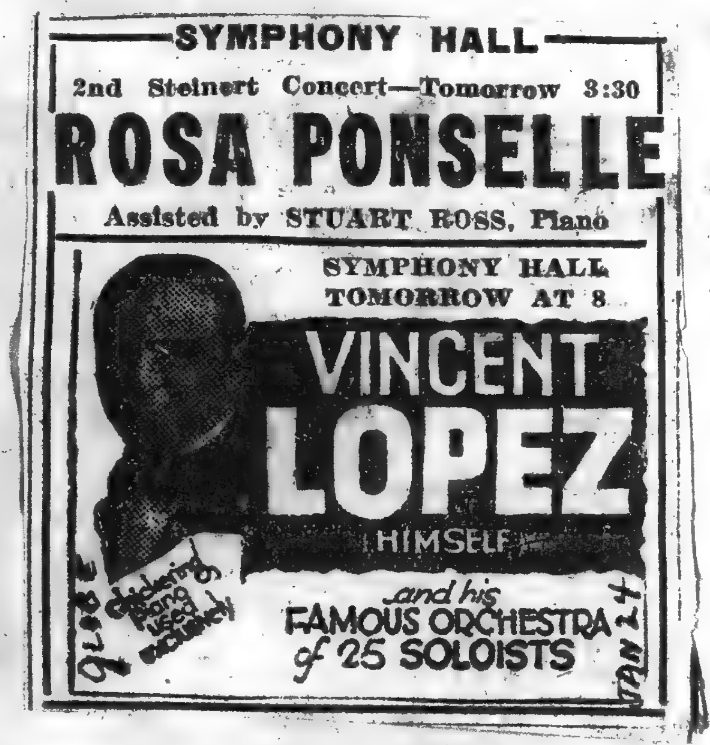

SYMPHONY HALL

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Globe JAN 24

GLOBE JAN 24

SYMPHONY HALL

Saturday Evening, Jan. 31, at 8:15

"SWEDEN

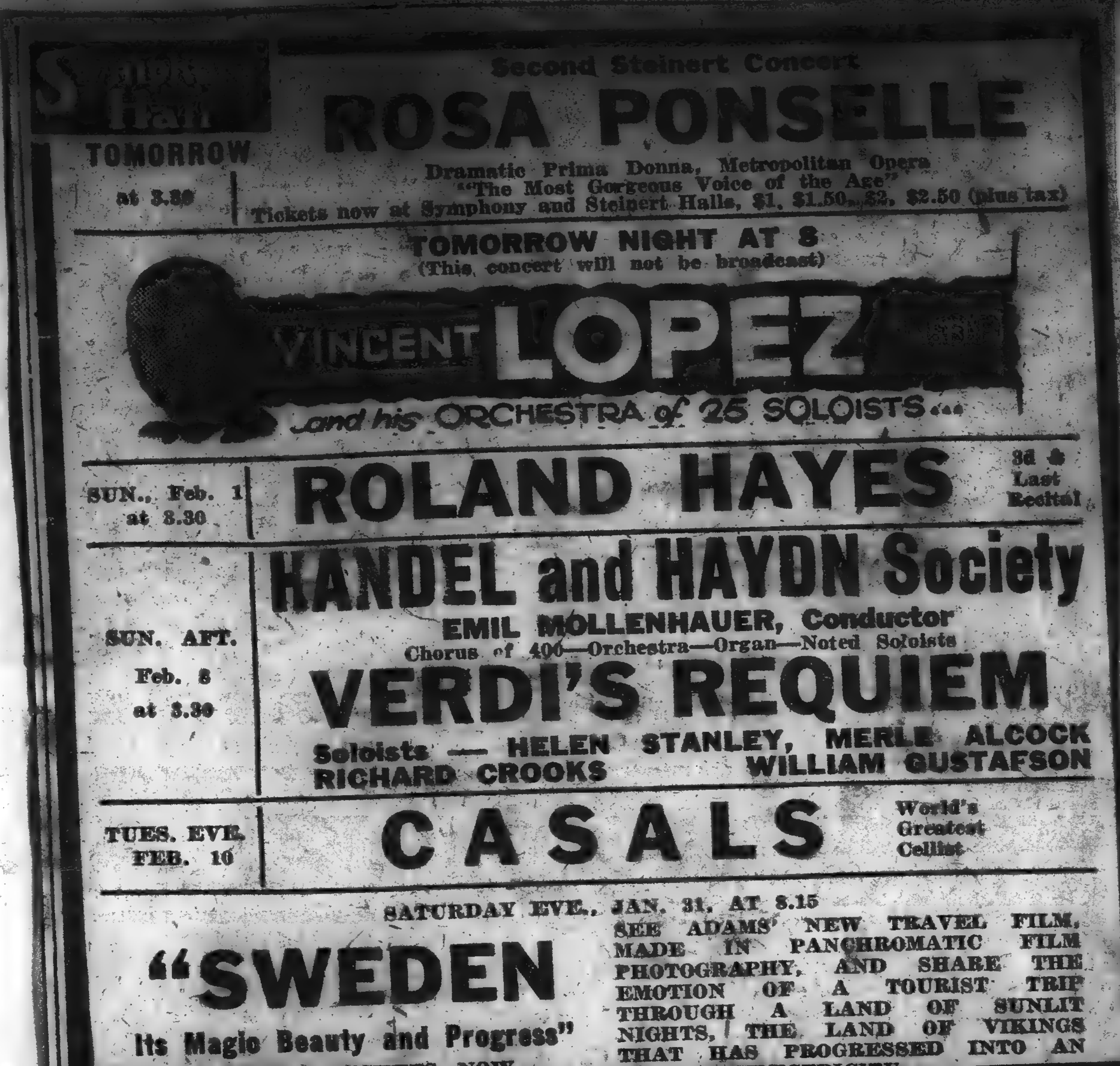
Its Magic Beauty and Progress"

See Adams' New Travel Film, Made in Panchromatic Film Photography, and Share the Emotion of a Tourist Trip Through a Land of Sunlit Nights, the Land of Vikings That Have Progressed Into an Age of Electricity.

Secure Tickets Now

Monitor Jan

MONITOR JAN 24



Symphony Hall
TOMORROW
at 3.30

Second Steinert Concert

ROSA PONSELLE

Dramatic Prima Donna, Metropolitan Opera
"The Most Gorgeous Voice of the Age"
Tickets now at Symphony and Steinert Halls, $1, $1.50, $2, $2.50 (plus tax)

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(This concert will not be broadcast)

VINCENT LOPEZ

and his ORCHESTRA of 25 SOLOISTS...

SUN., Feb. 1 at 3.30 — **ROLAND HAYES** — 3d & Last Recital

SUN. AFT. Feb. 8 at 3.30

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists

VERDI'S REQUIEM

Soloists — HELEN STANLEY, MERLE ALCOCK
RICHARD CROOKS WILLIAM GUSTAFSON

TUES. EVE. FEB. 10 — **CASALS** — World's Greatest Cellist

SATURDAY EVE., JAN. 31, AT 8.15

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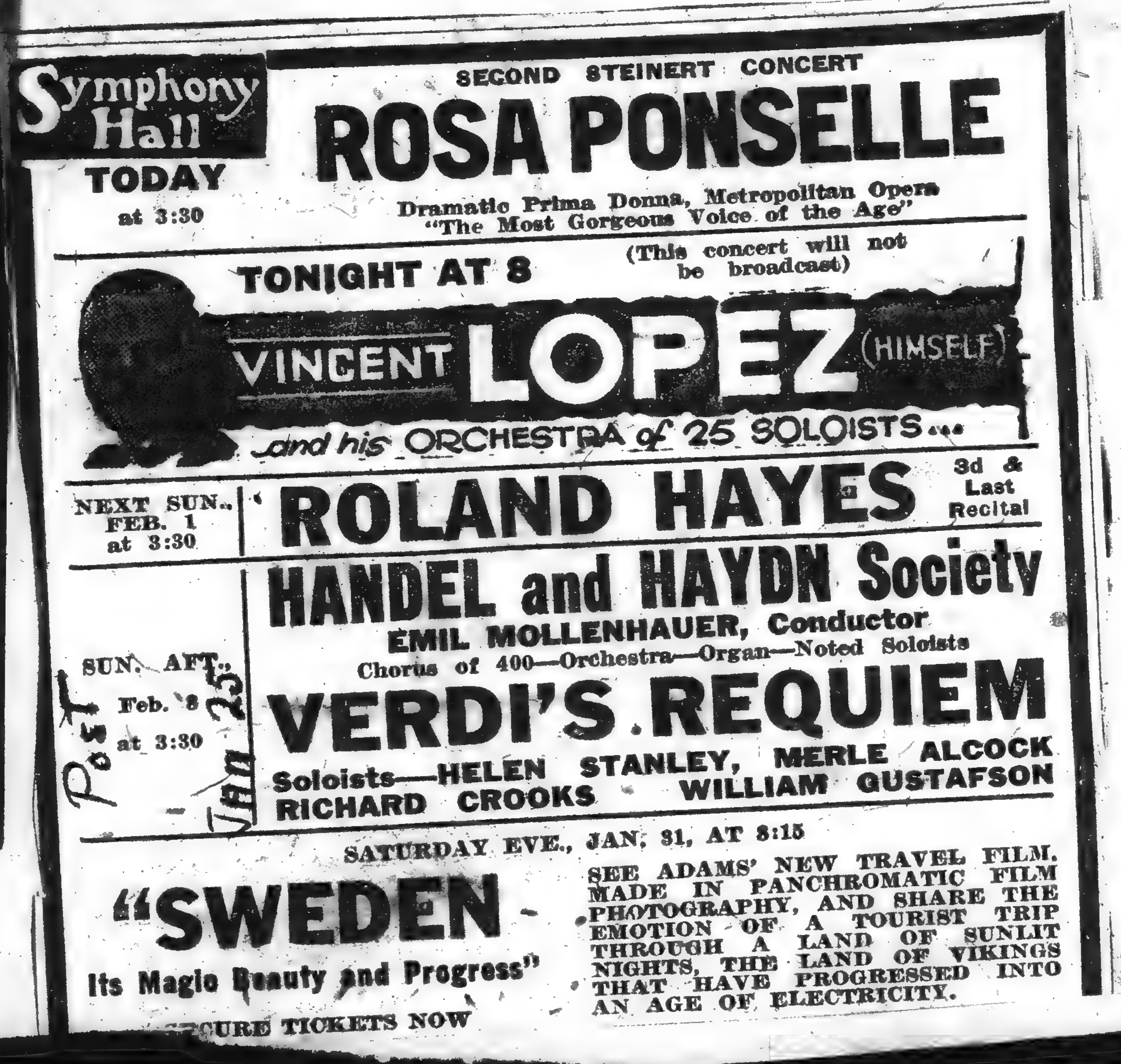
SECURE TICKETS NOW

TRANSCRIPT JAN. 24, 1925



Symphony Hall
TODAY
at 3:30

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"SWEDEN"

A REAL TRAVEL TOUR IN MOTION PICTURES

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CHOICE SEATS NOW

Transcript Jan

TRANSCRIPT JAN 27

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CROOKS GUSTAFSON

Globe Jan

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Globe Jan

GLOBE JAN 28

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HERALD JAN 28

CUT-OUT

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2nd Steinert Concert—NEXT SUN., 3:30
ROSA PONSELLE
Assisted by STUART ROSS, Piano

SYMPHONY HALL
NEXT SUN. AT 8
VINCENT LOPEZ
(HIMSELF)
and his FAMOUS ORCHESTRA of 25 SOLOISTS
Chickering Piano used exclusively

Sun. Aft., Feb. 1, 3:30—Farewell Recital
ROLAND HAYES

HERALD JAN 23

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TOMORROW AT 8
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POST JAN 24

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Monitor Jan

MONITOR JAN 24

Symphony Hall
TOMORROW at 3.30

Second Steinert Concert
ROSA PONSELLE
Dramatic Prima Donna, Metropolitan Opera
"The Most Gorgeous Voice of the Age"
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(This concert will not be broadcast)
VINCENT LOPEZ (HIMSELF)
and his ORCHESTRA of 25 SOLOISTS...

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ROLAND HAYES
3d & Last Recital

SUN. AFT. Feb. 8 at 3.30
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
VERDI'S REQUIEM
Soloists — HELEN STANLEY, MERLE ALCOCK
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World's Greatest Cellist

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TRANSCRIPT JAN. 24, 1925

Symphony Hall
TODAY at 3:30

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Post Jan 25

SYMPHONY HALL
NEXT SAT. EVE., JAN. 31, at 8.15
"SWEDEN"
A REAL TRAVEL TOUR IN MOTION PICTURES
W. J. Adams' entirely new All-Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
CHOICE SEATS NOW

Transcript Jan

TRANSCRIPT JAN 27

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Advertiser Jan

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Chorus of 400—Orchestra—Soloists
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Globe Jan

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Globe Jan

GLOBE JAN 28

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HERALD JAN 28

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CHOICE SEATS NOW

Sunday Afternoon, Feb. 8, at 3:30
Handel & Haydn Society
EMIL MOLLENHAUER, Conductor
Chorus of 400 — Orchestra — Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON

MONITOR JAN 28

SYMPHONY HALL—Sun., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
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CROOKS GUSTAFSON

HERALD JAN 29

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REAL TRAVEL TOUR IN MOTION PICTURES
CHOICE SEATS NOW

ADVERTISER JAN 29

SYMPHONY HALL
TOMORROW, JAN. 31, at 8.15
"SWEDEN" W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
A REAL TRAVEL TOUR IN MOTION PICTURES
CHOICE SEATS NOW

BURTON
HOLMES
FRI. EVES. & SAT. MATS.
PART I ROME Feb. 13, 14
PART II ROME Feb. 20, 21
MOTORING Through ITALIAN Alps Feb. 27, 28
ALONG The Riviera March 6, 7
CZECHOSLOVAKIA Mch. 13, 14
Course Sale, Mon., Feb. 2

TRANSCRIPT JAN. 30

SYMPHONY HALL
TOMORROW, JAN. 31, at 8:15
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Symphony Hall

SECOND STEINERT CONCERT
TODAY at 3:30
ROSA PONSELLE
Dramatic Prima Donna, Metropolitan Opera
"The Most Gorgeous Voice of the Age"

TONIGHT AT 8 (This Concert Will Not Be Broadcast)

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and his ORCHESTRA of 25 SOLOISTS...

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HERALD JAN. 25

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RICHARD CROOKS WILLIAM GUSTAFSON

SATURDAY EVE., JAN. 31, AT 8:15
"SWEDEN
Its Magic Beauty and Progress"
SECURE TICKETS NOW
SEE ADAMS' NEW TRAVEL FILM, MADE IN PANCHROMATIC FILM PHOTOGRAPHY, AND SHARE THE EMOTION OF A TOURIST TRIP THROUGH A LAND OF SUNLIT NIGHTS, THE LAND OF VIKINGS THAT HAVE PROGRESSED INTO AN AGE OF ELECTRICITY.

SYMPHONY HALL
TOMORROW, Jan. 31, at 8:15
"SWEDEN" W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
A REAL TRAVEL TOUR IN MOTION PICTURES
CHOICE SEATS NOW

Sun. Aft., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON

BURTON
HOLMES
FRI. EVES. & SAT. MATS.
PART I ROME Feb. 13, 14
PART II ROME Feb. 20, 21
MOTORING Thru ITALIAN Alps Feb. 27, 28
ALONG The Riviera Mch. 6, 7
CZECHOSLOVAKIA Mch. 13, 14
Course Sale, Mon., Feb. 2

POST JAN. 30

SYMPHONY HALL
TONIGHT AT 8:15
"SWEDEN" W. J. Adams' entirely new All Motion Travelogue, produced the summer of 1924, in the beautiful Panchromatic Process.
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GLOBE JAN. 31

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TONIGHT at 8:15
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PART I ROME Feb. 13, 14
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MOTORING Thru ITALIAN Alps Feb. 27, 28
ALONG The Riviera Mch. 6, 7
CZECHOSLOVAKIA Mch. 13, 14
Course Sale, Mon., Feb. 2

HERALD JAN. 31

TRANSCRIPT JAN 31st '25

AMUSEMENTS PART FOUR

Symphony Hall

TOMORROW at 3.30
ROLAND HAYES
Admission $1

NEXT FRI. at 2.30 SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HENRY HADLEY, Guest Conductor
MARGARET MATZENAUER, Soloist

SUN. AFT. Feb. 8 at 3.30
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
VERDI'S REQUIEM
Soloists—CORA CHASE
RICHARD CROOKS
MERLE ALCOCK
WILLIAM GUSTAFSON

TUES. EVE. FEB. 10
CASALS
Farewell for Two Seasons

SUN. AFT. FEB. 22
HEMPEL

BURTON HOLMES
FRIDAY EVENINGS—SATURDAY MATS.
ROME, Part I, Feb. 13, 14 | ALONG THE RIVIERA, Mch. 6, 7
ROME, Part II, Feb. 20, 21 | CZECHOSLOVAKIA, Mch. 13 14
MOTORING THRU ITALIAN ALPS, Feb. 27, 28 | COURSE SALE, $6, $4, $2.50 (plus tax) Mon., Feb. 2
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT JAN 31, st '25

GLOBE FEB 1st '25

Symphony Hall

TODAY at 3:30
ROLAND HAYES
Admission $1

NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HENRY HADLEY, Guest Conductor
MARGARET MATZENAUER, Soloist

NEXT SUN. AFT. Feb. 8 at 3:30
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
VERDI'S REQUIEM
Soloists—CORA CHASE
RICHARD CROOKS
MERLE ALCOCK
WILLIAM GUSTAFSON

TUES. EVE. FEB. 10
CASALS
Farewell for Two Seasons

SUN. AFT. FEB. 15 at 3:30
KREISLER
A limited number of choice seats may be had from Community Service, at 739 Boylston St., in aid of disabled veterans now in hospitals.

SUN. AFT. FEB. 22
HEMPEL

BURTON HOLMES
FRIDAY EVEG'S—SATURDAY MATS.
ROME, Part I, Feb. 13, 14 | ALONG THE RIVIERA, Mch. 6, 7
ROME, Part II, Feb. 20, 21 | CZECHOSLOVAKIA, Mch. 13, 14
MOTORING THRU ITALIAN ALPS, Feb. 27, 28 | COURSE SALE $6, $4, $2, 50c (plus tax) Mon., Feb. 2
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE FEB 1st '25

Symphony Hall

TODAY at 3:30
ROLAND HAYES
Admission $1

NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HENRY HADLEY, Guest Conductor
MARGARET MATZENAUER, Soloist

NEXT SUN. AFT., Feb. 8 at 3:30
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
VERDI'S REQUIEM
Soloists — CORA CHASE, MERLE ALCOCK
RICHARD CROOKS WILLIAM GUSTAFSON

TUES. EVE. FEB. 10
CASALS
Farewell for Two Seasons

SUN. AFT. FEB. 15 at 3:30
KREISLER
A limited number of choice seats may be had from Community Service, at 739 Boylston St., in aid of disabled veterans now in hospitals.

SUN. AFT. FEB. 22
HEMPEL

BURTON HOLMES
FRIDAY EVEG'S—SATURDAY MATS.
ROME, Part I, Feb. 13, 14 | ALONG THE RIVIERA, Mch. 6, 7
ROME, Part II, Feb. 20, 21 | CZECHOSLOVAKIA, Mch. 13, 14
MOTORING THRU ITALIAN ALPS, Feb. 27, 28 | COURSE SALE $6, $4, $2, 50c (plus tax) MON., Feb. 2
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Post Feb 1st 25

POST FEB 1st '25

HERALD Feb 1st, 25 PAGE NINE

Symphony Hall

TODAY at 3:30
ROLAND HAYES
Admission $1

NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HENRY HADLEY, Guest Conductor
MARGARET MATZENAUER, Soloist

NEXT SUN. AFT. Feb. 8 at 3:30
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
VERDI'S REQUIEM
Soloists—CORA CHASE
RICHARD CROOKS
MERLE ALCOCK
WILLIAM GUSTAFSON

TUES. EVE. FEB. 10
CASALS
Farewell for Two Seasons

SUN. AFT. FEB. 15 at 3:30
KREISLER
A limited number of choice seats may be had from Community Service, at 739 Boylston St., in aid of disabled veterans now in hospitals,

SUN. AFT. FEB. 22
HEMPEL

BURTON HOLMES
FRIDAY EVEG'S—SATURDAY MATS.
ROME, Part I, Feb. 13, 14 | ALONG THE RIVIERA, Mch. 6, 7
ROME, Part II, Feb. 20, 21 | CZECHOSLOVAKIA, Mch. 13, 14
MOTORING THRU ITALIAN ALPS, Feb. 27, 28 | Course Sale $6, $ $2, 50c (plus tax Mon., Feb. 2
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD FEB 1st '25

SYMPHONY HALL
TODAY at 3:30—Farewell Recital
ROLAND HAYES
NEXT FRI. 2.30—SAT. EVE. 8:15
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
Guest Conductor, HENRY HADLEY
Soloist, MARGARET MATZENAUER
SUN. AFT., FEB. 15
KREISLER
A limited number of choice seats may be had from Community Service, at 739 Boylston St., in aid of disabled veterans now in hospitals.
Advertiser Feb 1st '25

PEOPLE'S

Advertiser Feb 1st '25

SYMPHONY HALL
Sun. Aft., Feb. 1, 3:30—Farewell Recital
ROLAND HAYES
Sun. Aft., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON

Traveler Jan 31

TRAVELER JAN 31 '25

SYMPHONY HALL
Sunday Afternoon, Feb. 8, at 3:30
Handel & Haydn Society
EMIL MOLLENHAUER, Conductor
Chorus of 400 — Orchestra — Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON
TUESDAY EVENING, FEBRUARY 10TH
PABLO CASALS
C.S. Monitor Jan 31, '25

C.S. MONITOR JAN 31, '25

SYMPHONY HALL
Next Sun. Aft., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE Post ALCOCK
CROOKS Feb 3 GUSTAFSON

POST Feb 3

SYMPHONY HALL
Next Sun. Aft., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE TRAVELER ALCOCK
CROOKS Feb 2 GUSTAFSON

TRAVELER Feb 2nd

SYMPHONY HALL
Next Sun. Aft., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE HERALD ALCOCK
CROOKS Feb 3 GUSTAFSON

HERALD FEB 3

Post Jan 25

ROSA PONSELLE
will
POSITIVELY
give her concert at
SYMPHONY HALL
this afternoon at 3:30

POST JAN 25th

Amusements

SYMPHONY HALL
BURTON
HOLMES
FRI. EVE'S & SAT. MAT'S
ROME I., Feb. 13, 14
ROME II., Feb. 20, 21
Motoring Thru Italian Alps, Feb. 27, 28
ALONG THE Riviera, Mch. 6, 7
Czecho-Slovakia Mch. 13, 14
Course Sale until Sat., Feb. 7

TRANSCRIPT FEB 3

TRANSCRIPT Feb 3

GLOBE AMUSEMENTS FEB 4

SYMPHONY HALL
TUES. EVE., FEB. 10—Farewell for 2 Seasons
PABLO CASALS
BURTON
HOLMES
FRI. EVE'S & SAT. MAT'S.
ROME I., Feb. 13, 14
ROME II., Feb. 20, 21
Motoring Thru Italian Alps, Feb. 27, 28
ALONG THE Riviera, Mch. 6, 7
Czecho-Slovakia, Mch. 13, 14
Course Sale until Sat., Feb. 7

GLOBE Feb 4

HERALD SYMPHONY HALL FEB 4th
BURTON
HOLMES
FRI. EVE'S & SAT. MAT'S.
ROME I., Feb. 13, 14
ROME II., Feb. 20, 21
Motoring Thru Italian Alps, Feb. 27, 28
ALONG THE Riviera, Mch. 6, 7
Czecho-Slovakia Mch. 13, 14
Course Sale until Sat., Feb. 7.

HERALD Feb 4th

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. & SAT. MATS.
ROME I., Feb. 13, 14
ROME II., Feb. 20, 21
Motoring Thru Italian Alps, Feb. 27, 28
ALONG THE Riviera, Mch. 6, 7
Czecho-Slovakia Mch. 13,14
Course Sale Until Sat. Feb. 7

POST FEB 4th

POST Feb 4th

Amusements

SYMPHONY HALL
Next Sun. Aft., Feb. 8, at 3.30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON
Tues. Eve., Feb. 10-Farewell for 2 Seasons
PABLO CASALS
Sun. Aft., Feb. 22, at 3.30
FRIEDA HEMPEL
BURTON
HOLMES
FRI. EVE'S & SAT. MAT'S
ROME I., Feb. 13, 14
ROME II., Feb. 20, 21
Motoring Thru Italian Alps, Feb. 27, 28
ALONG THE Riviera, Mch. 6, 7
Czecho-Slovakia Mch. 13, 14
Course Sale until Sat., Feb. 7
SANDERS THEATRE—Cambridge
TOMORROW AT 8
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Guest Conductor, Henry Hadley
SMETANA, "Sold Bride"; HADLEY, Symphony No. 4; STRAUSS, "Don Juan"; WAGNER, Prelude and Love-Death, "Tristan."
Seats at University Bookstore, Harvard Sq.

TRANSCRIPT Feb 4th

TRANSCRIPT Feb 4th

SYMPHONY HALL
Next Sun. Aft., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE HERALD ALCOCK
CROOKS FEB 5 GUSTAFSON
TUES. EVE., FEB. 10. Farewell for 2 Seasons
PABLO CASALS
SUN. AFT., FEB. 22, at 3:30
FRIEDA HEMPEL

HERALD FEB 5th

C.S. MONITOR Feb 4th BOS

SYMPHONY HALL
Next Sun. Afternoon, Feb. 8, at 3:30
Handel & Haydn Society
EMIL MOLLENHAUER, Conductor
Chorus of 400 — Orchestra — Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON
Tues. Eve., Feb. 10—Farewell for 2 Seasons
PABLO CASALS

C.S. MONITOR Feb 4th

SANDERS THEATRE—Cambridge
TONIGHT AT 8:00
BOSTON SYMPHONY
HERALD ORCHESTRA FEB 5
SERGE KOUSSEVITZKY, Conductor
Guest Conductor—Henry Hadley
SMETANA, "Sold Bride"; HADLEY, Symphony No. 4; STRAUSS, "Don Juan"; WAGNER, Prelude and Love—Death, "Tristan."
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HERALD Feb 5th

SYMPHONY HALL
Next Sun. Aft., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON

GLOBE Feb 5th

SYMPHONY HALL
Next Sun. Afternoon, Feb. 8, at 3:30
Handel & Haydn Society
EMIL MOLLENHAUER, Conductor
Chorus of 400 — Orchestra — Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON

C.S. MONITOR FEB 6th

C.S. MONITOR FEB 6th

SYMPHONY HALL
TODAY at 2:30; TOMORROW, 8:15
BOSTON SYMPHONY
TRAVELER ORCHESTRA FEB 6
Serge Koussevitzky, Conductor
Guest Conductor, Henry Hadley
Soloist, Margaret Matzenauer

TRAVELER FEB 6th

GLOBE AMUSEMENTS Feb 7

SYMPHONY HALL
Tomorrow, Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON
BURTON
HOLMES
FRI. EVE'S & SAT. MAT'S.
ROME I., Feb. 13, 14
ROME II., Feb. 20, 21
Motoring Thru Italian Alps, Feb. 27, 28
ALONG THE Riviera, Mch. 6, 7
Czecho-Slovakia, Mch. 13, 14
Last Day of Course Sale

GLOBE FEB 7th

Amusements

SYMPHONY HALL
TOMORROW, Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON
Tues. Eve., Feb. 10, Farewell for 2 Seasons
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BURTON
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HERALD Feb 7th

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Amusements

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CROOKS GUSTAFSON
Tues. Eve., Feb. 10-Farewell for 2 Seasons
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BURTON
HOLMES
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ALONG THE Riviera, Mch. 6, 7
Czecho-Slovakia Mch. 13, 14
Course Sale until Sat., Feb. 7

TRANSCRIPT Feb 6th

TRANSCRIPT Feb 6th

SYMPHONY HALL
BURTON
HOLMES
FRI. EVES. & SAT. MATS.
ROME I., Feb. 13, 14
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Motoring Thru Italian Alps, Feb. 27, 28
ALONG THE Riviera, Mch. 6, 7
Czecho-Slovakia, Mch. 13, 14
Last Day of Course Sale

POST FEB 7th

POST Feb 7th

SWTh(A) ja 31

TRANSCRIPT FEB 5th

SYMPHONY HALL
TOMORROW AT 2.30. SATURDAY AT 8.15.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HENRY HADLEY, Guest Conductor
Soloist, MARGARET MATZENAUER

TRANSCRIPT Feb 5th

AMUSEMENTS

SYMPHONY HALL
TODAY at 2:30; TOMORROW, 8:15
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
Guest Conductor, HENRY HADLEY
Soloist, MARGARET MATZENAUER
SYMPHONY HALL
BURTON
HOLMES
FRI. EVE'S & SAT. MAT'S.
ROME I., Feb. 13, 14
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Course Sale until Sat., Feb. 7
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Next Sun. Aft., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON

GLOBE Feb 6th

GLOBE Feb 6th

HERALD SYMPHONY HALL FEB 6
BURTON
HOLMES
FRI. EVE'S & SAT. MAT'S.
ROME I., Feb. 13, 14
ROME II., Feb. 20, 21
Motoring Thru Italian Alps, Feb. 27, 28
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CROOKS GUSTAFSON
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TODAY at 2:30; TOMORROW, 8:15
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
Guest Conductor, Henry Hadley
Soloist, Margaret Matzenauer

HERALD Feb 6th

Amusements

SYMPHONY HALL
Today at 2:30—Tomorrow, 8:15
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
Guest Conductor, Henry Hadley
Soloist—MARGARET MATZENAUER
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Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE ALCOCK
CROOKS GUSTAFSON
Tues. Eve., Feb. 10—Farewell for Two Seasons
PABLO CASALS
BURTON
HOLMES
FRI. EVES. & SAT. MATS.
ROME I., Feb. 13, 14
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Motoring Thru Italian Alps, Feb. 27, 28
ALONG THE Riviera, Mch. 6, 7
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Course Sale Until Sat., Feb. 7

POST Feb 6th

POST Feb 6th

SYMPHONY HALL
TOMORROW Aft., Feb. 8, at 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
VERDI'S REQUIEM
CHASE TRAVELER ALCOCK
CROOKS FEB 7th GUSTAFSON

TRAVELER Feb 7th

BOSTON

SYMPHONY HALL
Next Tuesday, February 10, at 8:15
PABLO CASALS
WORLD'S GREAT 'CELLIST
SUNDAY AFTERNOON, FEB. 22 AT 3:30
FRIEDA HEMPEL
BURTON
HOLMES
TRAVELOGUE
FRIDAY EVE 8:15
SATURDAY MAT. 2:30
Feb. 13-14
IMMMORTAL
ROME
Magnificent Colored Views
MOVING PICTURES
Reserved Seats, 50c-$1.50

C.S. MONITOR Feb 7th

C.S MONITOR Feb 7th

CUT-OUT

TRANSCRIPT Feb 7th

AMUSEMENTS PART FOUR

Symphony Hall

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists

TOMORROW at 3.30

VERDI'S REQUIEM

Soloists—CORA CHASE, MERLE ALCOCK, RICHARD CROOKS, WILLIAM GUSTAFSON

NEXT MON. at 8.15, FRI. at 2.30, SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
Soloist (Monday Eve.)—JOHN CHARLES THOMAS
Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

NEXT TUES. EVE. FEB. 10

CASALS

World's Greatest 'Cellist

THURS. EVE. FEB. 19 at 8.15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI—Soprano

SUN. AFT. FEB. 22

HEMPEL

Only Recital by Celebrated Soprano

SUN. AFT. MAR. 1 at 3.30

JERITZA

Prima Donna Metropolitan Opera Co.

BURTON HOLMES

NEXT FRIDAY EVE. 8.15, SAT'DY MAT. 2.30

IMMORTAL ROME

All reserved. Seats 50c, 77c, $1 and $1.50.
Sale Opens Tuesday, Feb. 10
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT Feb 7th

GLOBE Feb 8th

Symphony Hall

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists

TODAY at 3:30

VERDI'S REQUIEM

Soloists—CORA CHASE, MERLE ALCOCK, RICHARD CROOKS, WILLIAM GUSTAFSON

NEXT MON. at 8:15, FRI. at 2:30, SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

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World's Greatest 'Cellist

THURS. EVE. FEB. 19 at 8:15

HARVARD GLEE CLUB

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Soloist—DUSOLINA GIANNINI—Soprano

SUN. AFT. FEB. 22

HEMPEL

Only Recital by Celebrated Soprano

SUN. AFT. MAR. 1 at 3:30

JERITZA

Prima Donna Metropolitan Opera Co.

BURTON HOLMES

NEXT FRIDAY EVE. 8:15, SAT'DAY MAT. 2:30

IMMORTAL ROME

All reserved. Seats 50c, 77c, $1 and $1.50
Sale Opens Tuesday, Feb. 10
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE Feb 8th

SYMPHONY HALL

BOSTON SYMPHONY ORCHESTRA

NEXT MON. at 8:15, FRI. at 2:30, SAT. at 8:15

SERGE KOUSSEVITZKY, Conductor
Soloist (Monday Eve.)—JOHN CHARLES THOMAS
Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

SUN. AFT. FEB. 22

HEMPEL

Only Recital by Celebrated Soprano

SUN. AFT. MAR. 1 at 3:30

JERITZA

Prima Donna Metropolitan Opera Co.

Symphony Hall

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists

TODAY at 3:30

VERDI'S REQUIEM

Soloists—CORA CHASE, MERLE ALCOCK, RICHARD CROOKS, WILLIAM GUSTAFSON

NEXT MON. at 8:15, FRI. at 2:30, SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
Soloist (Monday Eve.)—JOHN CHARLES THOMAS
Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

NEXT TUES. EVE. FEB. 10

CASALS

World's Greatest 'Cellist

THURS. EVE. FEB. 19 at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI—Soprano

SUN. AFT. FEB. 22

HEMPEL

Only Recital by Celebrated Soprano

SUN. AFT. MAR. 1 at 3:30

JERITZA

Prima Donna Metropolitan Opera Co.

BURTON HOLMES

NEXT FRIDAY EVE. 8:15, SAT'DAY MAT. 2:30 Post FEB 8

IMMORTAL ROME

All reserved. Seats 50c, 77c, $1 and $1.50.
Sale Opens Tuesday, Feb. 10
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST FEB 8th

HERALD Feb 8th

THE BOSTON HERALD, SU

Symphony Hall

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists

TODAY at 3:30

VERDI'S REQUIEM

Soloists—CORA CHASE, MERLE ALCOCK, RICHARD CROOKS, WILLIAM GUSTAFSON

NEXT MON. at 8:15, FRI. at 2:30, SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
Soloist (Monday Eve.)—JOHN CHARLES THOMAS
Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

NEXT TUES. EVE. FEB. 10

CASALS

World's Greatest 'Cellist

THURS. EVE. FEB. 19 at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI—Soprano

SUN. AFT. FEB. 22

HEMPEL

Only Recital by Celebrated Soprano

SUN. AFT. MAR. 1 at 3:30

JERITZA

Prima Donna Metropolitan Opera Co.

MAIL ORDERS FII

SYMPHONY HAL

TONIGHT at 8:15—World's Great

CASAL

HERALD

Tickets—$1, $1.50, $2, $

Thurs. Eve., Feb. 19, at

HARVARD GLEE

Dr. A. T. DAVISON, Con
Soloist—DUSOLINA GIA

Sun. Aft., Feb. 22, at 3:30

FRIEDA HEMPEL

HERALD Feb 10

SYMPHONY HALL

TONIGHT at 8:15—World's Greatest 'Cellist

CASALS

P 10 Tickets $1, $1.50, $2, $2.50

POST Feb 10

SYMPHONY HALL

TONIGHT 8:15—World's Greatest 'Cellist

CASALS

Globe TICKETS $1, $1.50, $2, $2.50 Feb 10

GLOBE Feb 10

SYMPHONY HALL

Thurs. Eve., Feb. 19, at 8.15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI

Sun. Aft., Feb. 22, at 3.30

FRIEDA HEMPEL

BURTON

HOLMES

FRI. EVE. 8.15 SAT. MAT. 2.30

IMMORTAL ROME

All reserved, 50c, 77c, $1, $1.50

TRANSCRIPT FEB 11

SYMPHONY HALL

TOMORROW at 8:15—World's Greatest 'Cellist

CASALS

POST FEB 9

POST Feb 9th

SYMPHONY HALL

TOMORROW at 8:15—World's Greatest 'Cellist

CASALS

Tickets $1, $1.50, $2, $2.50

HERALD FEB 9th

HERALD Feb 9th

SYMPHONY HALL

TOMORROW at 8:15—World's Greatest 'Cellist

CASALS

Tickets $1, $1.50, $2, $2.50

GLOBE FEB 9th

GLOBE Feb 9th

SYMPHONY HALL

BURTON HOLMES

TRAVELOGUE

FRIDAY EVE. 8:15, SAT'DAY MAT. 2:30 Feb. 13-14

Pilot Feb. 7

IMMORTAL ROME

Magnificent Colored Views
MOVING PICTURES
of St. Peter's, The Vatican, His Holiness The Pope
The Holy Stairs, Etc., Etc.

Reserved Seats, 50c-$1.50

PILOT FEB. 7

TRANSCRIPT Feb 9th

SYMPHONY HALL

BURTON

HOLMES

FRI. EVE. 8:15 SAT. MAT. 2:30

IMMORTAL ROME

All reserved, 50c, 77c, $1, $1.50

HERALD Feb 11

SYMPHONY HALL

SUNDAY AFT., Feb. 22, at 3:30

FRIEDA HEMPEL

BURTON

HOLMES

FRI. EVE. 8:15 SAT. MAT. 2:30

IMMORTAL ROME

ALL RESERVED, 50c, 77c, $1, $1.50

GLOBE FEB 11

SYMPHONY HALL

Tonight at 8.15—World's Greatest 'Cellist

CASALS

Tickets $1, $1.50, $2, $2.50

Thurs. Eve., Feb. 19, at 8.15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI

Sun. Aft., Feb. 22, at 3.30

FRIEDA HEMPEL

TRANSCRIPT FEB 10

CUT-OUT

SYMPHONY HALL

Monitor Feb 11th

BURTON

HOLMES

FRI. EVENING 8:15 SAT. MATINEE 2:30

IMMORTAL ROME

All reserved, 50c, 77c, $1, $1.50

Monitor Feb 11

SYMPHONY HALL

BURTON

HOLMES

American Feb 11

FRI. EVE. 8:15 SAT. MAT. 2:30

IMMORTAL ROME

All reserved, 50c, 77c, $1, $1.50

American Feb 11

SYMPHONY HALL

Thurs. Eve., Feb. 19, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor

Soloist—DUSOLINA GIANNINI

Sun. Aft., Feb. 22, at 3:30

FRIEDA HEMPEL

BURTON

HOLMES

FRI. EVE. 8:15 SAT. MAT. 2:30

IMMORTAL ROME

All reserved, 50c, 77c, $1, $1.50

Post Feb 12

Post Feb 12

SYMPHONY HALL

Thurs. Eve., Feb. 19, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor

Soloist—DUSOLINA GIANNINI

Sun. Aft., Feb. 22, at 3:30

FRIEDA HEMPEL

HN

BURTON

HOLMES

FRI. EVE. 8:15 SAT. MAT. 2:30

IMMORTAL ROME

All reserved, 50c, 77c, $1, $1.50

Herald Feb 12

FRI. EVE. 8:15 SAT. MAT. 2:30

IMMORTAL ROME

ALL RESERVED, 50c, 77c, $1, $1.50

Globe Feb 12

SYMPHONY HALL

BURTON

HOLMES

Transcript

Feb. 12

FRI. EVE. 8.15 SAT. MAT. 2.30

IMMORTAL ROME

All reserved, 50c, 77c, $1, $1.50

Transcript Feb 12

SYMPHONY HALL

BURTON

HOLMES

Monitor

Feb. 12

FRI. EVENING 8:15 SAT. MATINEE 2:30

IMMORTAL ROME

All reserved, 50c, 77c, $1, $1.50

Monitor Feb 12

SYMPHONY HALL

BURTON

HOLMES

Herald

Feb. 13

TONIGHT at 8:15 SAT. MAT. 2:30

IMMORTAL ROME

ALL RESERVED. 50c, $1.10, $1.65

Herald Feb 13

SYMPHONY HALL

Sun. Aft., Feb. 22, at 3:30

FRIEDA HEMPEL

BURTON

HOLMES

Post

Feb. 13

TONIGHT AT 8:15 SAT. MAT. 2:30

IMMORTAL ROME

All reserved, 50c, $1.10, $1.65

Post Feb 13

SYMPHONY HALL

Next SUNDAY at 3:30

KREISLER

Admission Tickets Now, $1.50

Globe

Feb 13

Thurs. Eve., Feb. 19, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor

Soloist—DUSOLINA GIANNINI

Sun. Aft., Feb. 22, at 3:30

FRIEDA HEMPEL

BURTON

HOLMES

TONIGHT AT 8:15 SAT. MAT. 2:30

IMMORTAL ROME

All reserved, 50c. $1.10, $1.65

Globe Feb 13

SYMPHONY HALL

TOMORROW at 3:30

KREISLER

Admission Tickets Now $1.50

Thurs. Eve., Feb. 19, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor

Soloist—DUSOLINA GIANNINI

Sun. Aft., Feb. 22, at 3:30

FRIEDA HEMPEL

BURTON

HOLMES

TODAY at 2:30

IMMORTAL ROME

All reserved, 50c, $1.10, $1.65

Herald Feb 14

Herald Feb 14

SYMPHONY HALL

NEXT SUN. at 3.30

KREISLER

Admission Tickets now, $1.50

BURTON

HOLMES

TONIGHT at 8.15 SAT. MAT. 2.30

IMMORTAL ROME

All reserved, 50c, $1.10, $1.65

Transcript Feb 13

Transcript Feb 13

SYMPHONY HALL

TOMORROW AT 3:30

KREISLER

Admission Tickets now, $1.50

BURTON

HOLMES

P 14

TODAY AT 2:30

IMMORTAL ROME

All reserved, 50c, $1.10, $1.65

Post Feb 14

BA.

SYMPHONY HALL

BURTON

Globe Feb 14

Herald Amusements Feb 16

SYMPHONY HALL

NEXT Thurs. Eve., Feb. 19, at 8:15

HARVARD GLEE CLUB

Dr. A. T. DAVISON, Conductor

Soloist—DUSOLINA GIANNINI

Sun. Aft., Feb. 22, 3:30—FRIEDA

HEMPEL

Sun. Aft., Mar. 1, 3:30—THE GREAT

JERITZA

Sun. Aft., Mar. 8—Debut of Met. Op. Tenor

GIGLI

Herald Feb 16

Transcript Feb 14th

AMUSEMENTS PART FOUR

Symphony Hall

TOMORROW at 3.30 **KREISLER** Admission $1.50

NEXT THURS. EVE. FEB. 19 at 8.15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Soloist—DUSOLINA GIANNINI—Soprano

NEXT FRI. at 2.30 SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Soloist, NADIA BOULANGER

Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

SUN. AFT. FEB. 22 **HEMPEL** Only Recital by the Famous Soprano

THURS. EVE. FEB. 26 **MACMILLEN** Celebrated Violinist

SUN. AFT. MAR. 1 at 3.30 **JERITZA** Prima Donna Metropolitan Opera Co.

BURTON HOLMES

NEXT FRIDAY EVE. 8.15 SAT'DY MAT. 2.30 **ROME PART TWO**

"ROUND ABOUT ROME"

All reserved. Seats 50c, $1.10 and $1.65 NOW

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Transcript Feb 14th

Symphony Hall

TODAY at 3:30 **KREISLER** Admission $1.50

NEXT THURS. EVE FEB. 19 at 8:15

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Soloist—DUSOLINA GIANNINI—Soprano

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Soloist, NAIDA BOULANGER

Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

NEXT SUN. AFT. FEB. 22 **HEMPEL** Only Recital by Famous Soprano

THURS. EVE. FEB. 26 **MACMILLEN** Celebrated Violinist

SUN. AFT. MAR. 1 at 3:30 **JERITZA** Prima Donna Metropolitan Opera Co.

BURTON HOLMES

NEXT FRIDAY EVE. 8:15 SAT'DY MAT. 2:30 **ROME PART TWO**

"ROUND ABOUT ROME"

All reserved. Seats 50c, $1.10 and $1.65 NOW

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Advertiser Feb 15

Advertiser Feb 15th

TODAY at 3:30 **KREISLER** Admission $1.50

HARVARD GLEE CLUB

DR. ARCHIBALD T. DAVISON, Conductor

Soloist—DUSOLINA GIANNINI—Soprano

NEXT FRI. at 2:30 SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Soloist NADIA BOULANGER

Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

NEXT SUN. AFT. FEB. 22 **HEMPEL** Only Recital by Famous Soprano

THURS. EVE. FEB. 26 **MACMILLEN** Celebrated Violinist

SUN. AFT. MAR. 1 at 3:30 **JERITZA** Prima Donna Metropolitan Opera Co.

BURTON HOLMES

NEXT FRIDAY SAT'DAY

Globe Feb 15th

G

CUT-OUT

Symphony Hall

TODAY at 3:30 **KREISLER** Admission $1.50

NEXT THURS. EVE. FEB. 19 at 8:15 **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI—Soprano

NEXT FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist NADIA BOULANGER
Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

NEXT SUN. AFT. FEB. 22 **HEMPEL** Only Recital by Famous Soprano

THURS. EVE. FEB. 26 **MACMILLEN** Celebrated Violinist

SUN. AFT. MAR. 1 at 3:30 **JERITZA** Prima Donna Metropolitan Opera Co.

BURTON HOLMES

NEXT FRIDAY EVE. 8:15 SAT'DAY MAT. 2:30 **ROME** PART TWO "ROUND ABOUT ROME"
All reserved. Seats 50c, $1.10 and $1.65 NOW
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST FEB 15th

POST FEB 15th

Symphony Hall

TODAY at 3:30 H15 **KREISLER** Admission $1.50

NEXT THURS. EVE. FEB. 19 at 8:15 **HARVARD GLEE CLUB**
DR. ARCHIBALD T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI—Soprano

NEXT FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Soloist NADIA BOULANGER
Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

[redacted]

THURS. EVE. FEB. 26 **MACMILLEN** Celebrated Violinist

SUN. AFT. MAR. 1 at 3:30 **JERITZA** Prima Donna Metropolitan Opera Co.

BURTON HOLMES

NEXT FRIDAY EVE. 8:15 SAT'DAY MAT. 2.30 **ROME** PART TWO "ROUND ABOUT ROME"
All reserved. Seats 50c, $1.10 and $1.65 NOW
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD FEB 15th

SYMPHONY HALL
NEXT Thurs. Eve., Feb. 19, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
NEXT Fri., 2:30, Sat. 8:15
BOSTON SYMPHONY ORCHESTRA TRAV 14
Serge Koussevitzky, Conductor
Sun, Aft., Feb. 22, 3:30—FRIEDA
HEMPEL
Sun. Aft., Mar. 1, at 3:30
JERITZA

TRAVELER FEB 14

GLOBE AMUSEMENTS FEB 16
SYMPHONY HALL
NEXT Thurs. Eve., Feb. 19, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
Next Sun., Feb. 22, 3:30—FRIEDA
HEMPEL
Sun. Aft., Mar. 1, 3:30—THE GREAT
JERITZA

GLOBE Feb 16

SYMPHONY HALL
Next Thursday, February 19, 8:15
Harvard Glee Club
DR. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
~~C.S.MONITOR Feb 14~~

C.S.MONITOR FEB 14

SYMPHONY HALL
NEXT Thurs. Eve., Feb. 19, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
Next Sun., Feb. 22, 3:30—FRIEDA
P 17 **HEMPEL**

POST Feb 17th

Amusements
SYMPHONY HALL
NEXT Thurs. Eve., Feb. 19, at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
NEXT Sun., Feb. 22. 3.30—FRIEDA
HEMPEL

TRANSCRIPT Feb 17

TRANSCRIPT FEB 17th

SYMPHONY HALL
TOMORROW EVE., Feb. 19, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
Next Sun., Feb. 22, 3:30—FRIEDA
HEMPEL P 18

POST Feb 18

SYMPHONY HALL
Tomorrow, Feb. 19, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
Next Sun., Feb. 22, 3:30—FRIEDA
HEMPEL

GLOBE Feb 18

SYMPHONY HALL
Tomorrow Eve., Feb. 19, at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
Sun. Aft., Mar. 1, 3:30—THE GREAT
JERITZA
Sun. Aft., Mar. 8—Debut of Met. Op. Tenor
GIGLI

HERALD Feb 18

HERALD Feb 18th

SYMPHONY HALL
TOMORROW, Feb. 19, at 8.15
Transcript
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
NEXT Sun., Feb. 22, 3.30—FRIEDA
HEMPEL Feb 18
Thurs. Eve., Feb. 26—Famed Violinist
MACMILLEN
Sun. Aft., Mar. 1, 3.30—THE GREAT
JERITZA
Sun., Mar. 8—DEBUT of Met. Op. Tenor
GIGLI
BURTON
HOLMES
FRI. EVE. 8.15 SAT. MAT. 2.30
ROME PART TWO "ROUND ABOUT ROME"
All reserved. 50c, $1.10, $1.65

TRANSCRIPT Feb 18

SYMPHONY HALL
NEXT SUNDAY, FEBRUARY 22, at 3:30
C.S.M. 18 FRIEDA
HEMPEL
Thursday Eve., Feb. 26—Famed Violinist
MACMILLEN
SUNDAY AFTERNOON, MAR. 1 at 3:30
JERITZA
SUNDAY AFTERNOON, MARCH 8
Debut of Metropolitan Opera Tenor **GIGLI**

C.S.MONITOR FEB 18

P 19 **Amusements**
SYMPHONY HALL
TONIGHT at 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
NEXT Sun., Feb. 22, 3:30—FRIEDA
HEMPEL
BURTON
HOLMES
FRI. EVE. 8:15 SAT. MAT. 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

POST FEB 19th

G 19 AMUSEMENTS
SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
NEXT SUN., Feb. 22, 3:30—FRIEDA
HEMPEL
Thurs. Eve., Feb. 26—Famed Violinist
MACMILLEN
SUN AFT., Mar. 1, at 3:30
JERITZA
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
BURTON
HOLMES
FRI. EVE. 8:15 SAT. MAT. 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

GLOBE Feb 19th

H 19 *Amusements*
SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI
Next Sun., Feb. 22, 3:30—FRIEDA
HEMPEL
BURTON
HOLMES
FRI. EVE. 8:15 SAT. MAT. 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

HERALD FEB 19th

SYMPHONY HALL
Thurs. Eve., Feb. 26—Famed Violinist
MACMILLEN
Sun. Aft., Mar. 1, 3:30—THE GREAT
JERITZA
Sun. Aft., Mar. 8—Debut of Met. Op. Tenor
GIGLI
TRAVELER Feb 20 BURTON
HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

TRAVELER FEB 20

SYMPHONY HALL
Next Sun. Feb. 22, 3.30—FRIEDA
HEMPEL
BURTON
HOLMES
TONIGHT at 8.15 SAT. MAT. 2.30
ROME PART TWO "ROUND ABOUT ROME"
All reserved, 50c, $1.10, $1.65

TRANSCRIPT Feb 20th

SYMPHONY HALL
Next Sun., Feb. 22, 3:30—FRIEDA
HEMPEL
HERALD BURTON
HOLMES FEB 20
TONIGHT AT 8:15 SAT. MAT. 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

HERALD FEB 20th

SYMPHONY HALL
NEXT SUN., Feb. 22, 3:30—FRIEDA
HEMPEL
GLOBE BURTON
HOLMES FEB 20
TONIGHT AT 8:15 SAT. MAT. 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

GLOBE FEB 20th

SYMPHONY HALL
NEXT Sun., Feb. 22, 3:30—FRIEDA
Post **HEMPEL** Feb 20
Thurs. Eve., Feb. 26—Famed Violinist
MACMILLEN
Sun. Aft., Mar. 1, at 3:30
JERITZA
Sun. Aft., Mar. 8—Debut of Met. Op. Tenor
GIGLI
BURTON
HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

POST FEB 20th

SYMPHONY HALL
TOMORROW (SUNDAY) AT 3:30
HEMPEL
Tickets - - $1, $1.50, $2, $2.50
~~TRANSCRIPT FEB 21~~

~~TRANSCRIPT~~ FEB 21 MONITOR

SYMPHONY HALL
TRAVELER FEB 21 BURTON
HOLMES
TODAY AT 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

TRAVELER FEB 21

Symphony Hall—Tom'w (Sun.) at 3.30
HEMPEL
Adv 21 Tickets $1, $1.50, $2, $2.50

ADVERTISER FEB 21.

[104]

CUT-OUT

Symphony Hall TOMOR'W at 3.30 **HEMPEL** Only Recital by Famous Soprano

NEXT THURS. EVE. FEB. 26 **MACMILLEN** Celebrated Violinist

NEXT FRI. at 2.30 SAT. at 8.15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

SUNDAY MAR. 1 at 3.30 **JERITZA** Prima Donna Metropolitan Opera Co.

TUES. EVE. MAR. 10 at 8.15 **BRAILOWSKY**

BURTON HOLMES

NEXT FRIDAY EVE. 8.15 SAT'DY MAT. 2.30 } **THE ITALIAN ALPS**
All reserved. Seats 50c, $1.10 and $1.65 NOW
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT FEB 21st

Symphony Hall TODAY at 3:30 **HEMPEL** Only Recital by Famous Soprano

NEXT THURS. EVE. FEB. 26 **MACMILLEN** Celebrated Violinist

NEXT FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

NEXT SUN. MAR. 1 at 3:30 **JERITZA** Prima Donna Metropolitan Opera Co.

SUN. AFT. MAR. 8 at 3:30 **GIGLI** Debut of the Great Metropolitan Opera Co. Tenor

TUES. EVE. MAR. 10 at 8:15 **BRAILOWSKY**

BURTON HOLMES

NEXT FRIDAY EVE. 8:15 SAT'DAY MAT. 2:30 } **THE ITALIAN ALPS**
All reserved. Seats 50c, $1.10 and $1.65 NOW
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST Feb 22

POST FEB 22

G 21 AMUSEMENTS

SYMPHONY HALL
TOMORROW (Sunday) at 3:30
HEMPEL
Tickets $1, $1.50, $2, $2.50

BURTON **HOLMES**
TODAY AT 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

GLOBE FEB 21

P 21 *Amusements*

SYMPHONY HALL
TOMORROW (Sunday) at 3:30
HEMPEL
Tickets $1, $1.50, $2, $2.50

BURTON **HOLMES**
TODAY AT 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

POST FEB 21st

SYMPHONY HALL
NEXT Thurs. at 8:15—The Famed Violinist
MACMILLEN
NEXT Sun., Mar. 1, at 3:30—THE GREAT
JERITZA

GLOBE Feb 24

SYMPHONY HALL
TOMORROW EVE., Feb. 26—Famed Violinist
MACMILLEN
NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT
JERITZA

Post FEB 23

POST FEB 25

SYMPHONY HALL
TOMORROW EVE., Feb. 26—Famed Violinist
MACMILLEN
NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT
JERITZA
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI

HERALD Feb 25

SYMPHONY HALL
TONIGHT at 8.15
HARVARD GLEE CLUB
Dr. A. T. DAVISON, Conductor
Soloist—DUSOLINA GIANNINI

Next Sun. Feb. 22, 3.30—FRIEDA
HEMPEL

BURTON **HOLMES**
FRI. EVE. 8.15 SAT. MAT. 2.30
ROME PART TWO "ROUND ABOUT ROME"
All reserved, 50c, $1.10, $1.65
(A)

2/19

TRANSCRIPT FEB 19

SYMPHONY HALL
TOMORROW (Sunday) at 3:30
HEMPEL
Tickets $1, $1.50, $2, $2.50

BURTON **HOLMES**
TODAY at 2:30
ROME PART TWO "ROUND ABOUT ROME"
ALL RESERVED, 50c, $1.10, $1.65

H 21

HERALD FEB 21st

SYMPHONY HALL
Next Sun., Mar. 1, at 3:30—THE GREAT
JERITZA
Sun. Aft., Mar. 8—Debut of Met. Op. Tenor
GIGLI

H Feb 23

HERALD FEB 23

SYMPHONY HALL
Sun. Aft., Mar. 1, 3:30—THE GREAT
JERITZA
Sun., Mar. 8—DEBUT of Met. Op. Tenor
GIGLI

POST FEB 23

POST FEB 23

SYMPHONY HALL
Next Thurs. at 8:15, The Famed Violinist
MACMILLEN
Next Sun., Mar. 1, 3:30—THE GREAT
JERITZA

H 24

HERALD FEB 24

SYMPHONY HALL
NEXT Thurs. Eve., Feb. 26—Famed Violinist
MACMILLEN
NEXT Sun., Mar. 1, 3.30—THE GREAT
JERITZA

TRANSCRIPT FEB 24

TRANSCRIPT FEB 24

SYMPHONY HALL
TOMORROW EVE., Feb. 26—Famed Violinist
MACMILLEN
NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT
JERITZA
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI

Advertiser Feb 25

Advertiser Feb 25th

SYMPHONY HALL
TOMORROW EVE., Feb. 26—Famed Violinist
MACMILLEN
NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT
JERITZA
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI

TRAV 25

TRAVELER FEB 25

Symphony Hall TODAY at 3:30 **HEMPEL** Only Recital by Famous Soprano

NEXT THURS. EVE. FEB. 26 **MACMILLEN** Celebrated Violinist

NEXT FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
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SUN. AFT. MAR. 8 at 3:30 **GIGLI** Debut of the Great Metropolitan Opera Co. Tenor

TUES. EVE. MAR. 10 at 8:15 **BRAILOWSKY**

BURTON HOLMES

NEXT FRIDAY EVE. 8:15 SAT'DAY MAT. 2.30 } **THE ITALIAN ALPS**
All reserved. Seats 50c, $1.10 and $1.65 NOW
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD FEB 22

HERALD FEB 22

Symphony Hall at 3:30 TODAY **HEMPEL** Only Recital by Famous Soprano

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GLOBE FEB 22

GLOBE FEB 22

Symphony Hall TODAY at 3:30 **HEMPEL** Only Recital by Famous Soprano

NEXT THURS. EVE. FEB. 26 **MACMILLEN** Celebrated Violinist

NEXT FRI. at 2:30 SAT. at 8:15 **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
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TUES. EVE. MAR. 10 at 8:15 **BRAILOWSKY**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ADVERTISER FEB 22

SYMPHONY HALL

Tomorrow Eve., Feb. 26—Famed Violinist

MACMILLEN

NEXT Sun. Aft., Mar. 1, 3.30—THE GREAT

JERITZA

Sun. Aft. Mar. 8—Debut of Met. Opera tenor

GIGLI

Trans 2/25

BURTON

HOLMES

FRI. EVE. 8.15 SAT. MAT. 2.30

The ITALIAN ALPS

All reserved, 50c, $1.10, $1.65

SANDERS THEATRE—Cambridge

TOMORROW AT 8.00

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Programe — GLINKA, Overture, "Russlan and Ludmilla"; GLAZOUNOV, Symphony No. 8; VIVALDI, Concerto; RAVEL, "Tzigane"; LISZT, "Tasso." Soloist—PAUL KOCHANSKI

Seats at University Bookstore, Harvard Sq.

TRANSCRIPT FEB 25

SYMPHONY HALL

TONIGHT at 8:15—Famed Violinist

MACMILLEN

NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT

JERITZA

TUES. EVE., Mar. 10

BRAILOWSKY

Herald Feb 26

BURTON

HOLMES

FRI. EVE. 8:15 SAT. MAT. 2:30

The ITALIAN ALPS

All Reserved, 50c, $1.10, $1.65

SANDERS THEATRE—Cambridge

TONIGHT at 8:00

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Programme — GLINKA, Overture, "Russlan and Ludmilla"; GLAZOUNOV, Symphony No. 8; VIVALDI, Concerto; RAVEL, "Tzigane"; LISZT, "Tasso." Soloist — PAUL KOCHANSKI

Seats at University Bookstore, Harvard Sq.

HERALD FEB 26

SYMPHONY HALL

BURTON

HOLMES

FRI. EVE. 8.15 SAT. MAT. 2.30

The ITALIAN ALPS

All reserved, 50c, $1.10, $1.65

TRANS. FEB. 26.

TRANSCRIPT FEB 26

SYMPHONY HALL

P 26

TONIGHT at 8:15 — Famed Violinist

MACMILLEN

NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT

JERITZA

TUES. EVE., Mar. 10

BRAILOWSKY

POST FEB 26

GLOBE AMUSEMENTS 26

SYMPHONY HALL

TONIGHT at 8:15—FAMED VIOLINIST

MACMILLEN

NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT

JERITZA

SUN. AFT., Mar. 8—Debut of Met. Opera Tenor

GIGLI

GLOBE FEB 26

SYMPHONY HALL

NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT

JERITZA

Herald Feb 27

BURTON

HOLMES

TONIGHT AT 8:15 SAT. MAT. 2:30

The ITALIAN ALPS

All Reserved, 50c, $1.10, $1.65

HERALD FEB 27

SYMPHONY HALL

NEXT SUNDAY, Mar. 1, at 3:30—The GREAT

JERITZA

GLOBE FEB 27

BURTON

HOLMES

TONIGHT AT 8:15 SAT. MAT. 2:30

The ITALIAN ALPS

All Reserved, 50c, $1.10, $1.65

GLOBE FEB 27

SYMPHONY HALL

NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT

JERITZA

Post FEB 27

BURTON

HOLMES

TONIGHT AT 8:15 SAT. MAT. 2:30

The ITALIAN ALPS

All Reserved, 50c, $1.10, $1.65

POST FEB 27

SYMPHONY HALL

TONIGHT at 8:15 — Famed Violinist

MACMILLEN

NEXT SUN. AFT., Mar. 1, at 3:30—The GREAT

JERITZA

SUN. AFT., Mar. 8—Debut of Met. Opera Tenor

GIGLI

American Feb 26

AMERICAN FEB 26

SYMPHONY HALL

NEXT Sun. Aft., Mar. 1, 3.30—THE GREAT

JERITZA

TUES. EVE., Mar. 10

BRAILOWSKY

Trans Feb. 27

BURTON

HOLMES

TONIGHT at 8.15 SAT. MAT. 2.30

The ITALIAN ALPS

All reserved, 50c, $1.10, $1.65

TRANSCRIPT FEB 27

SYMPHONY HALL

TOMORROW at 3:30—THE GREAT

JERITZA

TUES. EVE., MARCH 10

BRAILOWSKY

Herald Feb. 28

BURTON

HOLMES

TODAY MAT. 2:30

The ITALIAN ALPS

All Reserved, 50c, $1.10, $1.65

HERALD FEB 28

SYMPHONY HALL

TOMORROW (Sun.), at 3:30—THE GREAT

JERITZA

Post FEB 28

BURTON

HOLMES

TODAY MAT. 2:30

The ITALIAN ALPS

All Reserved, 50c, $1.10, $1.65

POST FEB 28

SYMPHONY HALL

TOMORROW (Sun.) 3:30—The Great

JERITZA

Globe Feb-28

BURTON

HOLMES

TODAY MAT. 2:30

The ITALIAN ALPS

All Reserved. 50c. $1.10. $1.65

GLOBE FEB 28

Symphony Hall—Tomorrow 3:30

adv. Feb. 28

THE GREAT

JERITZA

ADVERTISER FEB 28

AMUSEMENTS PART THREE

Symphony Hall

Tom'w at 3.30

JERITZA

Prima Donna
Metropolitan
Opera Co.

NEXT FRI. at 2.30 SAT. at 8.15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.
SUN. AFT. MAR. 8 at 3.30	**GIGLI** Debut of the Great Metropolitan Opera Co. Tenor (*Hardman Piano Used*)
TUES. EVE. MAR. 10 at 8.15	**BRAILOWSKY** Famous Russian Pianist. Direction AARON RICHMOND
SAT. EVE. MARCH 14	**POLISH NATIONAL ORCHESTRA** STANISLAW NAMYSLOWSKI, Conductor 50 MUSICIANS POLISH SYMPHONY PROGRAM Tickets now on sale.
SUN. AFT. MAR. 15 at 3.30	**GIANNINI** "Worthy of her illustrious teacher's (Mme. Sembrich) singing in its best days. The audience raised an uproar; the concert could not go on for many minutes.—R. R. G., Boston Herald, Feb. 20, '25.
THURS. EVE. MAR. 19 at 8.15	**RACHMANINOFF**

BURTON HOLMES

NEXT FRIDAY EVE. 8.15
SAT'DY MAT. 2.30

ALONG THE RIVIERA

EXTRA

FRI'Y EVE., M'CH 20—"IMMORTAL ROME"
SAT'Y MAT., M'CH 21—"SWITZERLAND"

All reserved. Seats 50c, $1.10 and $1.65 NOW

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT FEB 28th

Symphony Hall

TODAY AT 3:30

JERITZA

Prima Donna
Metropolitan
Opera Co.

Post Mar 1

NEXT FRI. at 2:30 Sat. at 8:15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.
NEXT SUN. MAR. 8 at 3:30	**GIGLI** Debut of the Great Metropolitan Opera Co. Tenor (*Hardman Piano Used*)
TUES. EVE. MAR. 10 at 8:15	**BRAILOWSKY** FAMOUS RUSSIAN PIANIST. Direction Aaron Richmond
SAT. EVE. MARCH 14	**POLISH NATIONAL ORCHESTRA** STANISLAW NAMYSLOWSKI, Conductor 50 MUSICIANS POLISH SYMPHONY PROGRAM Tickets now on sale.
SUN. AFT. MAR. 15 at 3:30	**GIANNINI** "Worthy of her illustrious teacher's (Mme. Sembrich's) singing in its best days. The audience raised an uproar; the concert could not go on for many minutes."—R. R. G., Boston Herald, Feb. 20, '25.
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BURTON HOLMES

NEXT FRIDAY EVE. 8:15
SAT'DAY MAT. 2:30

ALONG THE RIVIERA

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EXTRA

FRI'Y EVE., M'CH 20, "IMMORTAL ROME"
SAT'Y MAT., M'CH 21, "SWITZERLAND"

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST MAR 1st

Symphony Hall

TODAY at 3:30

JERITZA

Prima Donna
Metropolitan
Opera Co.

NEXT FRI. at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor
SUN. AFT. MAR. 8 at 3:30	**GIGLI** Debut of the Great Metropolitan Opera Co. Tenor (*Hardman Piano Used*)
TUES. EVE. MAR. 10 at 8:15	**BRAILOWSKY** Famous Russian Pianist, Direction Aaron Richmond
SAT. EVE. MARCH 14	**POLISH NATIONAL ORCHESTRA** STANISLAW NAMYSLOWSKI, Conductor 50 Musicians Polish Symphony Program Tickets now on sale.
SUN. AFT. MAR. 15 at 3:30	**GIANNINI** "Worthy of her illustrious teacher's (Mme. Sembrich's) singing in its best days. The audience raised an uproar; the concert could not go on for many minutes."—R. R. G., Boston Herald, Feb. 20, '25
THURS. EVE. MAR. 19 at 8:15	**RACHMANINOFF**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ADVERTISER MAR 1

ADVERTISER MAR 1st

Symphony Hall
TODAY at 3:30

JERITZA

Prima Donna
Metropolitan
Opera Co.

NEXT
FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

NEXT SUN.
MAR. 8
at 3:30
GIGLI
Debut of the Great
Metropolitan Opera Co.
Tenor
(Hardman Piano Used)

TUES. EVE.
MAR. 10
at 8:15
BRAILOWSKY
Famous Russian Pianist. Direction: Aaron Richmond

SAT. EVE.
MARCH
14
POLISH NATIONAL ORCHESTRA
STANISLAW NAMYSLOWSKI, Conductor
50 MUSICIANS POLISH SYMPHONY PROGRAM
Tickets now on sale.

SUN. AFT.
MAR. 15
at 3:30
GIANNINI
"Worthy of her illustrious teacher's (Mme. Sembrich's) singing in its best days. The audience raised an uproar; the concert could not go on for many minutes."—R. R. G., Boston Herald, Feb. 20, '25.

THURS. EVE.
MAR. 19
at 8:15
RACHMANINOFF

BURTON HOLMES
NEXT
FRIDAY EVE. 8:15
SAT'DAY MAT. 2:30
ALONG THE **RIVIERA**
All reserved. Seats 50c, $1.10 and $1.65 NOW
EXTRA Friday Evening, March 20—"Immortal Rome"
Saturday Matinee, March 21—"Switzerland"
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE MAR 1st

Symphony Hall
TODAY at 3:30

JERITZA

Prima Donna
Metropolitan
Opera Co.

NEXT
FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

TUES. EVE.
MAR. 10
at 8:15
BRAILOWSKY
Famous Russian Pianist. Direction: Aaron Richmond

SAT. EVE.
MARCH
14
POLISH NATIONAL ORCHESTRA
STANISLAW NAMYSLOWSKI, Conductor
50 MUSICIANS POLISH SYMPHONY PROGRAM
Tickets now on sale.

SUN. AFT.
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at 3:30
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THURS. EVE.
MAR. 19
at 8:15
RACHMANINOFF

BURTON HOLMES
NEXT
FRIDAY EVE. 8:15
SAT'DAY MAT. 2.30
ALONG THE **RIVIERA**
All reserved. Seats 50c, $1.10 and $1.65 NOW
EXTRA FRIDAY EVE., MARCH 20—"IMMORTAL ROME"
SATURDAY MAT., MARCH 21—"SWITZERLAND"
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD MAR 1st

Symphony Hall tomorrow at 3:30
AMERICAN FEB 28
THE GREAT
JERITZA

AMERICAN FEB 28

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

HERALD MAR 3

HERALD MAR 3

G 2 AMUSEMENTS
SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

GLOBE MAR 2

SYMPHONY HALL
TOMORROW (SUN.) at 3:30
TRAVELER THE GREAT FEB 28
JERITZA
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
TUES. EVE., Mar. 10
BRAILOWSKY

TRAVELER FEB 28

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI H 2
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

HERALD MAR 2

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

POST MAR 3

POST MAR 3

SYMPHONY HALL
SUNDAY AFTERNOON, MARCH 8
Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
Hardman Piano Used
TUESDAY EVENING, MARCH 10
Famous Russian Pianist
BRAILOWSKY
SUNDAY AFTERNOON, MARCH 15
THE GREAT SOPRANO
GIANNINI

MONITOR 3/5/25

MONITOR MAR 4th

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
Hardman Piano Used
TUES. EVE., Mar. 10 (Famous Russian Pianist)
BRAILOWSKY
BURTON HOLMES
FRI. EVE. 8:15 SAT. MAT. 2:30
ALONG THE **RIVIERA**
All Reserved, 50c, $1.10, $1.65

HERALD 3/5/25

HERALD MAR 5

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
Hardman Piano Used
TUES. EVE., Mar. 10
Famous Russian Pianist
BRAILOWSKY

ADV. 3/5/25

ADVERTISER MAR 5

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
Hardman Piano Used
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

POST 3/5/25

POST MAR 5.

SYMPHONY HALL
TUE.EVE..Mar.10—Famous Russian Pianist
BRAILOWSKY
TRANSCRIPT MAR 5th
BURTON HOLMES
FRI. EVE. 8.15 SAT. MAT. 2.30
ALONG THE **RIVIERA**
All reserved, 50c, $1.10, $1.65

SYMPHONY HALL
This Sun. at 3:30—Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
Hardman Piano Used
TUES. EVE., Mar. 10, FAMOUS RUSSIAN PIANIST
BRAILOWSKY
BURTON HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
ALONG THE **RIVIERA**
All Reserved, 50c, $1.10, $1.65

POST MAR 6

POST MAR 6th

GLOBE AMUSEMENTS MAR 6
SYMPHONY HALL
This Sun. at 3:30—Debut of Met. Opera tenor
GIGLI
Hardman Piano Used
TUES. EVE., Mar. 10, FAMOUS RUSSIAN PIANIST
BRAILOWSKY
BURTON HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
ALONG THE **RIVIERA**
All Reserved, 50c, $1.10, $1.65

GLOBE MAR 6th

SYMPHONY HALL
Next
SUN. AFT., Mar. 8-Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
TUES. EVE., Mar. 10—Fam. Russian Pianist
BRAILOWSKY

TRANSCRIPT MAR 3

TRANSCRIPT MAR 3

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
G4 **GIGLI**
Hardman Piano Used
TUES. EVE., Mar. 10—Famous Russian P
BRAILOWSK
SUN. AFT., Mar. 15—THE GREAT SOPR
GIANNIN

GLOBE MAR 4

SYMPHONY HALL
SUNDAY AFTERNOON, MARCH 8
Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
Hardman Piano Used
TUESDAY EVENING, MARCH 10
Famous Russian Pianist
BRAILOWSKY
SUNDAY AFTERNOON, MARCH 15
THE GREAT SOPRANO
GIANNINI

C.S.MONITOR MAR 4th

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Te
GIGLI
Hardman Piano Used
TUES. EVE., Mar. 10 (Famous Russian Pian
BRAILOWSK
SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI

HERALD MAR 4

SYMPHONY HALL
SUN. AFT., Mar. 8-Debut of Met. Opera Tenor
TRANS **GIGLI** 3/4/25
Hardman Piano used
TUE.EVE.,Mar.10—Famous Russian Pianist
BRAILOWSKY
SUN. AFT., Mar. 15—The Great Soprano
GIANNINI
THURS. EVE., Mar. 19
RACHMANINOFF
BURTON HOLMES
FRI. EVE. 8.15 SAT. MAT. 2.30
ALONG THE **RIVIERA**
All reserved, 50c, $1.10, $1.65

TRANSCRIPT MAR 4

SYMPHONY HALL
This Sun. at 3:30—Debut of Met. Opera tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
Hardman Piano Used
TUES. EVE., Mar. 10, FAMOUS RUSSIAN PIANIST
BRAILOWSKY
BURTON HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
ALONG THE **RIVIERA**
All Reserved, 50c, $1.10, $1.65

HERALD MAR 6th

HERALD MAR 6th

SYMPHONY HALL
This Sun. at 3.30—Debut of Met. Opera tenor
GIGLI
Hardman Piano Used
TUE.EVE.,Mar.10—Famous Russian Pianist
BRAILOWSKY
BURTON HOLMES
Trans. 3/6/25
TONIGHT AT 8.15 SAT. MAT. 2.30
ALONG THE **RIVIERA**
All reserved, 50c, $1.10, $1.65

TRANSCRIPT

SYMPHONY HALL
TOMORROW, 3:30—Debut of Met. Opera tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
Assisting Soprano, BEATRICE MACK
Hardman Piano Used
TUES. EVE., Mar. 10, FAMOUS RUSSIAN PIANIST
BRAILOWSKY
BURTON HOLMES
Post 3/7/25
TODAY MAT. 2:30
ALONG THE **RIVIERA**
All Reserved, 50c, $1.10, $1.65

POST MAR 7

Symphony Hall
TODAY at 3:30
JERITZA
Prima Donna
Metropolitan
Opera Co.

NEXT
FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

NEXT SUN.
MAR. 8
at 3:30
GIGLI
Debut of the Great
Metropolitan Opera Co.
Tenor
(Hardman Piano Used)

TUES. EVE.
MAR. 10
at 8:15
BRAILOWSKY
Famous Russian Pianist. Direction: Aaron Richmond

SAT. EVE.
MARCH
14
POLISH NATIONAL ORCHESTRA
STANISLAW NAMYSLOWSKI, Conductor
50 MUSICIANS POLISH SYMPHONY PROGRAM
Tickets now on sale.

SUN. AFT.
MAR. 15
at 3:30
GIANNINI
"Worthy of her illustrious teacher's (Mme. Sembrich's) singing in its best days. The audience raised an uproar; the concert could not go on for many minutes."—R. R. G., Boston Herald, Feb. 20, '25.

THURS. EVE.
MAR. 19
at 8:15
RACHMANINOFF

BURTON HOLMES
NEXT
FRIDAY EVE. 8:15
SAT'DAY MAT. 2:30
ALONG THE **RIVIERA**
All reserved. Seats 50c, $1.10 and $1.65 NOW
EXTRA Friday Evening, March 20—"Immortal Rome"
Saturday Matinee, March 21—"Switzerland"
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE MAR 1st

Symphony Hall
TODAY at 3:30
JERITZA
Prima Donna
Metropolitan
Opera Co.

NEXT
FRI. at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

TUES. EVE.
MAR. 10
at 8:15
BRAILOWSKY
Famous Russian Pianist. Direction: Aaron Richmond

SAT. EVE.
MARCH
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ALONG THE **RIVIERA**
All reserved. Seats 50c, $1.10 and $1.65 NOW
EXTRA FRIDAY EVE., MARCH 20—"IMMORTAL ROME"
SATURDAY MAT., MARCH 21—"SWITZERLAND"
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD MAR 1st

Symphony Hall tomorrow at 3:30
AMERICAN FEB 28
THE GREAT
JERITZA

AMERICAN FEB 28

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

HERALD MAR 3

HERALD MAR 3

G 2 AMUSEMENTS
SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

GLOBE MAR 2

SYMPHONY HALL
TOMORROW (SUN.) at 3:30
TRAVELER THE GREAT FEB 28
JERITZA
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
TUES. EVE., Mar. 10
BRAILOWSKY

TRAVELER FEB 28

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI H 2
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

HERALD MAR 2

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

POST MAR 3

POST MAR 3

SYMPHONY HALL
SUNDAY AFTERNOON, MARCH 8
Debut of Met. Opera Tenor
MONITOR
GIGLI 3/5/25
Hear Gigli Sing 6 Great Opera Arias
Hardman Piano Used
TUESDAY EVENING, MARCH 10
Famous Russian Pianist
BRAILOWSKY
SUNDAY AFTERNOON, MARCH 15
THE GREAT SOPRANO
GIANNINI

MONITOR MAR 5th

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
HERALD
GIGLI 3/5/25
Hardman Piano Used
TUES. EVE., Mar. 10 (Famous Russian Pianist)
BRAILOWSKY
BURTON
HOLMES
FRI. EVE. 8:15 SAT. MAT. 2:30
ALONG THE **RIVIERA**
All Reserved, 50c, $1.10, $1.65

HERALD MAR 5

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
ADV.
GIGLI 3/5/25
Hardman Piano Used
TUES. EVE., Mar. 10
Famous Russian Pianist
BRAILOWSKY

ADVERTISER MAR 5

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
Post
GIGLI 3/5/25
Hear Gigli Sing 6 Great Opera Arias
Hardman Piano Used
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY

POST MAR 5.

SYMPHONY HALL
TUE.EVE..Mar.10—Famous Russian Pianist
BRAILOWSKY
TRANSCRIPT MAR 5th
BURTON
HOLMES
FRI. EVE. 8.15 SAT. MAT. 2.30
ALONG THE **RIVIERA**
All reserved, 50c, $1.10, $1.65

SYMPHONY HALL
This Sun. at 3:30—Debut of Met. Opera Tenor
GIGLI POST
Hear Gigli Sing 6 Great Opera Arias
Hardman Piano Used MAR 6
TUES. EVE., Mar. 10, FAMOUS RUSSIAN PIANIST
BRAILOWSKY
BURTON
HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
ALONG THE **RIVIERA**
All Reserved, 50c, $1.10, $1.65

POST MAR 6th

GLOBE AMUSEMENTS MAR 6
SYMPHONY HALL
This Sun. at 3:30—Debut of Met. Opera tenor
GIGLI
Hardman Piano Used
TUES. EVE., Mar. 10, FAMOUS RUSSIAN PIANIST
BRAILOWSKY
BURTON
HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
ALONG THE **RIVIERA**
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GLOBE MAR 6th

SYMPHONY HALL
Next
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
TUES. EVE., Mar. 10—Fam. Russian Pianist
BRAILOWSKY

TRANSCRIPT MAR 3

TRANSCRIPT MAR 3

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
G 4 **GIGLI**
Hardman Piano Used
TUES. EVE., Mar. 10—Famous Russian Pianist
BRAILOWSKY
SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI

GLOBE MAR 4

SYMPHONY HALL
SUN. AFT., Mar. 8—Debut of Met. Opera Tenor
GIGLI
Hardman Piano Used
TUES. EVE., Mar. 10 (Famous Russian Pianist)
BRAILOWSKY
SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI

Herald

HERALD MAR 4

SYMPHONY HALL
SUN. AFT., Mar. 8-Debut of Met. Opera Tenor
Trans
GIGLI 3/4/25
Hardman Piano used
TUE.EVE.,Mar.10—Famous Russian Pianist
BRAILOWSKY
SUN. AFT., Mar. 15—The Great Soprano
GIANNINI
THURS. EVE., Mar. 19
RACHMANINOFF
BURTON
HOLMES
FRI. EVE. 8.15 SAT. MAT. 2.30
ALONG THE **RIVIERA**
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TRANSCRIPT MAR 4

SYMPHONY HALL
This Sun. at 3:30—Debut of Met. Opera tenor
GIGLI
Hear Gigli Sing 6 Great Opera Arias
Hardman Piano Used
TUES. EVE., Mar. 10, FAMOUS RUSSIAN PIANIST
BRAILOWSKY
BURTON
HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
ALONG THE **RIVIERA**
All Reserved, 50c, $1.10, $1.65

HERALD MAR 6th

HERALD MAR 6th

SYMPHONY HALL
This Sun. at 3.30—Debut of Met. Opera tenor
GIGLI
Hardman Piano Used
TUE.EVE.,Mar.10—Famous Russian Pianist
BRAILOWSKY
Trans.
BURTON
HOLMES 3/6/25
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TUES. EVE., Mar. 10, FAMOUS RUSSIAN PIANIST
BRAILOWSKY
BURTON
HOLMES 3/7/25
Post
TODAY MAT. 2:30
ALONG THE **RIVIERA**
All Reserved, 50c, $1.10, $1.65

POST MAR 7

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thousand.

NNSYLVANIA RAILROAD

NNSYLVANIA RAILROAD
ADELPHIA, March 4—The an-
eport of the pension department
Pennsylvania Railroad System
that 1259 workers were retired
and that pensions amounting to
023 were paid during the year.
n has been in operation for 25
and during that time payments
d $86,381,892 and 17,665 employees
retired.

BITIBI POWER EARNINGS

itibi Power & Paper Company f
year ended Dec. 31, 1924, repor
t income of $2,807,789 after ta
eciation and charges, equal, af
ing for preferred dividend requi
s, to $10.95 a share on 250,000 sha
o-par common, compared with
68, or $9.59 a share, in 1923. G
nues were $10,686,859 in 1924 c
d with $11,047,667 in the prev

SYMPHONY HALL
TOMORROW 3:30—Debut of Met. Opera tenor

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Globe 3/7/25

GLOBE MAR 7

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TRAVELER MAR 6

Traveler SYMPHONY HALL Mar 7
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Hardman Piano Used

AMERICAN MAR 7

Advertiser Mar 8th

Symphony Hall
TODAY at 3:30

GIGLI

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Assisted by BEATRICE MACK, Soprano

NEXT TUES. MAR. 10 at 8:15
BRAILOWSKY
Famous Russian Pianist, Direction Aaron Richmond

NEXT SAT. EVE. MARCH 14
NATIONAL POLISH ORCHESTRA
STANISLAW NAMYSLOWSKI, Conductor
50 MUSICIANS CHARACTERISTIC PROGRAM
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GIANNINI
"Miss Giannini will be numbered among the two or three greatest singers of her generation. She has a marvelous voice, and, what is more, she uses it like a great musician."—P. R., Boston Globe, 12-11-24.

THURS. EVE. MAR. 19 at 8:15
RACHMANINOFF

SUN. AFT. MAR. 22 at 3:30
THIRD STEINERT CONCERT
MADAME
SCHUMANN-HEINK
THE WORLD-RENOWNED CONTRALTO
Tickets at Steinert and Symphony Halls (Steinway Piano)

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

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SCHUMANN-HEINK
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THURSDAY EVE., APRIL 16, at 8:15
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
DR. A. T. DAVISON, Conductor, Assisted by
Noted Soloists and 60 Members of the Boston Symphony Orchestra
BRAHMS' REQUIEM
SERGE KOUSSEVITZKY, Guest Conductor
Tickets $1.50, $2.00, $2.50 (no tax). NOW at Box Office

BURTON HOLMES
NEXT FRIDAY EVE. 8:15 / SAT'DAY MAT. 2.30 } **CZECHO-SLOVAKIA**
All reserved. Seats 50c, $1.10 and $1.65 NOW
EXTRA FRIDAY EVE., MARCH 20—"IMMORTAL ROME"
SATURDAY MAT., MARCH 21—"SWITZERLAND"

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POST MAR 8th

SYMPHONY HALL
TOMORROW (8:15) FAMOUS RUSSIAN PIANIST

BRAILOWSKY

THURS. EVE., Mar. 19, at 8:15

RACHMANINOFF

POST MAR 4

SYMPHONY HALL
TOM'W (8:15)—Famous Russian Pianist

BRAILOWSKY

THURS. EVE., Mar. 19, at 8:15

RACHMANINOFF

GLOBE MAR 9th

TRANSCRIPT MAR 7th
AMUSEMENTS PART FOUR

Symphony Hall
Tom'w at 3.30

GIGLI

Hear the Great Metropolitan Opera Tenor in 6 Famous Operatic Arias (Hardman Piano Used)
Assisted by BEATRICE MACK, Soprano

NEXT TUES. EVE. MAR. 10 at 8.15
BRAILOWSKY
Famous Russian Pianist. Direction AARON RICHMOND

NEXT SAT. EVE. MARCH 14
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GLOBE MAR 8th

Symphony Hall
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Famous Russian Pianist Direction: Aaron Richmond

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HERALD SYMPHONY HALL MAR 9
TOMORROW (8.15), FAMOUS RUSSIAN PIANIST

BRAILOWSKY

SUN. AFT., Mar. 15—THE GREAT SOPRANO

GIANNINI

THURS. EVE., Mar. 19

RACHMANINOFF

HERALD MAR 9

3t(A) mh 9

SYMPHONY HALL
Tomorrow (8.15) (Famous Russian Pianist)

BRAILOWSKY

Next Sun. Aft., Mar. 15—The Great Soprano

GIANNINI

Thurs. Eve., Mar. 19, at 8.15

RACHMANINOFF

TRANSCRIPT MAR 9th

[108]

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Globe 3/7/25

GLOBE MAR 7

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Hardman Piano Used

ADV. 3/7/25

ADVERTISER MAR 7

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GIGLI

Trav. Mar 6.

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Hardman Piano Used

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BRAILOWSKY

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TRAVELER MAR 6

Traveler SYMPHONY HALL Mar 7

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BRAILOWSKY

TRAVELER MAR 7

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Tomorrow, 3:30—Debut of Met. Opera tenor

Am Mar 7

GIGLI

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Hardman Piano Used

AMERICAN MAR 7

ADVERTISER MAR 8th

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SCHUMANN-HEINK
THE WORLD-RENOWNED CONTRALTO
Tickets at Steinert and Symphony Halls (Steinway Piano)

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD MAR 8th

Symphony Hall
TODAY at 3:30

GIGLI

Hear the Great Metropolitan Opera Tenor in 6 Famous Operatic Arias
(Hardman Piano Used)
Assisted by BEATRICE MACK, Soprano

NEXT TUES. MAR. 10 at 8:15
BRAILOWSKY
Famous Russian Pianist. Direction: Aaron Richmond

NEXT SAT. EVE. MARCH 14
NATIONAL POLISH ORCHESTRA
STANISLAW NAMYSLOWSKI, Conductor
50 MUSICIANS CHARACTERISTIC PROGRAM
Tickets now on sale.

NEXT SUN. AFT. MAR. 15 at 3:30
GIANNINI
"Miss Giannini will be numbered among the two or three greatest singers of her generation. She has a marvelous voice, and, what is more, she uses it like a great musician."—P. R., Boston Globe, 12-11-24.

THURS. EVE. MAR. 19 at 8:15
RACHMANINOFF

SUN. AFT. MAR. 22 at 3:30
Third STEINERT Concert
MADAME
SCHUMANN-HEINK
THE WORLD-RENOWNED CONTRALTO
Tickets at Steinert and Symphony Halls (Steinway Piano)

THURSDAY EVE., APRIL 16, at 8:15
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
DR. A. T. DAVISON, Conductor, Assisted by
Noted Soloists and 60 Members of the Boston Symphony Orchestra
BRAHMS' REQUIEM
SERGE KOUSSEVITZKY, Guest Conductor
Tickets $1.50, $2.00, $2.50 (no tax). NOW at Box Office

BURTON HOLMES
NEXT FRIDAY EVE. 8:15
SAT'DAY MAT. 2.30
CZECHO-SLOVAKIA
All reserved. Seats 50c, $1.10 and $1.65 NOW
EXTRA FRIDAY EVE., MARCH 20—"IMMORTAL ROME"
SATURDAY MAT., MARCH 21—"SWITZERLAND"

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST MAR 8th

Symphony Hall
TODAY at 3:30

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(Hardman Piano Used)
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SATURDAY MAT., MARCH 21—"SWITZERLAND"

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

SYMPHONY HALL

TOMORROW (8:15) FAMOUS RUSSIAN PIANIST

BRAILOWSKY

THURS. EVE., Mar. 19, at 8:15

RACHMANINOFF

POST MAR 4

SYMPHONY HALL

TOM'W (8:15)—Famous Russian Pianist

BRAILOWSKY

THURS. EVE., Mar 19, at 8:15

RACHMANINOFF

GLOBE MAR 9th

TRANSCRIPT MAR 7th

AMUSEMENTS PART FOUR

Symphony Hall
Tom'w at 3.30

GIGLI

Hear the Great Metropolitan Opera Tenor in 6 Famous Operatic Arias
(Hardman Piano Used)
Assisted by BEATRICE MACK, Soprano

NEXT TUES. EVE. MAR. 10 at 8.15
BRAILOWSKY
Famous Russian Pianist. Direction AARON RICHMOND

NEXT SAT. EVE. MARCH 14
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RACHMANINOFF

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THIRD STEINERT CONCERT
MADAME
SCHUMANN-HEINK
THE WORLD-RENOWNED CONTRALTO
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SAT'DY MAT. 2.30
CZECHO-SLOVAKIA
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SATURDAY MAT., MARCH 21—"SWITZERLAND"

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GLOBE MAR 8th

Symphony Hall
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SATURDAY MAT., MARCH 21—"SWITZERLAND"

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD SYMPHONY HALL MAR 9

TOMORROW (8.15), FAMOUS RUSSIAN PIANIST

BRAILOWSKY

SUN. AFT., Mar. 15—THE GREAT SOPRANO

GIANNINI

THURS. EVE., Mar. 19

RACHMANINOFF

HERALD MAR 9

3t(A) mh 9

SYMPHONY HALL

Tomorrow (8.15) (Famous Russian Pianist)

BRAILOWSKY

Next Sun. Aft., Mar. 15—The Great Soprano

GIANNINI

Thurs. Eve., Mar. 19, at 8.15

RACHMANINOFF

TRANSCRIPT MAR 9th

[108]

SYMPHONY HALL
TONIGHT (8:15) (Famous Russian Pianist)
BRAILOWSKY
SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF

HERALD MAR 10

HERALD MAR 10th

TRANSCRIPT Amusements MAR 10
SYMPHONY HALL
Tonight 8.15—Famous Russian Pianist
BRAILOWSKY
Sun. Aft., Mar. 15—The Great Soprano
GIANNINI
Thurs. Eve., Mar. 19, at 8.15
RACHMANINOFF

TRANSCRIPT MAR 10th

POST SYMPHONY HALL MAR 10
TONIGHT (8:15)—FAMOUS RUSSIAN PIANIST
BRAILOWSKY
SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF

POST MAR 10th

GLOBE MAR 10
SYMPHONY HALL
TONIGHT (8:15), FAMOUS RUSSIAN PIANIST
BRAILOWSKY
SUN. AFT., March 15—THE GREAT SOPRANO
GIANNINI
THURSDAY EVENING, March 19, at 8:15
RACHMANINOFF

GLOBE MAR 10th

SYMPHONY HALL
NEXT SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
GLOBE SUN. AFT. MAR. 29 MAR 11
HEIFETZ

GLOBE MAR 11th

SYMPHONY HALL HERALD MAR 11
Thurs. Eve., Mar. 19
RACHMANINOFF

HERALD MAR 11th

SYMPHONY HALL
NEXT SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
BURTON
HOLMES
FRIDAY AT 8:15 SAT. MAT. 2:30
CZECHO-SLOVAKIA
FRI. EVE., Mar. 20—IMMORTAL ROME
SAT. MAT., Mar. 21—SWITZERLAND
All Reserved, 50c, $1.10, $1.65

HERALD MAR 12

HERALD MAR 12

TRANSCRIPT Amusements MAR 11
SYMPHONY HALL
Next Sun Aft., Mar. 15—The Great Soprano
GIANNINI
Thurs. Eve., Mar. 19, at 8.15
RACHMANINOFF
Sunday Afternoon, March 29
HEIFETZ
BURTON
HOLMES
FRIDAY AT 8.15 SAT. MAT. 2.30
CZECHO-SLOVAKIA
Fri. Eve., Mar. 20—Immortal Rome.
Sat. Mat., Mar. 21—Switzerland.
All reserved, 50c, $1.10, $1.65

TRANSCRIPT MAR 11th

SYMPHONY HALL
NEXT SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
SUN. AFT., Mar. 29
HEIFETZ

POST MAR 12

POST MAR 12

SYMPHONY HALL
NEXT SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
Adv SUN. AFT., Mar. 29 Mar 12
HEIFETZ

ADVERTISER MAR 12

SYMPHONY HALL
NEXT SUNDAY AFTERNOON, March 15
THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
Rachmaninoff
SUNDAY AFTERNOON, March 29
HEIFETZ

MONITOR MAR 11th

MONITOR MAR 11th

SYMPHONY HALL
Thurs. Eve., Mar. 19
RACHMANINOFF

TRAVELER MAR 11th

AMUSEMENTS
SYMPHONY HALL
NEXT SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
BURTON
HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
CZECHO-SLOVAKIA
FRI. EVE., Mar. 20—IMMORTAL ROME
SAT. MAT., Mar. 21—SWITZERLAND
All Reserved, 50c, $1.10, $1.65

GLOBE MAR 13

SYMPHONY HALL
NEXT SUN. AFT., THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
HERALD SUN. AFT., MAR. 29 MAR 13
HEIFETZ
BURTON
HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
CZECHO-SLOVAKIA
FRI. EVE., Mar. 20—IMMORTAL ROME
SAT. MAT., Mar. 21—SWITZERLAND
All Reserved, 50c, $1.10, $1.65

HERALD MAR 13.

SYMPHONY HALL
NEXT SUN. AFT., Mar. 15—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
BURTON
HOLMES
TONIGHT AT 8:15 SAT. MAT. 2:30
CZECHO-SLOVAKIA
FRI. EVE., Mar. 20—IMMORTAL ROME
SAT. MAT., Mar. 21—SWITZERLAND
All Reserved, 50c $1.10, $1.65

POST MAR 13

POST MAR 13

Amusements
SYMPHONY HALL
Next Sun Aft., Mar. 15—The Great Soprano
GIANNINI
Thurs. Eve., Mar. 19, at 8.15
RACHMANINOFF
BURTON
HOLMES
FRIDAY AT 8.15 SAT. MAT. 2.30
CZECHO-SLOVAKIA
Fri. Eve., Mar. 20—Immortal Rome.
Sat. Mat., Mar. 21—Switzerland.
All reserved, 50c, $1.10, $1.65

TRANSCRIPT MAR 12

TRANSCRIPT MAR 12.

SYMPHONY HALL
Next Sun Aft., Mar. 15—The Great Soprano
GIANNINI
Thurs. Eve., Mar. 19, at 8.15
RACHMANINOFF
TONIGHT at 8.15 SAT. MAT. 2.30
BURTON
HOLMES
CZECHO-SLOVAKIA
Fri. Eve., Mar. 20—Immortal Rome.
Sat. Mat., Mar. 21—Switzerland.
All reserved, 50c, $1.10, $1.65

Transcript 3/13/25

TRANSCRIPT MAR 13th

TRAVELER SYMPHONY HALL MAR 14
TOMORROW, 3:30—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
SUN. AFT., MAR. 29
HEIFETZ

TRAVELER MAR 14th

SYMPHONY HALL
TOMORROW at 3:30—THE GREAT SOPRANO
GIANNINI
NEXT THURS. EVE., MAR. 19, at 8:15
RACHMANINOFF
BURTON
HOLMES
TODAY MAT. 2:30
CZECHO-SLOVAKIA
FRI. EVE., Mar. 20—IMMORTAL ROME
SAT. MAT., Mar. 21—SWITZERLAND
All Reserved, 50c, $1.10, $1.65

Herald 3/14/25

HERALD MAR 14

SYMPHONY HALL
TOMORROW AT 3:30—THE GREAT SOPRANO
GIANNINI
THURSDAY EVENING, MARCH 19
RACHMANINOFF
BURTON
HOLMES
TODAY MAT. 2:30
CZECHO-SLOVAKIA
FRI. EVE., Mar. 20—IMMORTAL ROME
SAT. MAT., Mar. 21—SWITZERLAND
All Reserved, 50c, $1.10, $1.65

GLOBE MAR 14

SYMPHONY HALL
TOMORRROW, at 3:30—THE GREAT SOPRANO
GIANNINI
THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
BURTON
HOLMES
TODAY MAT. 2:30
CZECHO-SLOVAKIA
FRI. EVE., Mar. 20—IMMORTAL ROME
SAT. MAT., Mar. 21—SWITZERLAND
All Reserved, 50c $1.10, $1.65

Post 3/14/25

POST MAR 14

GLOBE AMUSEMENTS MAR 16
SYMPHONY HALL
NEXT THURS. EVE., Mar. 19 at 8:15
RACHMANINOFF
NEXT SUN. AFT., Mar 22, at 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
THE WORLD-RENOWNED CONTRALTO
Tickets at Steinert and Symphony Halls
(Steinway Piano)

HERALD SYMPHONY HALL MAR 16
NEXT THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
NEXT SUN. AFT., Mar. 22, at 3:30
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TRANSCRIPT MAR 16

TRANSCRIPT MAR 16

HERALD SYMPHONY HALL MAR 17th
NEXT THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
NEXT SUN. AFT., Mar. 22, at 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls
SUN. AFT., Mar. 29, at 3:30
HEIFETZ

HERALD MAR 17

POST SYMPHONY HALL MAR 17
NEXT THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF

POST MAR 17

SYMPHONY HALL
NEXT THURS. EVE., Mar 19, at 8:15
RACHMANINOFF

GLOBE MAR 17th

Amusements
SYMPHONY HALL
NEXT THURS. EVE., Mar. 19, at 8.15
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HEIFETZ

TRANSCRIPT MAR 17

TRANSCRIPT MAR 17

POST SYMPHONY HALL MAR 18
TOMORROW, Mar. 19, at 8.15
RACHMANINOFF
NEXT SUN. AFT., Mar. 22, at 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls

POST MAR 18

SYMPHONY HALL
TOMORROW EVE., Mar 19, at 8:15
HERALD MAR 18
RACHMANINOFF
NEXT SUN. AFT., Mar. 22, at 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls

HERALD MAR 18

SYMPHONY HALL
Tomorrow, Mar. 19, at 8:15
RACHMANINOFF
GLOBE MAR 18

GLOBE MAR 18

SYMPHONY HALL
NEXT THURS. EVE., Mar. 19, at 8:15
RACHMANINOFF
NEXT SUN. AFT., Mar. 22, at 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
THE WORLD-RENOWNED CONTRALTO
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(Steinway Piano)

Post

CUT-OUT

TRANSCRIPT MAR 14th

AMUSEMENTS PART THREE

Symphony Hall

GIANNINI

Tom'w at 3.30

"Miss Giannini will be numbered among the two or three greatest singers of her generation. She has a marvelous voice, and, what is more, she uses it like a great musician."—P. R., Boston Globe, 12-11-24.

Next THURS.
MAR. 19
at 8.15

RACHMANINOFF

NEXT
FRI. at 2.30
SAT. at 8.15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Those who have been unable to secure seats for this season's concertel are advised to enter application now for the Monday, Friday or Saturday series of next season.

THIRD STEINERT CONCERT
MADAME

SUN. AFT.
MAR. 22
at 3.30

SCHUMANN-HEINK

THE WORLD-RENOWNED CONTRALTO
Tickets at Steinert and Symphony Halls (Steinway Piano)

SUN. EVE.
Mar. 22
at 8.15

SALZEDO Harpist

Assisted by DELIA BAKER, Soprano
Under the Auspices of the Ginter Benevolent Association
Tickets $1, $1.50, $2 (no tax)

SUN. AFT.
Mar. 29
at 3.30

HEIFETZ

EASTER
SUN. AFT.
Apr. 12
at 3.30

HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists

HORATIO W. PARKER'S **HORA NOVISSIMA**

EMILY STOKES HAGAR
GEORGE MEADER
EMMA ROBERTS
FRED PATTON

BURTON HOLMES

EXTRA FRIDAY EVE. 8.15 "IMMORTAL ROME"
SAT'DY MAT. 2.30 "SWITZERLAND"

All reserved. Seats 50c, $1.10 and $1.65 NOW
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSC
MAR 14

GLOBE MAR 15

Symphony Hall

GIANNINI

TODAY at 3:30

"Miss Giannini will be numbered among the two or three greatest singers of her generation. She has a marvelous voice, and, what is more, she uses it like a great musician."—P. R., Boston Globe, 12-11-24.

TONIGHT
at 8

CONCERT OF IRISH MUSIC

Speaker, HON. FRANK P. WALSH, of New York

THURS. EVE.
MAR. 19
at 8:15

RACHMANINOFF

NEXT
FRI. at 2:30
SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

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HERALD MAR 15

C PAGE ELEVEN

Symphony Hall

GIANNINI

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SAT'DAY MAT. 2.30 "SWITZERLAND"

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POST · MAR 15th

Symphony Hall

GIANNINI

TODAY at 3:30

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RACHMANINOFF

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SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Third STEINERT Concert
MADAME

SUN. AFT.
MAR. 22
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[redacted]

THE WORLD-RENOWNED CONTRALTO
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GEORGE MEADER
EMMA ROBERTS
FRED PATTON

BURTON HOLMES

EXTRAS FRIDAY EVE. 8:15 "IMMORTAL ROME"
SAT'DAY MAT. 2:30 "SWITZERLAND"

All reserved. Seats 50c to $1.10 and $1.65 NOW
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Symphony Hall

GIANNINI

TODAY at 3:30

"Miss Giannini will be numbered among the two or three greatest singers of her generation. She has a marvelous voice, and, what is more, she uses it like a great musician."—P. R., Boston Globe, 12-11-24.

THURS. EVE.
MAR. 19
at 8:15

RACHMANINOFF

NEXT
FRI. at 2:30
SAT. at 8:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Third STEINERT Concert
MADAME

SUN. AFT.
MAR. 22
at 3:30

SCHUMANN-HEINK

THE WORLD-RENOWNED CONTRALTO
Tickets at Steinert and Symphony Halls (Steinway Piano)

SUN. AFT.
MAR. 29
at 3:30

HEIFETZ

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Advertiser MAR 15th

CUT-OUT

TRANSCRIPT MAR 14th

AMUSEMENTS PART THREE

Symphony Hall

GIANNINI

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Tom'w at 3.30

Next THURS. MAR. 19 at 8.15
RACHMANINOFF

NEXT FRI. at 2.30 SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Those who have been unable to secure seats for this season's concerts are advised to enter application now for the Monday, Friday or Saturday series of next season.

SUN. AFT. MAR. 22 at 3.30
THIRD STEINERT CONCERT
MADAME
SCHUMANN-HEINK
THE WORLD-RENOWNED CONTRALTO
Tickets at Steinert and Symphony Halls (Steinway Piano)

SUN. EVE. Mar. 22 at 8.15
SALZEDO Harpist
Assisted by DELIA BAKER, Soprano
Under the Auspices of the Ginter Benevolent Association
Tickets $1, $1.50, $2 (no tax)

SUN. AFT. Mar. 29 at 3.30
HEIFETZ

EASTER SUN. AFT. Apr. 12 at 3.30
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
HORATIO W. PARKER'S **HORA NOVISSIMA**
EMILY STOKES HAGAR
GEORGE MEADER
EMMA ROBERTS
FRED PATTON

BURTON HOLMES
EXTRA FRIDAY EVE. 8.15 "IMMORTAL ROME"
SAT'DY MAT. 2.30 "SWITZERLAND"
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TRANSCR

MAR 14

HERALD MAR 15

C PAGE ELEVEN

Symphony Hall

GIANNINI

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Tickets at Steinert and Symphony Halls (Steinway Piano)

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HEIFETZ

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GLOBE MAR 15

Symphony Hall

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TODAY at 3:30

TONIGHT at 8
CONCERT OF IRISH MUSIC
Speaker, HON. FRANK P. WALSH, of New York

THURS. EVE. MAR. 19 at 8:15
RACHMANINOFF

NEXT FRI. at 2:30 SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

SUN. AFT. MAR. 22 at 3:30
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MADAME
SCHUMANN-HEINK
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POST · MAR 15th

Symphony Hall

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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

SUN. AFT. MAR. 22 at 3:30
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MADAME
[redacted]
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SCHUMANN-HEINK
THE WORLD-RENOWNED CONTRALTO
Tickets at Steinert and Symphony Halls (Steinway Piano)

SUN. AFT. MAR. 29 at 3:30
HEIFETZ

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ADVERTISER MAR 15th

[110]

CUT-OUT

SYMPHONY HALL
TOMORROW, MARCH 19, at 8:15
Rachmaninoff
SUNDAY AFTERNOON, Mar. 29, at 3:30
HEIFETZ

MONITOR MAR 18

SYMPHONY HALL
TOMORROW, Mar. 19, at 8:15
RACHMANINOFF
SUN. AFT., Mar. 29, at 3:30
HEIFETZ

AMERICAN MAR 18

Amusements
SYMPHONY HALL
TOMORROW EVE., Mar. 19, at 8.15
RACHMANINOFF
NEXT SUN. AFT., March 22, at 3.30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls
SUN. AFT., Mar. 29, at 3.30
HEIFETZ
SANDERS THEATRE—Cambridge
TOMORROW (Mar. 19) at 8.00
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Program — WEBER-MAHLER — "Drei Pintos"; BRAHMS—Symphony No. 3; MOUSSORGSKY—"Pictures at an Exhibition."
Seats at University Bookstore, Harvard Sq.

TRANSCRIPT MAR 18th

SYMPHONY HALL
TOMORROW, Mar. 19, at 8:15
RACHMANINOFF
SUN. AFT., Mar. 29, at 3:30
HEIFETZ

TRAVELER MAR 18

TRAVELER MAR 18

Amusements
SYMPHONY HALL
TONIGHT at 8:15

[redacted]

THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls
SUN. AFT., Mar. 29, at 3:30
HEIFETZ
BURTON
HOLMES
EXTRA: FRIDAY at 8:15
IMMORTAL ROME
EXTRA: SAT'Y at 2:15
SWITZERLAND
Reserved, 50c, $1.10, $1.65 (Tax Inc.)
SANDERS THEATRE—Cambridge
TONIGHT at 8:00
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—WEBER-MAHLER, "Drei Pintos"; BRAHMS, Symphony No. 3; MOUSSORGSKY, "Pictures at an Exhibition."
Seats at University Bookstore, Harvard Sq.

RALD MAR 19th

SYMPHONY HALL
TONIGHT AT 8.15
RACHMANINOFF
NEXT SUN. AFT., March 22, at 3.30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls
BURTON
HOLMES
EXTRA: FRIDAY at 8.15
IMMORTAL ROME
EXTRA: SAT'Y at 2.15
SWITZERLAND
Reserved, 50c, $1.10, $1.65 (Tax Inc.)

Transcript 3/19/25

TRANSCRIPT MAR 19

SYMPHONY HALL
TONIGHT, at 8:15
RACHMANINOFF
NEXT SUN. AFT., Mar. 22, at 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls
SUN. AFT., Mar. 29, at 3:30
HEIFETZ

POST MAR 19th

SYMPHONY HALL
TONIGHT at 8:15
RACHMANINOFF
NEXT SUN. AFT., Mar. 22, 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls

GLOBE MAR 19

GLOBE MAR 10

SYMPHONY HALL
NEXT SUN. AFT., Mar. 22, at 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls
BURTON
HOLMES
TONIGHT at 8:15
IMMORTAL ROME
TOMORROW at 2:30
SWITZERLAND
All Reserved, 50c, $1.10, $1.65

Herald 3/20/25

HERALD MAR 20

SYMPHONY HALL
SUN. AFT., Mar. 29, at 3:30
HEIFETZ
BURTON
HOLMES
TONIGHT at 8:15
IMMORTAL ROME
TOMORROW at 2:15
SWITZERLAND
Reserved, 50c, $1.10, $1.65 (Tax Inc.)

Globe 3/20/25

GLOBE MAR 20

SYMPHONY HALL
BURTON
HOLMES
Tonight at 8:15
IMMORTAL ROME
Tomorrow at 2:15
SWITZERLAND

Post 3/20/25

[redacted]

POST MAR 20

SYMPHONY HALL
NEXT SUN. AFT., March 22, at 3.30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls
BURTON
HOLMES
TONIGHT at 8.15
IMMORTAL ROME
TOMORROW at 2.30
SWITZERLAND
All Reserved, 50c, $1.10, $1.65

Transcript 3/20/25

TRANSCRIPT MAR 20

SYMPHONY HALL
TOMORROW, Mar. 22, at 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls
BURTON
HOLMES
EXTRA: TODAY at 2:30
SWITZERLAND
Reserved, 50c, $1.10, $1.65 (Tax Inc.)

Herald 3/21/25

HERALD MAR 21

SYMPHONY HALL
TOMORROW, Mar. 22, at 3:30
THIRD STEINERT CONCERT
SCHUMANN-HEINK
Tickets at Steinert and Symphony Halls
BURTON
HOLMES
EXTRA: TODAY at 2:15
SWITZERLAND
Reserved, 50c, $1.10, $1.65 (Tax Inc.)

Post 3/21/25

POST MAR 21

SYMPHONY HALL
BURTON
HOLMES
EXTRA: TODAY at 2:15
SWITZERLAND
Reserved, 50c, $1.10, $1.65 (Tax Inc.)

Globe 3/21/25

GLOBE MAR 21

TRANSCRIPT MAR 21st

AMUSEMENTS PART THREE

Symphony Hall
Tom'w at 3.30
THIRD STEINERT CONCERT
SCHUMANN-HEINK

Tomorrow Eve. at 8.15
SALZEDO HARP ENSEMBLE
Assisted by DELIA BAKER, Soprano
Under the Auspices of the Ginter Benevolent Association
Tickets $1, $1.50, $2 (no tax)

NEXT FRI. at 2.30
SAT. at 8.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
The Cecilia Society Assisting

SUN. AFT. APR. 19
PENSION FUND CONCERT

SUNDAY MAR. 29 at 3.30
HEIFETZ

SUN. AFT. APR. 5 at 3.30
FOURTH STEINERT CONCERT—JOINT RECITAL
JOHN CHARLES THOMAS
Baritone
EFREM ZIMBALIST
Violinist
Tickets at Steinert and Symphony Halls

SUN. EVE. APR. 5 at 8.00
PEOPLE'S SYMPHONY ORCHESTRA
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
Auspices Ladies' Auxiliary Committee, P. S. O. Aid Assoc.
All Seats Reserved. NOW on Sale at Symphony Hall Box Office.

[redacted]

APR. 11 at 2.30
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

IS THE HUMAN RACE WORTH WORKING FOR?
DEBATE
CLARENCE DARROW
Attorney in Leopold-Loeb Case
Says NO!
Prof. SCOTT NEARING
Lecturer and Author
Says YES!
TUESDAY, MARCH 24, 8 P. M.
SYMPHONY HALL
Chairman, George W. Coleman
Prices 50c, $1, $1.50, $2, (10% Tax)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD MAR 22

Symphony Hall
TODAY at 3:30
Third STEINERT Concert
SCHUMANN-HEINK

TONIGHT MAR. 22 at 8:15
SALZEDO HARP ENSEMBLE
Assisted by DELIA BAKER, Soprano
Under the Auspices of the Ginter Benevolent Association
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Symphony Hall

Post Third STEINERT Concert MAR 22

SCHUMANN-HEINK

TODAY at 3:30

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SERGE KOUSSEVITZKY, Conductor
The Cecilia Society Assisting

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NEXT SUN. MAR. 29 at 3:30 — **HEIFETZ**

FOURTH STEINERT CONCERT—JOINT RECITAL
SUN. AFT. APR. 5 at 3:30 — JOHN CHARLES *Baritone* **THOMAS**
EFREM *Violinist* **ZIMBALIST**
Tickets at Steinert and Symphony Halls

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"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE MAR 22

Symphony Hall

Third STEINERT Concert

SCHUMANN-HEINK

TODAY at 3:30

TONIGHT MAR. 22 at 8:15 — **SALZEDO** HARP ENSEMBLE
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The Cecilia Society Assisting

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Advertiser MAR. 22.

Symphony Hall, Tomorrow, 8 P.M.
GEORGE W. COLEMAN, Chairman
DEBATE
"Is the Human Race Worth Working for?"
CLARENCE DARROW
Attorney in Leopold-Loeb Case
Says NO!
Prof. SCOTT NEARING
Lecturer and Author
Says YES!
Prices: $1.00, $1.50, $2.00 (10% tax)

SYMPHONY HALL—NEXT SUN. at 3.30
HEIFETZ

Transcript 3/23/25

SYMPHONY HALL, TOMORROW, 8 P. M.
GEORGE W. COLEMAN, Chairman
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"Is the Human Race Worth Working for?"
CLARENCE DARROW
Attorney in Leopold-Loeb Case
Says NO!
Prof. SCOTT NEARING
Lecturer and Author
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SYMPHONY HALL—Next Sun., at 3:30
HEIFETZ

HERALD MAR 23

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3:30
HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office

Post 3/24/25

SYMPHONY HALL, TONIGHT, 8 P. M.
GEORGE W COLEMAN, Chairman
DEBATE
"Is the Human Race Worth Working for?"
CLARENCE DARROW
Attorney in Leopold-Loeb Case
Says NO!
Prof. SCOTT NEARING
Lecturer and Author
Says YES!
Prices: $1.00 $1.50 $2.00 (10% tax)

Herald 3/24/25

SYMPHONY HALL
SUN. AFT., Mar. 29, at 3:30
HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
John Charles **THOMAS**
BARITONE
Efrem **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3:30
HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

Globe 3/24/25

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3:30
HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

Post 3/25/25

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HEIFETZ

SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
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3/25/25

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DEBATE
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Transcript 3/24/25

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NEXT SUN. AFT., Mar. 29, at 3.30
HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

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Efrem **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

Herald 3/25/25

Post Amusements MAR 26

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3:30
HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3:30
HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
HERALD MAR 26
Tickets at Steinert and Symphony Halls

SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
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Amusements

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3.30

HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
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Tickets at Steinert and Symphony Halls

SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
Ethel **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. Now at Symphony Hall Box Office.

EASTER SUN., APRIL 12, 3.30
Handel & Haydn Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
HORATIO W. PARKER'S
HORA NOVISSIMA
EMILY STOKES HAGAR EMMA ROBERTS
GEORGE MEADER FRED PATTON

TRANSCRIPT MAR 25th

TRAVELER MAR 25th

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3:30

HEIFETZ

SYMPHONY HALL, SUN., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office

Symphony Hall — Next Sun. 3:30

HEIFETZ

Advertiser MAR 26

SYMPHONY HALL—Next Sun. 3:30

HEIFETZ

AMERICAN MAR 27

Symphony Hall—Next Sun. 3:30

HEIFETZ

TRAVELER MAR 27

Symphony Hall--Tomorrow at 3:30

HEIFETZ

Adv. 3/28/25

Advertiser MAR 28

SYMPHONY HALL — TOMORROW, 3:30

HEIFETZ

GLOBE MAR 28

Symphony Hall — Next Sun. 3:30

HEIFETZ

Advertiser MAR 27

Symphony Hall—Next Sun. 3:30

HEIFETZ

TRAVELER MAR 26

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3:30

HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

POST MAR 27

SYMPHONY HALL
TOMORROW at 3:30

HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

Herald 3/28

HERALD MAR 28

SYMPHONY HALL
TOMORROW at 3:30

HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
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VIOLINIST
Tickets at Steinert and Symphony Halls

Post 3/28

POST MAR 28

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3.30

HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

Transcript 3/27/25

TRANSCRIPT MAR 27

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3:30

HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

Herald

HERALD MAR 27

SYMPHONY HALL
NEXT SUN. AFT., Mar. 29, at 3:30

HEIFETZ

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS**
BARITONE
EFREM **ZIMBALIST**
VIOLINIST
Tickets at Steinert and Symphony Halls

GLOBE MAR 27

Traveler Mar 28

SYMPHONY HALL
TOMORROW at 3:30

HEIFETZ

SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office

TRAVELER MAR 28

SYMPHONY HALL
TOMORROW at 3:30

HEIFETZ

EASTER SUNDAY, APR. 12, 3:30
HANDEL *and* HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
Chorus of 400 Orchestra—Soloists
Horatio W. Parker's
HORA NOVISSIMA
Emily Stokes HAGAR, Emma ROBERTS, George MEADER, Fred PATTON.

MONITOR MAR 28

MONITOR MAR 28

POST MAR 30

SYMPHONY HALL
SAT., APR. 11, 2:30

GERALDINE FARRAR

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

POST MAR 30

SYMPHONY HALL—Sat., Apr. 11, 2:30

Geraldine Farrar

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

AMERICAN MAR 30

TRANSCRIPT MAR 28

AMUSEMENTS PART THREE

Symphony Hall TOM'W at 3.30

HEIFETZ

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
NEXT MONDAY, MAR. 30, at 8.15—Soloist, MYRA HESS, Piano
NEXT FRI. at 2.30—SAT. at 8.15—Soloist, ALFRED CORTOT, Piano

SUN. AFT. APR. 19 at 3.30
PENSION FUND CONCERT

SUN. AFT. APR. 5 at 3.30
FOURTH STEINERT CONCERT—JOINT RECITAL
JOHN CHARLES *Baritone* **THOMAS**
EFREM *Violinist* **ZIMBALIST**
Tickets at Steinert and Symphony Halls

SUN. EVE. APR. 5 at 8.00
PEOPLE'S SYMPHONY ORCHESTRA
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
Auspices Ladies' Auxiliary Committee, P. S. O. Aid Assoc.
All Seats Reserved. NOW on Sale at Symphony Hall Box Office.

SAT. AFT. APR. 11 at 2.30
GERALDINE FARRAR
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

EASTER SUN. AFT. APR. 12 at 3.30
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist
HORATIO W. PARKER'S **HORA NOVISSIMA**
EMILY STOKES HAGAR EMMA ROBERTS
GEORGE MEADER FRED PATTON

SUN. APR. 26 at 3.30 THURS. APR. 30, 8.15
JOHN McCORMACK

THURSDAY EVE., APRIL 16, at 8.15
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
DR. A. T. DAVISON, Conductor, Assisted by
Noted Soloists and 60 Members of the Boston Symphony Orchestra
BRAHMS' REQUIEM
SERGE KOUSSEVITZKY, Guest Conductor
Tickets $1.50, $2.00, $2.50 (no tax). NOW at Box Office.
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE MAR 29th

Symphony Hall TODAY at 3:30

HEIFETZ

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TOMORROW at 8:15—Soloist, MYRA HESS, Piano
NEXT FRI. at 2:30—SAT. at 8:15—Soloist, ALFRED CORTOT, Piano

SUN. AFT. APR. 19 at 3:30
PENSION FUND CONCERT

NEXT SUN. AFT. APR. 5 at 3:30
FOURTH STEINERT CONCERT—JOINT RECITAL
JOHN CHARLES *Baritone* **THOMAS**
EFREM *Violinist* **ZIMBALIST**
Tickets at Steinert and Symphony Halls

NEXT SUN. EVE. APR. 5 at 8:00
PEOPLE'S SYMPHONY ORCHESTRA
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
Auspices Ladies' Auxiliary Committee, P. S. O. Aid Assoc.
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SUN. AFT. APR. 11 at 2:30
GERALDINE FARRAR
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

EASTER SUN. AFT. APR. 12 at 3:30
HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist
HORATIO W. PARKER'S **HORA NOVISSIMA**
EMILY STOKES HAGAR EMMA ROBERTS
GEORGE MEADER FRED PATTON

SUN. APR. 26 at 3:30 THURS. APR. 30, 8:15
JOHN McCORMACK

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

GLOBE AMUSEMENTS MAR 30

SYMPHONY HALL, SAT., APR. 11, 2:30

GERALDINE FARRAR

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

GLOBE MAR 30

SYMPHONY HALL
~~Sun. Aft., Apr. 5—4th Steinert Concert~~
~~JOHN CHARLES~~
~~**THOMAS**~~
~~BARITONE~~
~~EFREM~~
~~**ZIMBALIST**~~
~~VIOLINIST~~
Tickets at Steinert and Symphony Halls

SAT. AFT., APR. 11, at 2:30

GERALDINE FARRAR

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

TRAVELER MAR 30

CUT-OUT

Symphony Hall TODAY at 3:30 **HEIFETZ**

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
TOMORROW (MONDAY) at 8:15—Soloist, MYRA HESS, Piano
NEXT FRI. at 2:30—SAT. at 8:15—Soloist, ALFRED CORTOT, Piano

SUN. AFT. APR. 19 at 3:30 — **PENSION FUND CONCERT**

NEXT SUN. EVE. APR. 5 at 8:00 — **PEOPLE'S SYMPHONY ORCHESTRA**
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
Auspices Ladies' Auxiliary Committee, P. S. O. Aid Assoc.
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SAT. AFT. APR. 11 at 2:30 — **GERALDINE FARRAR**
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

SUN. APR. 26 at 3:30 THURS. Apr. 30, 8:15 — **JOHN McCORMACK**

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

ADVERTISER MAR 29

HERALD MAR PAGE 29...

Symphony Hall TODAY at 3:30 **HEIFETZ**

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
TOMORROW (Monday) at 8:15—Soloist, MYRA HESS, Piano
NEXT FRI. at 2:30—SAT. at 8:15—Soloist, ALFRED CORTOT, Piano

SUN. AFT. APR. 19 at 3:30 — **PENSION FUND CONCERT**

NEXT SUN. AFT. APR. 5 at 3:30 — FOURTH STEINERT CONCERT—JOINT RECITAL
JOHN CHARLES Baritone **THOMAS**
EFREM Violinist **ZIMBALIST**
Tickets at Steinert and Symphony Halls

NEXT SUN. EVE. APR. 5 at 8:00 — **PEOPLE'S SYMPHONY ORCHESTRA**
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
Auspices Ladies' Auxiliary Committee, P. S. O. Aid Assoc.
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SAT. AFT. APR. 11 at 2:30 — **GERALDINE FARRAR**
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

EASTER SUN. AFT. APR. 12 at 3:30 — **HANDEL and HAYDN Society**
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist
HORATIO W. PARKER'S **HORA NOVISSIMA**
EMILY STOKES HAGAR — EMMA ROBERTS
GEORGE MEADER — FRED PATTON

SUN. APR. 26 at 3:30 THURS. APR. 30, 8:15 — **JOHN McCORMACK**

THURSDAY EVE., APRIL 16, at 8:15
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
DR. A. T. DAVISON, Conductor, Assisted by
Noted Soloists and 60 Members of the Boston Symphony Orchestra
BRAHMS' REQUIEM
SERGE KOUSSEVITZKY, Guest Conductor
Tickets $1.50. $2.00. $2.50 (no tax). NOW at Box Office
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD SYMPHONY HALL MAR 30

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

SAT. AFT., APR. 11, at 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes Ballet, Orchestra

HERALD MAR 30

Amusements

SYMPHONY HALL

Sun. Aft., April 5—Fourth Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

SAT. AFT., APR. 11, at 2.30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

TRANSCRIPT MAR 30

POST MAR 29

Symphony Hall TODAY at 3:30 **HEIFETZ**

[redacted]

TOMORROW (Monday) at 8:15—Soloist, MYRA HESS, Piano
NEXT FRI. at 2:30—SAT. at 8:15—Soloist, ALFRED CORTOT, Piano

SUN. AFT. APR. 19 at 3:30 — **PENSION FUND CONCERT**

NEXT SUN. AFT. APR. 5 at 3:30 — FOURTH STEINERT CONCERT—JOINT RECITAL
JOHN CHARLES Baritone **THOMAS**
EFREM Violinist **ZIMBALIST**
Tickets at Steinert and Symphony Halls

NEXT SUN. EVE. APR. 5 at 8:00 — **PEOPLE'S SYMPHONY ORCHESTRA**
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
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SAT. AFT. APR. 11 at 2:30 — **GERALDINE FARRAR**
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

EASTER SUN. AFT. APR. 12 at 3:30 — **HANDEL and HAYDN Society**
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloists
HORATIO W. PARKER'S **HORA NOVISSIMA**
EMILY STOKES HAGAR — EMMA ROBERTS
GEORGE MEADER — FRED PATTON

SUN. APR. 26 at 3:30 THURS. APR. 30, 8:15 — **JOHN McCORMACK**

THURSDAY EVE., APRIL 16, at 8:15
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
DR. A. T. DAVISON, Conductor, Assisted by
Noted Soloists and 60 Members of the Boston Symphony Orchestra
BRAHMS' REQUIEM
SERGE KOUSSEVITZKY, Guest Conductor
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TRAVELER April 1

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

SYMPHONY HALL—Sat., Apr. 11, 2:30
AMERICAN **GERALDINE** MAR 31
FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

AMERICAN MAR 31

~~AMERICAN April 1~~

SYMPHONY HALL—Sat., Apr. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

AMERICAN APRIL 1

GLOBE AMUSEMENTS MAR 31

SYMPHONY HALL

Sun. Aft., April 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

SAT. AFT., APR. 11, at 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Sun. Aft. Apr. 26—Thurs. Eve. Apr. 30
JOHN **McCORMACK**

SYMPHONY HALL

Sun. Aft., April 5—Fourth Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

SAT. AFT., APR. 11, at 2.30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

Transcript 3/31/25

TRANSCRIPT MAR 31

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE **FARRAR**
"CARMEN" Fantasy with Costumes Ballet, Orchestra

TRAVELER MAR 31

POST Amusements MAR 31

SYMPHONY HALL

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

SAT. AFT., APR. 11, at 2:30
Geraldine Farrar
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

HERALD SYMPHONY HALL MAR 31

Sun. Aft., Apr. 5—4th Steinert Concert
John Charles **THOMAS** BARITONE
Efrem **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

SAT. AFT., APR. 11, at 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

HERALD MAR 31

Transcript

SANDERS THEATRE—Cambridge
TOMORROW (APRIL 2) at 8.00
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—BEETHOVEN, Pastoral Sy
phony; BRAHMS-HAYDN, Variation
WAGNER, Lohengrin Prelude; STRAUS
Dance of Salome.
Seats at University Bookstore, Harvard S

TRANSCRIPT APRIL 1

AMUSEMENTS

SYMPHONY HALL

Sun. Aft., April 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

Advertiser April 1

SYMPHONY HALL

Sun. Aft., April 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

NEXT SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office

SAT. AFT., APR. 11, at 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Globe 4/2/25

GLOBE APRIL 2

SYMPHONY HALL

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office

SYMPHONY HALL, SAT. APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

PENSION Fund Concert
STRAUSS-WAGNER Program
SUN. AFT., APR. 19—3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

Post 4/2/25

POST APRIL 2

SYMPHONY HALL

Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls

NEXT SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Herald 4/2/25

SANDERS THEATRE—Cambridge
TONIGHT at 8:00
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Programme—BEETHOVEN, Pastoral
Symphony; BRAHMS-HAYDN, Variations; WAGNER, Lohengrin Prelude
STRAUSS, Dance of Salome.
Seats at University Bookstore, Harvard Sq.

CUT-OUT

Symphony Hall
FOURTH STEINERT CONCERT—JOINT RECITAL
NEXT SUN AFT. APR. 5 at 3:30
JOHN CHARLES Baritone **THOMAS**
EFREM Violinist **ZI**
Tickets at Stein
[redacted]
NEXT SUN. EVE. APR. 5 at 8:00
PEOPLE'S SYMP
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
Auspices Ladies' Auxiliary Committee, P. S. O. Aid Assoc.
All Seats Reserved. NOW on Sale at Symphony Hall Box Office
SAT. AFT. APR. 11 at 2:30
GERALDINE FARRAR
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra
SUN. AFT. & THURS. EVE. APR. 26 & 30
JOHN McCORMACK
EASTER SUN. AFT., APR. 12, at 3:30
HANDEL and HAYDN Society EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist
HORATIO W. PARKER'S **HORA NOVISSIMA**
EMILY STOKES HAGAR, GEORGE MEADER, EMMA ROBERTS, FRED PATTON
BRAHMS' REQUIEM
Will Be Repeated Fri. Eve., Apr. 17, at 8:15
(First Performance, Apr. 16, Sold Out)
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
DR. A. T. DAVISON, Conductor, Assisted by
Noted Soloists and 60 Members of the Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
Tickets $1.00, $1.50, $2.00 $2.50 (no tax). NOW at Box Office
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Globe 4/1/25

GLOBE APRIL 1

Symphony Hall
FOURTH STEINERT CONCERT—JOINT RECITAL
NEXT SUN. AFT. APR. 5 at 3:30
JOHN CHARLES Baritone **THOMAS**
EFREM Violinist **ZIMBALIST**
Tickets at Steinert and Symphony Halls
NEXT SUN. EVE. APR. 5 at 8:00
PEOPLE'S SYMPHONY ORCHESTRA
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
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All Seats Reserved. NOW on Sale at Symphony Hall Box Office
SAT. AFT. APR. 11 at 2:30
GERALDINE FARRAR
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra
SUN. AFT. and THURS. EVE. Apr. 26 & 30
JOHN McCORMACK
EASTER SUN. AFT., APR. 12, at 3:30
HANDEL and HAYDN Society EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist
HORATIO W. PARKER'S **HORA NOVISSIMA**
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Herald 4/1/25

HERALD APRIL 1

Symphony Hall
FOURTH STEINERT CONCERT—JOINT RECITAL
NEXT SUN. AFT. APR. 5 at 3:30
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EFREM Violinist **ZIMBALIST**
Tickets at Steinert and Symphony Halls
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GERALDINE FARRAR
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra
SUN. AFT. and THURS. EVE., APR. 26 and 30
JOHN McCORMACK
EASTER SUN. AFT., APR. 12 at 3:30
HANDEL and HAYDN Society EMIL MOLLENHAUER Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist
HORATIO W. PARKER'S **HORA NOVISSIMA**
EMILY STOKES HAGAR, GEORGE MEADER, EMMA ROBERTS, FRED PATTON
BRAHMS' REQUIEM
Will Be Repeated Fri. Eve., Apr. 17, at 8:15
(First Performance, Apr. 16, Sold Out)
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
DR. A. T. DAVISON, Conductor, Assisted by
Noted Soloists and 60 Members of the Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
Tickets $1.00, $1.50, $2.00, $2.50 (no tax). NOW at Box Office
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Post 4/1/25

POST APRIL 1

Symphony Hall
FOURTH STEINERT CONCERT—JOINT RECITAL
NEXT SUN. AFT.
JOHN CHARLES Baritone **THOMAS**
EFREM **ZIMBALIST**
teinert and Symphony Halls
NEXT SUN. EVE. APR. 5 at 8.00
PEOPLE'S SYMPHONY ORCHESTRA
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
Auspices Ladies' Auxiliary Committee, P. S. O. Aid Assoc.
All Seats Reserved. NOW on Sale at Symphony Hall Box Office.
SAT. AFT. APR. 11 at 2.30
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Transcript 4/1/25

TRANSCRIPT APRIL 1

SYMPHONY HALL
Sun. Aft., April 5—Fourth Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls
SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
Ethel **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. Now at Symphony Hall Box Office.
SAT. AFT., APR. 11, at 2.30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
SUN. AFT., APR. 19, at 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
STRAUSS-WAGNER Program

Transcript 4/2/25

TRANSCRIPT APRIL 2

SYMPHONY HALL—Sat., Apr. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Amer. 4/2/25

AMERICAN APRIL 2

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Trav. 4/2/25

TRAVELER APRIL 2

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Trav. 4/3/25

TRAVELER APRIL 3

SYMPHONY HALL—Sat., Apr. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Amer. 4/3/25

AMERICAN APRIL 3

SYMPHONY HALL
Sun. Aft., April 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls
SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

American 4/3/25

ADVERTISER APRIL 3

SYMPHONY HALL
Sun. Aft., April 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls
NEXT SUN. EVE., APR. 5, at 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. NOW at Symphony Hall Box Office
SYMPHONY HALL, SAT. AFT., APR. 11, at 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
PENSION FUND CONCERT
STRAUSS-WAGNER Program
SUN. AFT., APRIL 19—3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Globe 4/3/25

GLOBE APRIL 3

SYMPHONY HALL
Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
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GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
PENSION Fund Concert
STRAUSS-WAGNER Program
SUN. AFT., APR. 19—3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Herald 4/3/25

HERALD APRIL 3

SYMPHONY HALL
Sun. Aft., April 5—Fourth Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
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GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Transcript 4/3/25

TRANSCRIPT APRIL 3

SYMPHONY HALL
Sun. Aft., Apr. 5—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
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Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

Post 4/3/25

POST APRIL 3

SYMPHONY HALL
Tomorrow—3:30—4th Steinert Concert
JOHN CHARLES **THOMAS** BARITONE
EFREM **ZIMBALIST** VIOLINIST
Tickets at Steinert and Symphony Halls
TOMORROW AT 8
People's Symphony Orchestra
ETHEL **LEGINSKA** Conductor and Soloist
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Post 4/4/25

POST APRIL 4

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EFREM **ZIMBALIST** VIOLINIST
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Globe 4/4/25

GLOBE APRIL 4

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Herald 4/4/25

HERALD APRIL 4

TRAVELER APRIL 4

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
EASTER SUNDAY, APR. 12, 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
HORA NOVISSIMA
HORATIO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS, George MEADER, Fred PATTON.

TRAVELER APRIL 4

[115]

CUT-OUT

—SYMPHONY HALL—
TOMORROW EVENING AT 8
People's Symphony Orchestra
Ethel **LEGINSKA** Conductor and Soloist
Mme. Greta Torpadie, Soprano
Auspices Ladies' Auxiliary Committee
All Seats Reserved. Now at Symphony Hall

SUNDAY, APRIL 12, 3:30
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
Chorus of 400 Orchestra—Soloists
HORA NOVISSIMA
HORATIO W. PARKE—
Emily Stokes HAGAR, Emma ROBERTS,
George MEADER, Fred PATTON

Monitor April 4

MONITOR April 4

SYMPHONY HALL
TODAY and TOMORROW at 4
Young People's Concerts
BOSTON SYMPHONY
ORCHESTRA
A few seats for each concert—35 cents

HERALD April 6

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE
FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

HERALD April 6

Symphony Hall

FOURTH STEINERT CONCERT—JOINT RECITAL

TOMORROW at 8.30
JOHN CHARLES Baritone
EFREM Violinist
THOMAS ZIMBALIST

TOMORROW EVE. at 8.00
PEOPLE'S SYMPHONY ORCHESTRA
ETHEL LEGINSKA CONDUCTOR and SOLOICT
Mme. GRETA TORPADIE, Soprano
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This Concert will NOT be Broadcast

NEXT SAT. AFT. APR. 11 at 2.30
GERALDINE FARRAR
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

WED. EVE. APR. 15 at 8.15
SAMMY KRAMAR
America's Boy Prodigy Violinist

SUN. AFT. APR. 19 at 3.30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
STRAUSS-WAGNER Program—(Tickets Now)

SUN. AFT. & THURS. EVE. Apr. 26 & 30
JOHN McCORMACK

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THREE PERFORMANCES
MR. ALBERT STEINERT Presents
"ROXY" and his "GANG"
Mr. S. L. ROTHAFEL (Himself)
THE KING OF BROADCASTERS
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Evenings: $1 to $3, plus tax. The Steinert Piano Used.
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Transcript 4/5/25

SYMPHONY HALL
TODAY AND TOMORROW AT 4
Young People's Concerts
BOSTON SYMPHONY
ORCHESTRA
A few seats for each concert—35 cents.

Symphony Hall—Next
SAT., APRIL 11, at 2.30
GERALDINE
FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Transcript 4/6/25

TRANSCRIPT April 6

---

terious Mystery," and 5 Vaudeville acts. Wednesday "Opportunity Night." Next Week, "Capital Punishment."

SYMPHONY HALL
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BOSTON SYMPHONY
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GERALDINE
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GLOBE April 6

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"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Post April 6

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GERALDINE
FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Amer 4/6/25

AMERICAN April 6

SYMPHONY HALL
TODAY and TOMORROW at 4
Young People's Concerts
BOSTON SYMPHONY
ORCHESTRA
A few seats for each concert—35 cents

Trav 4/6/25

TRAVELER April 6

Symphony Hall

FOURTH STEINERT CONCERT—JOINT RECITAL

TODAY at 3:30
JOHN CHARLES Baritone
EFFREM Violinist
THOMAS ZIMBALIST

TO-NIGHT at 8:00
PEOPLE'S SYMPHONY ORCHESTRA
ETHEL LEGINSKA CONDUCTOR and SOLOIST
Mme. GRETA TORPADIE, Soprano
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PENSION FUND CONCERT
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Post April 5th

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"CARMEN" Fantasy with Costumes, Ballet, Orchestra

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HORATIO W. PARKER
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George MEADER, Fred PATTON.

Post 4/7/25

POST April 7

—SYMPHONY HALL—
NEXT SAT., APR. 11, 2:30
GERALDINE
FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

EASTER SUNDAY, APR. 12, 3:30
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Chorus of 400—Orchestra—Soloists
HORA NOVISSIMA
HORATIO W. PARKER
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Herald 4/7/25

HERALD April 7

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HORATIO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS,
George MEADER, Fred PATTON.

Trans. 4/7/25

TRANSCRIPT April 7

SYMPHONY HALL, Sat., April 11, 2:30
GERALDINE
FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Amer April 7

AMERICAN April 7

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE
FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Globe Apr 7

GLOBE April 7

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE
FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Trav. Apr 2

CUT-OUT

HERALD APRIL 5th

Symphony Hall

FOURTH STEINERT CONCERT—JOINT RECITAL

TODAY at 3:30

JOHN CHARLES **THOMAS**, Baritone
EFREM **ZIMBALIST**, Violinist

TO-NIGHT at 8:00

PEOPLE'S SYMPHONY ORCHESTRA
ETHEL LEGINSKA CONDUCTOR and SOLOIST
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STRAUSS-WAGNER Program—(Tickets Now)

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HERALD APRIL 5th

ON SUNDAY POST, APRIL 5, 1925

Symphony Hall

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TODAY at 3:30

JOHN CHARLES **THOMAS**, Baritone
EFREM **ZIMBALIST**, Violinist

TONIGHT at 8:00

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Noted Soloists and 60 Members of the Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
Tickets $1.00, $1.50, $2.00, $2.50 (no tax). NOW at Box Office

Ev'g, Tuesday, April 21. Mat. & Ev'g, Wed., April 22
THREE PERFORMANCES
Mr. ALBERT STEINERT Presents
"ROXY" and his "GANG"
Mr. S. L. ROTHAFEL (Himself)
THE KING OF BROADCASTERS
With His "GANG" of Soloists, the CAPITOL QUARTETTE
and the CAPITOL STUDIO ORCHESTRA
Under the Personal Direction of S. L. ROTHAFEL ("ROXY")
Reserved Seats are now on sale at STEINERT and SYMPHONY HALLS
Prices—For the Afternoon: $1, $1.50 $2, $2.50, plus tax.
Evenings: $1 to $3, plus tax. The Steinert Piano Used
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST APRIL 5th

SYMPHONY HALL
NEXT SUNDAY 3:30
HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
Chorus of 400
Orchestra—Soloists
HORA NOVISSIMA
HORATIO W. PARKER'S
Emily Stokes HAGAR, Emma ROBERTS,
George MEADER, Fred PATTON

MONITOR APRIL 8

SYMPHONY HALL, Sat., April 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

AMERICAN APRIL 8

SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

TRAVELER APRIL 8

PENSION FUND CONCERT
STRAUSS-WAGNER Program
Symphony Hall, Sun., Apr. 19—3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Adv.

ADVERTISER APRIL 8

Amusements TRANSCRIPT Amusements April 8

Symphony Hall

NEXT SAT. AFT. at 2.30

GERALDINE FARRAR
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

After an evening spent in the
sex, they found that they still had
that kept them up long after their

EASTER SUN. AFT. APR. 12 at 3.30

Chorus of 400—Orchestra—Organ—Noted Soloist
HORA NOVISSIMA
(HORATIO W. PARKER)
EMILY STOKES HAGAR, GEORGE MEADER, EMMA ROBERTS, FRED PATTON

SUN. AFT. APR. 19 at 3.30

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
STRAUSS-WAGNER Program—(Tickets Now)

SUN. AFT. THURS. EVE. Apr. 26 & 30

JOHN McCORMACK

BRAHMS' REQUIEM
Will Be Repeated FRIDAY EVENING, APRIL 17, at 8.15
(First Performance, April 16, Sold Out)
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
Soloists: ETHEL HAYDEN, Soprano—BORIS SASLAWSKY, Baritone
60 Members of the BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Tickets $1.00, $1.50, $2.00, $2.50 (no tax). NOW at Box Office.

EV'G TUES., APRIL 21——MAT. AND EV'G WED., APRIL 22
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TRANSCRIPT APRIL 8

Symphony Hall

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GERALDINE FARRAR
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

EASTER SUN. AFT. APR. 12 at 3:30

HANDEL and HAYDN Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist
HORA NOVISSIMA
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POST APRIL 8

Symphony Hall

GERALDINE FARRAR

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HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist

EASTER SUN. AFT. APR. 12 at 3:30

HORA NOVISSIMA

(HORATIO W. PARKER)
EMILY STOKES HAGAR, GEORGE MEADER, EMMA ROBERTS, FRED PATTON

Herald

BOSTON SYMPHONY ORCHESTRA

SUN. AFT. APR. 19 at 3:30
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
STRAUSS-WAGNER Program—(Tickets Now)

4/8/25

SUN. AFT. & THURS. EVE. Apr. 26 & 30

JOHN McCORMACK

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HERALD APRIL 8

Symphony Hall

GERALDINE FARRAR

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HANDEL and HAYDN Society

EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist

NEXT EASTER SUN. AFT. APR. 12 at 3:30

HORA NOVISSIMA

(HORATIO W. PARKER)
EMILY STOKES HAGAR, GEORGE MEADER, EMMA ROBERTS, FRED PATTON

Globe

BOSTON SYMPHONY ORCHESTRA

SUN. AFT. APR. 19 at 3:30
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
STRAUSS-WAGNER Program—(Tickets Now)

4/8/25

SUN. AFT. THURS. EVE Apr. 26 & 30

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GLOBE APRIL 8

Amusements TRAVELER Amusements APRIL 8

SYMPHONY HALL

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Mat. & Ev'g, Wed., April 22
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TRAVELER APRIL 8

SYMPHONY HALL
EASTER SUNDAY, APRIL 12, 3.30

GERALDINE FARRAR

Trav 4/10/25

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

EASTER SUN., APRIL 12, 3.30
Handel & Haydn Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists

HORA NOVISSIMA

HORATIO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS
George MEADER, Fred PATTON

TRAVELER APRIL 10

Amusements
SYMPHONY HALL
NEXT SAT., APR. 11, 2:30

GERALDINE FARRAR

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

EASTER SUNDAY, APRIL 12, 2:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
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HORA NOVISSIMA

HORATIO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS,
George MEADER, Fred PATTON.

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

POST APRIL 9

Amusements
SYMPHONY HALL
NEXT SAT., APR. 11, 2:30

GERALDINE FARRAR

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

EASTER SUNDAY, APR. 12, 3:30

HERALD

4/8/25

SYMPHONY HALL
TOMORROW AT 2:30

GERALDINE FARRAR

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

PENSION Fund Concert Program

POST APRIL 10

SYMPHONY HALL, TOMORROW, 2:30

GERALDINE FARRAR

Trav Apr 10

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

TRAVELER APRIL 10

SYMPHONY HALL, TOMORROW, 2:30

GERALDINE FARRAR

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

American April 10

AMERICAN APRIL 10

SYMPHONY HALL
Sunday Aft., Oct. 9, at 3:30
JOHN McCORMACK

PROOF

FROM
HERALD-TRAVELER

Friday, Sept. 23, 1927

Monitor April 11

Advertiser April 11

Fantasy with Costumes, Ballet, Orchestra
SUNDAY, APR. 12, 3:30
HAYDN SOCIETY
ENHAUER, Conductor
—Orchestra—Soloists
NOVISSIMA
IO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS,
George MEADER, Fred PATTON.

SUN. AFT., APR.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

Advertiser April 10

SYMPHONY HALL
TODAY AT 2:30

GERALDINE FARRAR

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

EASTER SUNDAY, APR. 12, 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists

HORA NOVISSIMA

HORATIO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS,
George MEADER, Fred PATTON.
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN

POST APRIL 11

[118]

CUT-OUT

Symphony Hall
GERALDINE FARRAR
NEXT SAT. AFT. 2:30
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

HANDEL and HAYDN Society
EASTER SUN. AFT. APR. 12 at 3:30
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist
HORA NOVISSIMA
(HORATIO W. PARKER)
EMILY STOKES HAGAR
GEORGE MEADER
EMMA ROBERTS
FRED PATTON

BOSTON SYMPHONY ORCHESTRA
SUN. AFT. APR. 19 at 3:30
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
STRAUSS-WAGNER Program—(Tickets Now)

SUN. AFT. & THURS. EVE. Apr. 26 & 30
JOHN McCORMACK

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Herald
4/8/25

HERALD April 8

Symphony Hall
GERALDINE FARRAR
NEXT SAT. AFT. 2:30
"CARMEN" A Fantasy with Costumes, Ballet, Orchestra

HANDEL and HAYDN Society
NEXT EASTER SUN. AFT. APR. 12 at 3:30
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GLOBE April 8

Amusements TRAVELER Amusements April 8

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TRAVELER April 8

Trav 4/10/25

SYMPHONY HALL
EASTER SUNDAY, APRIL 12, 3.30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
EASTER SUN., APRIL 12, 3.30
Handel & Haydn Society
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
HORA NOVISSIMA
HORATIO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS
George MEADER, Fred PATTON

TRAVELER April 10

Amusements
SYMPHONY HALL
NEXT SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
EASTER SUNDAY, APRIL 12, 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
HORA NOVISSIMA
HORATIO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS,
George MEADER, Fred PATTON.
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

POST April 9

POST April 9

Amusements
SYMPHONY HALL
NEXT SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
EASTER SUNDAY, APR. 12, 3:30
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HORATIO W. PARKER
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George MEADER, Fred PATTON.

HERALD April 9
4/8/25

HERALD April 10

Trav 4/9/25

SYMPHONY HALL
NEXT SAT., APR. 11, 2.30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
PENSION Fund Concert
STRAUSS-WAGNER Program
SUNDAY AFT., APR. 19—3.30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

~~Traveler~~ April 9

GLOBE AMUSEMENTS April 9
SYMPHONY HALL
NEXT SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
PENSION Fund Concert
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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

GLOBE April 9

SYMPHONY HALL, Sat., April 11, 2:30
Amer GERALDINE FARRAR Apr 9
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

AMERICAN April 9

Trav. 4/9/25
SYMPHONY HALL, SAT., APR. 11, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

TRAVELER April 9

SYMPHONY HALL
TOMORROW AT 2:30
GERALDINE
Herald FARRAR April 10
"CARMEN" Fantasy with Costumes, Ballet, Orchestra
EASTER SUNDAY, APR. 12, 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
HORA NOVISSIMA
HORATIO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS,
George MEADER, Fred PATTON.
PENSION Fund Concert
STRAUSS-WAGNER Program
SUN. AFT., APR. 19—3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

HERALD April 10

AMUSEMENTS
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PENSION Fund Concert
STRAUSS-WAGNER Program
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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

Advertiser April 10

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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30

POST April 10

POST April 10

SYMPHONY HALL
Tomorrow at 2:30
GERALDINE
Globe Apr 10 FARRAR
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HANDEL & HAYDEN SOCIETY
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HORATIO W. PARKER
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GLOBE April 10

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SUNDAY, APRIL 19, 3:30
PENSION Fund Concert
STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Monitor Apr 11

MONITOR April 11

AMERICAN April 11
SYMPHONY HALL, TODAY, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

AMERICAN April 11

SYMPHONY HALL
This Afternoon at 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

Advertiser April 11

Advertiser April 11

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TODAY, APRIL 11, 2:30
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Herald Abr 11 FARRAR
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Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

POST April 11

SYMPHONY HALL, TOMORROW, 2:30
GERALDINE
Trav Apr 10 FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

TRAVELER April 10

SYMPHONY HALL, TOMORROW, 2:30
GERALDINE FARRAR
"CARMEN" Fantasy with Costumes, Ballet, Orchestra

American April 10

AMERICAN April 10

CUT-OUT

SYMPHONY HALL

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MONITOR APRIL 11

TRAVELER APRIL 11

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PENSION FUND CONCERT
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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

TRAVELER APRIL 11

[redacted]

SYMPHONY HALL
PENSION Fund Concert
STRAUSS-WAGNER Program
SUN. AFT., APR. 19—3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

POST APRIL 13

A Notable Easter Performance

SYMPHONY HALL—Tomorrow 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
H. W. PARKER'S Famous Oratorio
HORA NOVISSIMA
Emily Stokes HAGAR, Emma ROBERTS, George MEADER, Fred PATTON.

Herald church page

4/11/25

HERALD APRIL 11

TRAVELER APRIL 11

SYMPHONY HALL Ev'g, Tuesday, April 21 Mat. & Ev'g, Wed., April 22

Mr. ALBERT STEINERT Presents

"ROXY" and his "GANG"

Mr. S. L. ROTHAFEL (Himself)

Entire Company of 40 Artists from the Capitol Theatre, N. Y.

Reserved Seats are now on sale at STEINERT and SYMPHONY HALLS
Prices—For the Afternoon: $1, $1.50, $2, $2.50, plus tax.
Evenings: $1 to $3, plus tax.

TRAVELER APRIL 11

Symphony Hall

HANDEL and HAYDN Society, Emil Mollenhauer Conductor
Chorus of 400—Orchestra—Organ—Noted Soloist

TODAY at 3:30 — **HORA NOVISSIMA**
(HORATIO W. PARKER)
Emily Stokes Hagar, George Meader, Emma Roberts, Fred Patton

Post April 12

NEXT WED. EVE. APR. 15 at 8:15 — **SAMMY KRAMAR**
America's Boy Prodigy Violinist

NEXT SUN. AFT., APR. 19 at 3:30 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
STRAUSS-WAGNER Program—(Tickets Now)

SUN. AFT. THURS. EVE. Apr. 26 & 30 — **JOHN McCORMACK**

SUN. EVE. APR. 26 — **BONCI** The Greatest Exponent of Bel Canto
ESTER FERRABINI, Soprano

[redacted]

FRIDAY EVENING, APRIL 17, at 8:15
(First Performance, April 16, Sold Out)
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
Soloists: ETHEL HAYDEN, Soprano—BORIS SASLAWSKY, Baritone
60 Members of the Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
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POST APRIL 12

TRANSCRIPT April 11th

AMUSEMENTS PART FOUR

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GLOBE April 12

GLOBE APRIL 12

SYMPHONY HALL
PENSION Fund Concert
STRAUSS-WAGNER Program
SUN. AFT., APR. 19—3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Sun. Aft., Apr. 26—Thur. Eve., Apr. 30
JOHN
McCORMACK

ADVERTISER APRIL 12

ADVERTISER April 12

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Tuesday & Wednesday Ev'gs
April 21 & 22
Wednesday Aft., Apr. 22, at 2:30
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CUT-OUT

SYMPHONY HALL

Ev'g Tues., April 21—Mat. and Ev'g Wed., April 22

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MONITOR APRIL 11

TRAVELER APRIL 11

SYMPHONY HALL
TODAY AT 2:30

GERALDINE FARRAR

"CARMEN" Fantasy with Costumes, Ballet, Orchestra

EASTER SUNDAY, APR. 12, 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
HORA NOVISSIMA
HORATIO W. PARKER
Emily Stokes HAGAR, Emma ROBERTS, George MEADER, Fred PATTON.

PENSION FUND CONCERT
STRAUSS-WAGNER Program
SUN. AFT., APR. 19—3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

TRAVELER APRIL 11

[redacted]

SYMPHONY HALL

PENSION Fund Concert
STRAUSS-WAGNER Program
SUN. AFT., APR. 19—3:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

TWICE

POST APRIL 13

A Notable Easter Performance

SYMPHONY HALL—Tomorrow 3:30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
Chorus of 400—Orchestra—Soloists
H. W. PARKER'S Famous Oratorio
HORA NOVISSIMA
Emily Stokes HAGAR, Emma ROBERTS, George MEADER, Fred PATTON.

Herald church page
4/11/25

HERALD APRIL 11

SYMPHONY HALL Ev'g, Tuesday, April 21
Mat. & Ev'g, Wed., April 22

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TRAVELER APRIL 11

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Chorus of 400—Orchestra—Organ—Noted Soloist

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NEXT WED. EVE. APR. 15 at 8:15	**SAMMY KRAMAR** America's Boy Prodigy Violinist
NEXT SUN. AFT., APR. 19 at 3:30	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor *PENSION FUND CONCERT* STRAUSS-WAGNER Program—(Tickets Now)
SUN. AFT. THURS. EVE. Apr. 26 & 30	**JOHN McCORMACK**
SUN. EVE. APR. 26	**BONCI** The Greatest Exponent of Bel Canto ESTER FERRABINI, Soprano

Post April 12

[redacted]

FRIDAY EVENING, APRIL 17, at 8:15
(First Performance, April 16, Sold Out)
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Soloists: ETHEL HAYDEN, Soprano—BORIS SASLAWSKY, Baritone
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POST APRIL 12

TRANSCRIPT April 11th

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GLOBE April 12

GLOBE APRIL 12

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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Sun. Aft., Apr. 26—Thur. Eve., Apr. 30
JOHN
McCORMACK

ADVERTISER APRIL 12

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Advertiser April 12

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SUN. AFT., MAY 3, AT 3:00—SECOND
International Music Festival
10 COMPETING CHORUSES
Tickets $2, $1.50, $1, 50c, Tax included
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

SYMPHONY HALL
Tuesday & Wednesday Evenings
April 21 & 22
Wednesday Aft., April 22, at 2:30
Mr. ALBERT STEINERT Presents
"ROXY
MONITOR and his April 14
GANG"
S. L. ROTHAFEL, Himself
and His Entire Company of
40—ARTISTS—40
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the afternoon. $1 to $8, plus tax, for evenings. Tickets are now on sale at Steinert and Symphony Halls.

MONITOR April 14

SYMPHONY HALL
Tuesday & Wednesday Ev'gs
April 21 & 22
Wednesday Aft., Apr. 22, at 2:30
Mr. ALBERT STEINERT Presents
ROXY
TRAVELER AND HIS April 14
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TRAVELER April 14

Advertiser April 15

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ADVERTISER April 15

Amusements

SYMPHONY HALL
TOMORROW at 8.15
SAMMY KRAMAR
America's Boy Prodigy Violinist
A Few Seats Still Available for
2nd Performance Next Fri. Eve., Apr. 17
April 16 Sold Out)
BRAHMS' REQUIEM
NEXT SUN. AFT., APR. 19—3.30
PENSION Fund Concert
STRAUSS-WAGNER Program
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

TRANSCRIPT April 14

TRANSCRIPT April 14

GLOBE AMUSEMENTS April 15

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BRAHMS' REQUIEM
Harvard Glee Club
Radcliffe Choral Society
Soloists—ETHEL HAYDEN, Soprano
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RADCLIFFE CHORAL SOCIETY
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HERALD April 15

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POST April 14th

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American Ap. 13.

AMERICAN April 13

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JOHN **McCORMACK**

HERALD April 14

Amusements

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Tonight and Tomorrow Eve. at 8:15
A Few Seats Still Available for Fri.
BRAHMS' REQUIEM
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Soloist—ETHEL HAYDEN, Soprano
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65 Members, Boston Symphony
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JOHN McCORMACK

POST APRIL 16

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SAMMY KRAMAR
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(April 16 Sold Out)
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Wednesday Aft., April 22, at 2.30
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ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Afternoon
$1 to $3, plus tax, for Evenings
Tickets are now on sale at Steinert and Symphony Halls

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

TRANSCRIPT APRIL 15

SYMPHONY HALL
Tonight and Tomorrow Eve., 8:15
A Few Seats Still Available for Fri.
BRAHMS' REQUIEM
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Soloists: ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
65 Members, Boston Symphony
SERGE KOUSSEVITZKY, Conductor

The Only Remaining Symphony Concert for Which Seats Are Available
NEXT SUN. AFT., APR. 19—3:30
PENSION FUND CONCERT
STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Tuesday & Wednesday Ev'gs
April 21 & 22
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Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

HERALD APRIL 16

GLOBE AMUSEMENTS April 16

SYMPHONY HALL
Tonight and Tomorrow Eve. at 8:15
A Few Seats Still Available for Friday
BRAHMS' REQUIEM
Harvard Glee Club
Radcliffe Choral Society
Soloists—ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
65 Members, Boston Symphony
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GLOBE APRIL 16

SYMPHONY HALL
TONIGHT AND TOMORROW EVE. at 8.15
A Few Seats Still Available for Fri.
BRAHMS' REQUIEM
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Soloists—ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
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STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
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TRANSCRIPT APRIL 16

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April 21 & 22
Wednesday Aft., Apr. 22, at 2:30
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$1 to $3, plus tax, for Eve'gs.
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TRAVELER APRIL 16

SYMPHONY HALL
A Few Seats Still Available for
2nd Performance Tom'w Eve., Apr. 17
(Apr. 16 Sold Out)
Brahms' Requiem
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Soloists:
ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
65 Members, Boston Symphony
SERGE KOUSSEVITZKY, Con.

MONITOR APRIL 16

SYMPHONY HALL
Tuesday & Wednesday Ev'gs
April 21 & 22
Wednesday Aft., Apr. 22, at 2:30
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself,
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Eve'gs.
Tickets are now on sale at Steinert and Symphony Halls.

ADVERTISER APRIL 17

SYMPHONY HALL
TONIGHT, 8:15 (A Few Seats Still Available)
BRAHMS' REQUIEM
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Soloist—ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
65 Members, Boston Symphony
SERGE KOUSSEVITZKY, Conductor

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BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

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Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

POST APRIL 17

SYMPHONY HALL
TONIGHT 8:15 (A Few Seats Still Available)
BRAHMS' REQUIEM
Harvard Glee Club
Radcliffe Choral Society
Soloists—ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
65 Members, Boston Symphony
SERGE KOUSSEVITZKY, Conductor

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STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

GLOBE APRIL 17

SYMPHONY HALL
TONIGHT, 8:15 (A Few Seats Still Available)
BRAHMS' REQUIEM
Harvard Glee Club
Radcliffe Choral Society
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PENSION FUND CONCERT
STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

HERALD APRIL 17

SYMPHONY HALL
TOMORROW at 3:30
Post STRAUSS'S Apr 18
Great Tone Poem
"A HERO LIFE"
and excerpts from WAGNER'S Flying Dutchman, Siegfried, Parsifal, and Tannhauser.
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
The only remaining Symphony Concert for which seats are available

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

POST APRIL 18

SYMPHONY HALL
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

POST APRIL 23

SYMPHONY HALL
TONIGHT—(A few seats still available)
BRAHMS' REQUIEM
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Soloists—ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
65 Members, Boston Symphony
SERGE KOUSSEVITZKY, Conductor

The only remaining Symphony Concert for which seats are available
NEXT SUN. AFT., APR. 19—3.30
PENSION Fund Concert
STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

TRANSCRIPT APRIL 17

SYMPHONY HALL
TOMORROW AT 3:30
STRAUSS'S Great Tone Poem, "A HERO LIFE," and excerpts from WAGNER'S Flying Dutchman, Siegfried, Parsifal and *Tannhauser.*
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
The Only Remaining Symphony Concert for Which Seats Are Available

Sun. Aft., Apr. 26—Thurs. Eev. Apr. 30
JOHN McCORMACK

HERALD APRIL 18

Symphony Hall—TOMORROW, 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
The only remaining Symphony Concert for which seats are available
STRAUSS'S Great Tone Poem, "A HERO LIFE." Excerpts from WAGNER'S Flying Dutchman, Siegfried, Parsifal, and Tannhauser.

GLOBE APRIL 18

SYMPHONY HALL
TOMORROW AT 3:30
STRAUSS'S Great Tone Poem, "A HERO LIFE." Excerpts from WAGNER'S Flying Dutchman, Siegfried, Parsifal and Tannhauser.
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
The only remaining Symphony Concert for which seats are available

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

Advertiser April 18

AMERICAN APRIL 18
SYMPHONY HALL
Tuesday and Wednesday Evenings
April 21 and 22
Wednesday Aft., Apr. 22, at 2:30
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Eve'gs.
Tickets are now on sale at Steinert and Symphony Halls.

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

AMERICAN APRIL 18

HERALD SYMPHONY HALL Apr 23
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK
Sat. Eve., May 2
PAUL WHITEMAN
(HIMSELF) AND HIS ORCHESTRA

HERALD APRIL 23

GLOBE AMUSEMENTS April 23
SYMPHONY HALL
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

Sat. Eve. May 2
PAUL WHITEMAN
(HIMSELF) AND HIS ORCHESTRA

40th Season—Opening Monday, May 4
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments
Ticket Sale Now for Opening Night

SYMPHONY HALL
Ev'gs Tuesday, April 21
Mat. & Ev'g, Wed., April 22
Mr. ALBERT STEINERT Presents
"ROXY" and his "GANG"
TRAVELER Mr. S. L. ROTHAFEL (Himself) April 18
ENTIRE COMPANY OF 40 ARTISTS FROM THE CAPITOL THEATRE, N. Y.
Reserved Seats are now on sale at STEINERT and SYMPHONY HALLS
Prices—For the Afternoon: $1, $1.50, $2, $2.50, plus tax.
Evenings: $1 to $3, plus tax. (No Broadcasting.)

TRAVELER APRIL 18

SYMPHONY HALL
TOMORROW & Wednesday Ev'gs
April 21 & 22
Wednesday Aft., Apr. 22, at 2:30
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself,
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
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Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

Sat. Eve., May 2
PAUL WHITEMAN
"HIMSELF" AND HIS ORCHESTRA

HERALD APRIL 20

SYMPHONY HALL
TODAY at 2.30 — TONIGHT at 8.15
MR. ALBERT STEINERT PRESENTS
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
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Tickets are now on sale at Steinert and Symphony Halls.

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN McCORMACK

Sat. Eve., May 2
PAUL WHITEMAN
(HIMSELF) AND HIS ORCHESTRA

Sun. Eve., May 3, at 8.15
FIFTH STEINERT CONCERT
CHALIAPIN
Tickets Now at Steinert and Symphony Halls

40th Season—Opening Monday, May 4
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Ticket Sale Now for Opening Night

TRANSCRIPT APRIL 22

SYMPHONY HALL
TODAY at 2:30 — TONIGHT at 8:15
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Eve'gs.
Tickets are now on sale at Steinert and Symphony Halls.

AMERICAN APRIL 22

Amusements

SYMPHONY HALL
Tonight and Tomorrow Eve. at 8:15
A Few Seats Still Available for Fri.
BRAHMS' REQUIEM
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Soloist—ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
65 Members, Boston Symphony
SERGE KOUSSEVITZKY, Conductor
The only remaining Symphony Concert for which seats are available
NEXT SUN. AFT., APR. 19—3:30
PENSION FUND CONCERT
STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

Post April 16

SYMPHONY HALL
TONIGHT at 8.15
SAMMY KRAMAR
America's Boy Prodigy Violinist
A Few Seats Still Available for
2nd Performance Next Fri. Eve., Apr. 17
(April 16 Sold Out)
BRAHMS' REQUIEM
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Soloists, ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
65 Members, Boston Symphony
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STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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JOHN **McCORMACK**

Transcript April 15

SYMPHONY HALL
Tonight and Tomorrow Eve., 8:15
A Few Seats Still Available for Fri.
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RADCLIFFE CHORAL SOCIETY
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JOHN **McCORMACK**

Herald April 16

Globe AMUSEMENTS April 16
SYMPHONY HALL
Tonight and Tomorrow Eve. at 8:15
A Few Seats Still Available for Friday
BRAHMS' REQUIEM
Harvard Glee Club
Radcliffe Choral Society
Soloists—ETHEL HAYDEN, Soprano
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Globe April 16

SYMPHONY HALL
TONIGHT AND TOMORROW EVE. at 8.15
A Few Seats Still Available for Fri.
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RADCLIFFE CHORAL SOCIETY
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STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
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Transcript April 16

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Traveler April 16

SYMPHONY HALL
A Few Seats Still Available for
2nd Performance Tom'w Eve., Apr. 17
(*Apr. 16 Sold Out*)
Brahms' Requiem
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
Soloists:
ETHEL HAYDEN, Soprano
BORIS SASLAWSKY, Baritone
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Monitor April 16

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April 21 & 22
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Advertiser April 17

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TONIGHT, 8:15 (A Few Seats Still Available)
BRAHMS' REQUIEM
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
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Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

Post April 17

SYMPHONY HALL
TONIGHT 8:15 (A Few Seats Still Available)
BRAHMS' REQUIEM
Harvard Glee Club
Radcliffe Choral Society
Soloists—ETHEL HAYDEN, Soprano
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STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

Herald April 17

SYMPHONY HALL
TOMORROW at 3:30
Post Apr 18
STRAUSS'S
Great Tone Poem
"A HERO LIFE"
and excerpts from WAGNER'S Flying Dutchman, Siegfried, Parsifal, and Tannhauser.
PENSION FUND CONCERT
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JOHN **McCORMACK**

Post April 18

SYMPHONY HALL
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

Post April 23

SYMPHONY HALL
TONIGHT—(A few seats still available)
BRAHMS' REQUIEM
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RADCLIFFE CHORAL SOCIETY
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STRAUSS-WAGNER Program
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

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TOMORROW AT 3:30
STRAUSS'S Great Tone Poem, "A HERO LIFE," and excerpts from WAGNER'S Flying Dutchman, Siegfried, Parsifal and Tannhauser.
PENSION FUND CONCERT
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SERGE KOUSSEVITZKY, Conductor
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Sun. Aft., Apr. 26—Thurs. Eev. Apr. 30
JOHN **McCORMACK**

Herald April 18

Symphony Hall—TOMORROW, 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
The only remaining Symphony Concert for which seats are available
STRAUSS'S Great Tone Poem, "A HERO LIFE." Excerpts from WAGNER'S Flying Dutchman, Siegfried, Parsifal, and Tannhauser.

Globe April 18

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TOMORROW AT 3:30
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Advertiser April 18

American April 18
SYMPHONY HALL
Tuesday and Wednesday Evenings
April 21 and 22
Wednesday Aft., Apr. 22, at 2:30
Mr. ALBERT STEINERT Presents
ROXY
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GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
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Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

American April 18

Herald SYMPHONY HALL Apr 23
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
Sat. Eve., May 2
PAUL **WHITEMAN**
(HIMSELF) AND HIS ORCHESTRA

Herald April 23

Globe AMUSEMENTS April 23
SYMPHONY HALL
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
Sat. Eve. May 2
PAUL **WHITEMAN**
(HIMSELF) AND HIS ORCHESTRA
40th Season—Opening Monday, May 4
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
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Ticket Sale Now for Opening Night

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Ev'g Tuesday, April 21
Mat. & Ev'g, Wed., April 22
Mr. ALBERT STEINERT Presents
"ROXY" and his "GANG"
Traveler
Mr. S. L. ROTHAFEL (Himself) April 18
ENTIRE COMPANY OF 40 ARTISTS FROM THE CAPITOL THEATRE, N. Y.
Reserved Seats are now on sale at STEINERT and SYMPHONY HALLS
Prices—For the Afternoon: $1, $1.50, $2, $2.50, plus tax.
Evenings: $1 to $3, plus tax. (No Broadcasting.)

Traveler April 18

SYMPHONY HALL
TOMORROW & Wednesday Ev'gs
April 21 & 22
Wednesday Aft., Apr. 22, at 2:30
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself,
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Eve'gs.
Tickets are now on sale at Steinert and Symphony Halls.
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
Sat. Eve., May 2
PAUL **WHITEMAN**
"HIMSELF" AND HIS ORCHESTRA

Herald April 20

SYMPHONY HALL
TODAY at 2.30 — TONIGHT at 8.15
MR. ALBERT STEINERT PRESENTS
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
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Tickets are now on sale at Steinert and Symphony Halls.
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
Sat. Eve., May 2
PAUL **WHITEMAN**
(HIMSELF) AND HIS ORCHESTRA
Sun. Eve., May 3, at 8.15
FIFTH STEINERT CONCERT
CHALIAPIN
Tickets Now at Steinert and Symphony Halls
40th Season—Opening Monday, May 4
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Programs
Refreshments
Ticket Sale Now for Opening Night

Transcript April 22

SYMPHONY HALL
TODAY at 2:30 — TONIGHT at 8:15
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Ev'gs
Tickets are now on sale at Steinert and Symphony Halls.

American April 22

CUT-OUT

Symphony Hall
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
TOMOR'W at 3.30
STRAUSS-WAGNER Program—(Tickets Now)

SUN. AFT. THURS. EVE. Apr. 26 & 30
JOHN McCORMACK

SUN. EVE. APR. 26
BONCI The Greatest Exponent of Bel Canto
ESTER FERRABINI, Soprano

SAT. EVE. MAY 2
PAUL **WHITEMAN** (HIMSELF)
AND HIS ORCHESTRA

SUN. EVE MAY 3 At 8.15
FIFTH STEINERT CONCERT
CHALIAPIN
AND HIS CONCERT COMPANY
Tickets now at Steinert and Symphony Halls

40TH SEASON OPENS MON., MAY 4
THE POPS Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Ticket sale opens Apr. 27—Mail Orders Now

EV'G, TUES., APR. 21 MAT. & EV'G, WED., APR. 22
Mr. ALBERT STEINERT Presents
"ROXY" and his "GANG"
Mr. S. L. ROTHAFEL (Himself)
Entire Company of 40 Artists from the Capitol Theatre, New York
Reserved Seats are now on sale at STEINERT and SYMPHONY HALLS
Prices—For the Afternoon: $1, $1.50, $2, $2.50, plus tax.
Evenings: $1 to $3, plus tax. (No Broadcasting.)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

TRANSCRIPT APRIL 18

Symphony Hall
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
TODAY at 3:30
STRAUSS-WAGNER Program—(Tickets Now)

SUN. AFT. THURS. EVE. Apr. 26 & 30
JOHN McCORMACK

SUN. EVE. APR. 26
BONCI The Greatest Exponent of Bel Canto
ESTER FERRABINI, Soprano

SAT. EVE. MAY 2
PAUL WHITEMAN (Himself)
AND HIS ORCHESTRA

SUN. EVE. MAY 3 AT 8.15
FIFTH STEINERT CONCERT
CHALIAPIN
AND HIS CONCERT COMPANY
Tickets now at Steinert and Symphony Halls

40TH SEASON OPENS MON., MAY 4
THE POPS Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Ticket sale opens Apr. 27—Mail Orders Now (Table Seats $1, no tax)

EV'G, TUES., APR. 21 MAT. & EV'G, WED., APR. 22
Mr. ALBERT STEINERT Presents
"ROXY" and his "GANG"
Mr. S. L. ROTHAFEL (Himself)
ENTIRE COMPANY OF 40 ARTISTS FROM THE CAPITOL THEATRE, N. Y.
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Evenings: $1 to $3, plus tax. (No Broadcasting.)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

POST April 19th

Advertiser April 19

Symphony Hall
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
TODAY at 3:30
STRAUSS-WAGNER Program—(Tickets Now)

SUN. AFT. THURS. EVE. Apr. 26 & 30
JOHN McCORMACK

SAT. EVE. MAY 2
PAUL **WHITEMAN** (HIMSELF)
AND HIS ORCHESTRA

[redacted]

Tickets now at Steinert and Symphony Halls

40TH SEASON OPENS MON., MAY 4
THE POPS Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Ticket sale opens Apr. 27—Mail Orders Now

EV'G., TUES., APR. 21 MAT. & EV'G., WED., APR. 22
MR. ALBERT STEINERT Presents
"ROXY" and his "GANG"
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Evenings: $1 to $3, plus tax. (No Broadcasting.)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall.)

Advertiser April 19th

[122]

Symphony Hall
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
TODAY at 3:30
STRAUSS-WAGNER Program—(Tickets Now)

SUN. AFT. THURS. EVE. Apr. 26 & 30
JOHN McCORMACK

SUN. EVE. APR. 26
BONCI The Greatest Exponent of Bel Canto
ESTER FERRABINI, SOPRANO

SAT. EVE. MAY 2
PAUL WHITEMAN (Himself)
AND HIS ORCHESTRA

SUN. EVE. MAY 3 At 8:15
FIFTH STEINERT CONCERT
CHALIAPIN
AND HIS CONCERT COMPANY
Tickets now at Steinert and Symphony Halls

40th SEASON OPENS MON., MAY 4
THE POPS Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Ticket sale opens Apr. 27—Mail Orders Now. Table Seats $1 (No Tax)

EV'G., TUES., APR. 21 MAT. & EV'G., WED., APR. 22
Mr. ALBERT STEINERT Presents
"ROXY" and his "GANG"
Mr. S. L. ROTHAFEL (Himself)
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Evenings: $1 to $3, plus tax. (No Broadcasting.)

INTERNATIONAL MUSIC FESTIVAL
SUN. AFT., MAY 3, AT 3:00—SECOND
10 COMPETING CHORUSES Tickets $2, $1.50, $1, 50c, Tax Included
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

HERALD APRIL 19

Symphony Hall
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PENSION FUND CONCERT
TODAY at 3:30
STRAUSS-WAGNER Program—(Tickets Now)

SUN. AFT. THURS. EVE. Apr. 26 & 30
JOHN McCORMACK

SUN. EVE. APR. 26
BONCI The Greatest Exponent of Bel Canto
ESTER FERRABINI, SOPRANO

SAT. EVE. MAY 2
PAUL WHITEMAN
(HIMSELF) AND HIS ORCHESTRA

SUN. EVE. MAY 3 At 8:15
FIFTH STEINERT CONCERT
CHALIAPIN
AND HIS CONCERT COMPANY
Tickets now at Steine

40TH SEASON OPENS MON. MAY 4
THE PO
Ticket sale opens Apr
Table Seats

[redacted]

MAIL ORDERS Filled Promptly. (Mail C

GLOBE APRIL 19

AMUSEMENTS
SYMPHONY HALL
TONIGHT AT 8:15
Tomorrow Aft. 2:30—Tomorrow Eve. 8:15
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself,
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Eve'gs.
Tickets are now on sale at Steinert and Symphony Halls.
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
Sat. Eve., May 2, at 8:15
PAUL **WHITEMAN**
(HIMSELF), AND HIS ORCHESTRA

Advertiser April 21

AMUSEMENTS
SYMPHONY HALL
TONIGHT AT 8:15
Tom'w Aft. 7:30—Tom'w Eve. 8:15
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Eve'gs.
Tickets are now on sale at Steinert and Symphony Halls.
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
Sat. Eve., May 2, at 8:15
PAUL **WHITEMAN**
(HIMSELF) AND HIS ORCHESTRA

GLOBE April 21

[redacted]

SYMPHONY HALL
TONIGHT at 8:15
TOMORROW AFT. 2:30—TOMORROW EVE. 8:15
Tuesday & Wednesday Ev'gs
April 21 & 22
Wednesday Aft., Apr. 22, at 2:30
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
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From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
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Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

Traveler Apr. 21

SYMPHONY HALL
TONIGHT at 8:15
Tomorrow Aft. at 2:30
Eve. at 8:15
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Ev'gs
Tickets are now on sale at Steinert and Symphony Halls.

American Apr. 21

AMERICAN APRIL 21

POST Amusements April 21
SYMPHONY HALL
TONIGHT AT 8:15
Tom'w Aft., 2:30—Tom'w Eve., 8:15
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
and His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
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Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**

POST APRIL 21

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Mr. ALBERT STEINERT Presents
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Tickets are now on sale at Steinert and Symphony Halls.
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
Sat. Eve., May 2
PAU **WHITEMAN**
(HIMSELF) AND HIS ORCHESTRA
Sun. Eve., May 3, at 8:15
FIFTH STEINERT CONCERT
CHALIAPIN
Tickets Now at Steinert and Symphony Halls
h Season—Opening Monday, May 4
OPS ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Ticket Sale Now for Opening Night

Herald Apr. 22

HERALD APRIL 22

SYMPHONY HALL
ODAY at 2:30 — TONIGHT at 8:15
Mr. ALBERT STEINERT Presents
ROXY
AND HIS
GANG
S. L. ROTHAFEL, Himself
And His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Eve'gs.
Tickets are now on sale at Steinert and Symphony Halls

Glo Apr. 22

GLOBE April 22

CUT-OUT

TODAY at 2:30 — TONIGHT at 8:15
Mr. ALBERT STEINERT Presents

ROXY
AND HIS
GANG

S. L. ROTHAFEL, Himself
and His Entire Company of
40 ARTISTS
From the Capitol Theatre, N. Y.
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JOHN **McCORMACK**
Sat. Eve., May 2
PAUL **WHITEMAN**
(HIMSELF) AND HIS ORCHESTRA
Sun. Eve., May 3, at 8:15
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Tickets Now at Steinert and Symphony Halls
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POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Ticket Sale Now for Opening Night

Post
Apr. 22

POST APRIL 22

SYMPHONY HALL
Tonight at 8:15
TOMORROW AFT. AT 2:30—EVE. 8:15
Mr. ALBERT STEINERT Presents

ROXY
AND HIS
GANG

S. L. ROTHAFEL, Himself
and His Entire Company of
40—ARTISTS—40
From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Afternoon.
$1 to $3, plus tax, for Evenings. Tickets are now on sale at Steinert and Symphony Halls.

Monitor
Apr. 21

MONITOR APRIL 21

SYMPHONY HALL
Tomorrow, 3:30—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
SAT. EVE., May 2
PAUL WHITEMAN
himself and his **ORCHESTRA**
40th Season—Opening Monday, May 4
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Ticket Sale Now for Opening Night

Trav.
Apr. 25

TRAVELER APRIL 25

SYMPHONY HALL

TOMORROW 3.30 Next THURS. Apr. 30, 8.15	**JOHN McCORMACK** NEXT THURS., at 8.15—FINAL CONCERT OF THE SEASON — Request Program
TOMORROW at 8.00	**BONCI** The Greatest Exponent of Bel Canto ESTER FERRABINI, Soprano
SUN. EVE MAY 3 At 8.15	FIFTH STEINERT CONCERT **CHALIAPIN** AND HIS CONCERT COMPANY Tickets now at Steinert and Symphony Halls

NEXT SATURDAY EVENING, MAY 2 AT 8.15
Paul Whiteman
Himself
AND HIS **ORCHESTRA**

POPS
40th Season
OPENING NIGHT, Mon., May 4
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
(ALL NIGHTS OPEN TO THE PUBLIC)

Simmons College Night, Tues., May 5; Southern Night, Fri., May 8—Operatic Prog. Sun. May 10. Ticket Sale Now—Table Seats, $1; Balcony $1, 75c, 50c; Admission 25c (no tax).
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Transcript
Apr. 25

TRANSCRIPT APRIL 25

SYMPHONY HALL
40TH SEASON
Opens Monday
MAY 4th
POPS
Tickets now on Sale
at the box office

Tech
April 22nd

TECH APRIL 22

SYMPHONY HALL
Tomorrow, 3:30—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
SAT. EVE., MAY 2
PAUL WHITEMAN
himself and his **ORCHESTRA**

POST APRIL 25

SYMPHONY HALL
Tomorrow, 3:30—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
SAT. EVE., MAY 2
PAUL WHITEMAN
himself and his **ORCHESTRA**

GLOBE APRIL 25

SYMPHONY HALL
Tomorrow, 3:30—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
SAT. EVE., May 2
PAUL WHITEMAN
himself and his **ORCHESTRA**

HERALD APRIL 25

SYMPHONY HALL
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
Sat. Eve., May 2, at 8.15
PAUL **WHITEMAN**
(HIMSELF) AND HIS ORCHESTRA

Transcript

TRANSCRIPT APRIL 23

SYMPHONY HALL
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
Sat. Eve., May 2
PAUL WHITEMAN
himself and his **ORCHESTRA**

POST APRIL 24

SYMPHONY HALL
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
SAT. EVE., MAY 2
PAUL WHITEMAN
himself and his **ORCHESTRA**

GLOBE APRIL 24

SYMPHONY HALL
Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30
JOHN **McCORMACK**
SAT. EVE., MAY 2 Apr. 24
PAUL WHITEMAN
himself and his **ORCHESTRA**

HERALD APRIL 24

SYMPHONY HALL

TODAY, 3:30 Next THURS. Apr. 30, 8:15	**JOHN McCORMACK** NEXT THURS. at 8:15—FINAL CONCERT OF THE SEASON — Request Program
TONIGHT at 8:00	**BONCI** The Greatest Exponent of Bel Canto ESTER FERRABINI, SOPRANO
NEXT SUN. EVE. MAY 3 AT 8:15	FIFTH STEINERT CONCERT **CHALIAPIN** AND HIS CONCERT COMPANY Tickets now at Steinert and Symphony Halls

NEXT SATURDAY EVENING AT 8:15
MAY 2
Paul Whiteman
Himself
AND HIS **ORCHESTRA**

[redacted]
40th Season
OPENING NIGHT, Mon., May 4
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs — Refreshments
(ALL NIGHTS OPEN TO THE PUBLIC)

SIMMONS COLLEGE Night, Tues., May 5; SOUTHERN Night, Fri., May 8—Operatic Prog., Sun., May 10
Ticket Sale Now—Table Seats $1; Balcony $1, 75c, 50c; Admission 25c (no Tax)
MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Globe
Apr. 26

GLOBE APRIL 26

SYMPHONY HALL

TODAY, 3:30 Next THURS. Apr. 30, 8:15	**JOHN McCORMACK** NEXT THURS. at 8:15—FINAL CONCERT OF THE SEASON — Request Program
TONIGHT at 8:00	**BONCI** The Greatest Exponent of Bel Canto ESTER FERRABINI, Soprano
NEXT SUN. EVE. MAY 3, AT 8:15	FIFTH STEINERT CONCERT **CHALIAPIN** AND HIS CONCERT COMPANY Tickets now at Steinert and Symphony Halls

NEXT SATURDAY EVENING, MAY 2, AT 8:15
Paul Whiteman
Himself
AND HIS **ORCHESTRA**

[redacted]

Post
Apr. 26

SYMPHONY HALL

TODAY, 3:30 Next THURS. Apr. 30, 8:15	**JOHN McCORMACK** NEXT THURS. at 8:15—FINAL CONCERT OF THE SEASON — Request Program
NEXT SUN. EVE. MAY 3, AT 8:15	FIFTH STEINERT CONCERT **CHALIAPIN** AND HIS CONCERT COMPANY Tickets now at Steinert and Symphony Halls

Next Saturday Eve., May 2, at 8:15
Paul Whiteman
Himself
AND HIS **ORCHESTRA**

POPS
40th Season
OPENING NIGHT Mon., May 4
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
(ALL NIGHTS OPEN TO THE PUBLIC)

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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall.)

Adv.
April 26

ADVERTISER APRIL 26

SYMPHONY HALL

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[redacted]

POPS
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Herald
Apr. 26th

HERALD APRIL 26

[123]

CUT-OUT

SYMPHONY HALL

TODAY at 2:30 — TONIGHT at 8:15

Mr. ALBERT STEINERT Presents

ROXY

AND HIS

GANG

S. L. ROTHAFEL, Himself and His Entire Company of

40 ARTISTS

From the Capitol Theatre, N. Y.
$1 to $2.50, plus tax, for the Aft.,
$1 to $3, plus tax, for Eve'gs.
Tickets are now on sale at Steinert and Symphony Halls.

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30

JOHN **McCORMACK**

Sat. Eve., May 2

PAUL **WHITEMAN**

(HIMSELF) AND HIS ORCHESTRA

Sun. Eve., May 3, at 8:15
FIFTH STEINERT CONCERT

CHALIAPIN

Tickets Now at Steinert and Symphony Halls

40th Season—Opening Monday, May 4

POPS

ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments

Ticket Sale Now for Opening Night

Post Apr. 22

POST APRIL 22

SYMPHONY HALL

Tonight at 8:15

TOMORROW AFT. AT 2:30—EVE. 8:15

Mr. ALBERT STEINERT Presents

ROXY

AND HIS

GANG

S. L. ROTHAFEL, Himself and His Entire Company of

40—ARTISTS—40

From the Capitol Theatre, N. Y.

$1 to $2.50, plus tax, for the Afternoon. $1 to $3, plus tax, for Evenings. Tickets are now on sale at Steinert and Symphony Halls.

Monitor Apr. 21

MONITOR APRIL 21

SYMPHONY HALL

Tomorrow, 3:30—Thurs. Eve., Apr. 30

JOHN **McCORMACK**

SAT. EVE., May 2

PAUL WHITEMAN
himself and his **ORCHESTRA**

40th Season—Opening Monday, May 4

POPS

ORCHESTRA OF 80 SYMPHONY PLAYERS
Agide Jacchia Conductor
Popular Programs
Refreshments

Ticket Sale Now for Opening Night

Trav. Apr. 25

TRAVELER APRIL 25

SYMPHONY HALL

TOMORROW 3.30 Next THURS. Apr. 30, 8.15	**JOHN McCORMACK** NEXT THURS., at 8.15—FINAL CONCERT OF THE SEASON Request Program
TOMORROW at 8.00	**BONCI** The Greatest Exponent of Bel Canto ESTER FERRABINI, Soprano
SUN. EVE MAY 3 At 8.15	FIFTH STEINERT CONCERT **CHALIAPIN** AND HIS CONCERT COMPANY Tickets now at Steinert and Symphony Halls

NEXT SATURDAY EVENING, MAY 2 AT 8.15

Paul Whiteman

Himself

AND HIS **ORCHESTRA**

POPS

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OPENING NIGHT, Mon., May 4
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Transcript Apr. 25

TRANSCRIPT APRIL 25

SYMPHONY HALL

40TH SEASON

Opens Monday

MAY 4th

POPS

Tickets now on Sale at the box office

Tech April 22nd

TECH APRIL 22

SYMPHONY HALL

Tomorrow, 3:30—Thurs. Eve., Apr. 30

JOHN **McCORMACK**

SAT. EVE., MAY 2

PAUL WHITEMAN
himself and his **ORCHESTRA**

POST APRIL 25

SYMPHONY HALL

Tomorrow, 3:30—Thurs. Eve., Apr. 30

JOHN **McCORMACK**

SAT. EVE. MAY 2

PAUL WHITEMAN
himself and his **ORCHESTRA**

GLOBE APRIL 25

SYMPHONY HALL

Tomorrow, 3:30—Thurs. Eve., Apr. 30

JOHN **McCORMACK**

SAT. EVE., May 2

PAUL WHITEMAN
himself and his **ORCHESTRA**

HERALD APRIL 25

SYMPHONY HALL

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30

JOHN **McCORMACK**

Sat. Eve., May 2, at 8.15

PAUL **WHITEMAN**

(HIMSELF) AND HIS ORCHESTRA

TRANSCRIPT APRIL 23

SYMPHONY HALL

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30

JOHN **McCORMACK**

Sat. Eve., May 2

PAUL WHITEMAN
himself and his **ORCHESTRA**

POST APRIL 24

SYMPHONY HALL

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30

JOHN **McCORMACK**

SAT. EVE. MAY 2

PAUL WHITEMAN
himself and his **ORCHESTRA**

GLOBE APRIL 24

SYMPHONY HALL

Sun. Aft., Apr. 26—Thurs. Eve., Apr. 30

JOHN **McCORMACK**

SAT. EVE., MAY 2 Apr. 24

PAUL WHITEMAN
himself and his **ORCHESTRA**

Herald

HERALD APRIL 24

SYMPHONY HALL

TODAY, 3:30 Next THURS. Apr. 30, 8:15	**JOHN McCORMACK** NEXT THURS. at 8:15—FINAL CONCERT OF THE SEASON Request Program
TONIGHT at 8:00	**BONCI** The Greatest Exponent of Bel Canto ESTER FERRABINI, SOPRANO
NEXT SUN. EVE. MAY 3 AT 8:15	FIFTH STEINERT CONCERT **CHALIAPIN** AND HIS CONCERT COMPANY Tickets now at Steinert and Symphony Halls

NEXT SATURDAY EVENING AT 8:15 MAY 2

Paul Whiteman

Himself

AND HIS **ORCHESTRA**

40th Season
OPENING NIGHT, Mon., May 4
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs — Refreshments
(ALL NIGHTS OPEN TO THE PUBLIC)

SIMMONS COLLEGE Night, Tues., May 5; SOUTHERN Night, Fri., May 8—Operatic Prog., Sun., May 10
Ticket Sale Now—Table Seats $1; Balcony $1, 75c, 50c; Admission 25c (no Tax)

MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall)

Globe Apr. 26

GLOBE APRIL 26

SYMPHONY HALL

TODAY, 3:30 Next THURS. Apr. 30, 8:15	**JOHN McCORMACK** NEXT THURS. at 8:15—FINAL CONCERT OF THE SEASON Request Program
TONIGHT at 8:00	**BONCI** The Greatest Exponent of Bel Canto ESTER FERRABINI, Soprano
NEXT SUN. EVE. MAY 3, AT 8:15	FIFTH STEINERT CONCERT **CHALIAPIN** AND HIS CONCERT COMPANY Tickets now at Steinert and Symphony Halls

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Paul Whiteman

Himself

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Post Apr. 26

SYMPHONY HALL

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Next Saturday Eve., May 2, at 8:15

Paul Whiteman

Himself

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POPS

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MAIL ORDERS Filled Promptly. (Mail Checks to Symphony Hall.)

Adv.

ADVERTISER APRIL 26

SYMPHONY HALL

TODAY, 3:30 Next THURS. Apr. 30, 8:15	**JOHN McCORMACK** NEXT THURS. at 8:15—FINAL CONCERT OF THE SEASON Request Program
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Herald

HERALD APRIL 26

CUT-OUT

Symphony Hall—Next Sat. Eve at 8:15

PAUL WHITEMAN

(himself)

and his concert orchestra

Tech

Apr. 27

TECH APRIL 27

SYMPHONY HALL

Herald

Apr. 27

JOHN McCORMACK'S

Farewell to Boston for This Season

IN A

POPULAR REQUEST PROGRAM

This THURS. EVE., at 8:15 Tickets Now

NOTE—Address requests to John McCormack, Symphony Hall, before Wednesday

PAUL WHITEMAN (Himself)

AND HIS CONCERT ORCHESTRA

This SAT. EVE., at 8:15 Tickets Now

HERALD APRIL 27

SYMPHONY HALL

Trav.

JOHN

Apr. 27

McCORMACK'S

FAREWELL TO BOSTON THIS SEASON

IN A

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PAUL WHITEMAN

himself and his **ORCHESTRA**

TRAVELER APRIL 27

SYMPHONY HALL

American

JOHN

McCORMACK'S

Farewell to Boston this Season

In a

POPULAR REQUEST PROGRAM

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Apr. 27

THIS SAT. EVE., MAY 2

PAUL WHITEMAN

himself and his **ORCHESTRA**

AMERICAN APRIL 27

SYMPHONY HALL

This Thurs., Apr. 30, at 8:15

JOHN **McCORMACK**

REQUEST PROGRAM

Next Sat., May 2, at 8:15

Adv.

PAUL **WHITEMAN**

(Himself) and His Orchestra

Apr. 28

Next Sun. Eve., May 3, at 8:15

FIFTH STEINERT CONCERT

CHALIAPIN

Tickets Now at Steinert and Symphony Halls

OPENING NIGHT NEXT MON., MAY 4

POPS

ORCHESTRA OF 80

SYMPHONY PLAYERS

Agide Jacchia

Conductor

Popular Programs

Refreshments

Tables $1; Balc. $1, .75, .50; Admiss. 25c (no tax)

ADVERTISER APRIL 28

SYMPHONY HALL

This Thurs. Eve., April 30

JOHN **McCORMACK**

REQUEST PROGRAM

NEXT SAT. EVE., MAY 2, AT 8:15

[redacted]

Sun. Eve., May 3, at 8:15

FIFTH STEINERT CONCERT

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SYMPHONY HALL

JOHN **McCORMACK'S**

Farewell to Boston This Season

IN A

Globe

POPULAR REQUEST PROGRAM

This Thurs. at 8:15

Apr. 27

TICKETS NOW

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THIS SAT. EVE., MAY 2

PAUL WHITEMAN

himself and his **ORCHESTRA**

GLOBE APRIL 27

Trans.

SYMPHONY HALL

JOHN

Apr. 27

McCORMACK

FAREWELL TO BOSTON THIS SEASON

IN A

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PAUL WHITEMAN

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TRANSCRIPT APRIL 27

SYMPHONY HALL

This Thursday Evening at 8:15

JOHN **McCORMACK**

REQUEST PROGRAM

Next Sat., May 2, at 8:15

Post

Paul Whiteman

Apr. 28

(Himself) AND HIS ORCHESTRA

Sun. Eve., May 3, at 8:15

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POST APRIL 28

SYMPHONY HALL

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JOHN **McCORMACK**

Globe

REQUEST PROGRAM

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PAUL WHITEMAN (Himself)

And His Concert Orchestra

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POST APRIL 27

SYMPHONY HALL

TOMORROW AT 8:15

HERALD JOHN APRIL 29

McCORMACK

REQUEST PROGRAM

NEXT SAT., MAY 2, AT 8:15

PAUL **WHITEMAN**

(Himself) AND HIS ORCHESTRA

Next Sun. Eve., May 3, at 8:15

FIFTH STEINERT CONCERT

CHALIAPIN

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OPENING NIGHT NEXT MONDAY, May 4

POPS

ORCHESTRA OF 80

SYMPHONY PLAYERS

Agide Jacchia

Conductor

Popular Programs

Refreshments

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TOMORROW AT 8:15

POST JOHN APRIL 29

McCORMACK

REQUEST PROGRAM

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WHITEMAN

(Himself) AND HIS ORCHESTRA

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ORCHESTRA OF 80

SYMPHONY PLAYERS

Agide Jacchia

Conductor

Popular Programs

Refreshments

Tickets $1; Balc. $1, .75, .50; Adm. .25 (no tax)

POST APRIL 29

SYMPHONY HALL

Trans.

TOMORROW AT 8.15

JOHN

Apr. 29

McCORMACK

REQUEST PROGRAM

NEXT SAT., MAY 2, AT 8.15

PAUL **WHITEMAN**

(Himself) AND HIS ORCHESTRA

Next Sun. Eve., May 3, at 8.15

FIFTH STEINERT CONCERT

CHALIAPIN

Tickets Now at Steinert and Symphony Halls

OPENING NIGHT NEXT MONDAY, May 4

POPS

Orchestra of 80

Symphony Players

Agide Jacchia

Conductor

Popular Programs

Refreshments

Tables $1; Balc. $1, 75c, 50c Adm. 25c (no tax)

SANDERS THEATRE—Cambridge

TOMORROW AT 8.00

BOSTON SYMPHONY

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Program — HANDEL, Concerto in D; RAVEL, "La Valse"; TCHAIKOVSKY, Symphony No. 5.

Seats at University Bookstore, Harvard Sq.

TRANSCRIPT APRIL 29

SYMPHONY HALL

TOMORROW AT 8:15

American JOHN

Apr. 29

McCORMACK

REQUEST PROGRAM

NEXT SAT., MAY 2, AT 8:15

PAUL **WHITEMAN**

(Himself) AND HIS ORCHESTRA

Next Sun. Eve., May 3, at 8:15

FIFTH STEINERT CONCERT

CHALIAPIN

Tickets Now at Steinert and Symphony Halls

Opening Night Next Mon., May 4

POPS

ORCHESTRA OF 80

SYMPHONY PLAYERS

Agide Jacchia

Conductor

Popular Programs

Refreshments

Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

AMERICAN APRIL 29

SYMPHONY HALL

Monitor

TOMORROW AT 8:15

JOHN

Apr. 29

McCORMACK

REQUEST PROGRAM

NEXT SAT., MAY 2, AT 8:15

PAUL

WHITEMAN

(Himself) and His Orchestra

Opening Night Next Monday, May 4

POPS

ORCHESTRA OF 80

SYMPHONY PLAYERS

Agide Jacchia,

Conductor

Popular Programs

Refreshments

Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

MONITOR APRIL 29

SYMPHONY HALL

TOMORROW AT 8:15

[redacted]

PAUL **WHITEMAN**

(HIMSELF) AND HIS ORCHESTRA

OPENING NIGHT NEXT MON., MAY 4

POPS

ORCHESTRA OF 80

SYMPHONY PLAYERS

Agide Jacchia

Conductor

Popular Programs

Refreshments

Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

GLOBE APRIL 29

SYMPHONY HALL

[redacted]

NEXT SAT., MAY 2, AT 8:15

PAUL **WHITEMAN**

(Himself) AND HIS ORCHESTRA

Next Sun. Eve., May 3, at 8:15

FIFTH STEINERT CONCERT

CHALIAPIN

Tickets Now at Steinert and Symphony Halls

OPENING NIGHT NEXT MONDAY, May 4

POPS

ORCHESTRA OF 80

SYMPHONY PLAYERS

Agide Jacchia

Conductor

Popular Programs

Refreshments

Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

TRAVELER APRIL 29

Herald

SYMPHONY HALL

TONIGHT AT 8:15

JOHN

Apr. 30

McCORMACK

REQUEST PROGRAM

NEXT SAT., MAY 2, AT 8:15

PAUL **WHITEMAN**

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SANDERS THEATRE—Cambridge

TONIGHT at 8:00

BOSTON SYMPHONY

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Programme — HANDEL, Concerto Grosso in D; RAVEL, "La Valse." TCHAIKOVSKY, Symphony No. 5.

Seats at University Bookstore, Harvard Sq.

HERALD APRIL 30

SYMPHONY HALL

TONIGHT AT 8:15

Globe

JOHN

Apr.

McCORMACK

REQUEST PROGRAM

NEXT SAT. EVE., MAY 2, AT 8:15

PAUL WHITEMAN

himself and his **ORCHESTRA**

Sun. Eve., May 3, at 8:15

FIFTH STEINERT CONCERT

CHALIAPIN

Tickets Now at Steinert and Symphony Halls

OPENING NIGHT NEXT MON., MAY 4

POPS

ORCHESTRA OF 80

SYMPHONY PLAYERS

Agide Jacchia

Conductor

Popular Programs

Refreshments

Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

GLOBE APRIL 30

SYMPHONY HALL

Post

TONIGHT at 8:15

JOHN

Apr. 30

McCORMACK

REQUEST PROGRAM

NEXT SAT. EVE., MAY 2, AT 8:15

PAUL WHITEMAN

himself and his **ORCHESTRA**

Sun. Eve., May 3, at 8:15

FIFTH STEINERT CONCERT

CHALIAPIN

Tickets Now at Steinert and Symphony Halls

SYMPHONY HALL

TONIGHT (April 30) at 8:15

Adv.

JOHN **McCORMACK**

Apr. 30

REQUEST PROGRAM

Next Sat. Eve., May 2

PAUL **WHITEMAN**

(HIMSELF) AND HIS ORCHESTRA

Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

ADVERTISER APRIL 30

SYMPHONY HALL

American

TONIGHT AT 8:15

JOHN

Apr. 30

McCORMACK

REQUEST PROGRAM

NEXT SAT., MAY 2, AT 8:15

PAUL **WHITEMAN**

(Himself) AND HIS ORCHESTRA

Opening Night Next Mon., May 4

POPS

ORCHESTRA OF 80

SYMPHONY PLAYERS

Agide Jacchia

Conductor

Popular Programs

Refreshments

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SYMPHONY HALL

Trav.

TONIGHT AT 8:15

JOHN

Apr. 30

McCORMACK

REQUEST PROGRAM

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(Himself) AND HIS ORCHESTRA

OPENING NIGHT NEXT MON., May 4

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ORCHESTRA OF 80

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Agide Jacchia

Conductor

Popular Programs

Refreshments

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CUT-OUT

Symphony Hall—Next Sat. Eve at 8:15

PAUL WHITEMAN

(himself)

and his concert orchestra

Tech Apr. 27

TECH APRIL 27

SYMPHONY HALL

JOHN McCORMACK'S

Farewell to Boston for This Season

IN A

POPULAR REQUEST PROGRAM

This THURS. EVE., at 8:15 Tickets Now

NOTE—Address requests to John McCormack, Symphony Hall, before Wednesday

PAUL WHITEMAN (Himself)

AND HIS CONCERT ORCHESTRA

This SAT. EVE., at 8:15 Tickets Now

Herald Apr. 27

HERALD APRIL 27

SYMPHONY HALL

JOHN

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Trav. Apr. 27

TRAVELER APRIL 27

SYMPHONY HALL

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himself and his ORCHESTRA

Globe Apr. 27

GLOBE APRIL 27

SYMPHONY HALL

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himself and his ORCHESTRA

American Apr. 27

AMERICAN APRIL 27

SYMPHONY HALL

JOHN

McCORMACK

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THIS SAT. EVE., MAY 2.

PAUL WHITEMAN

himself and his ORCHESTRA

Trans. apr. 27

TRANSCRIPT APRIL 27

SYMPHONY HALL

This Thurs., Apr. 30, at 8:15

JOHN **McCORMACK**

REQUEST PROGRAM

Next Sat., May 2, at 8:15

PAUL **WHITEMAN**

(Himself) and His Orchestra

Next Sun. Eve., May 3, at 8:15

FIFTH STEINERT CONCERT

CHALIAPIN

Tickets Now at Steinert and Symphony Halls

OPENING NIGHT NEXT MON., MAY 4

POPS

ORCHESTRA OF 80 SYMPHONY PLAYERS

Agide Jacchia Conductor

Popular Programs

Refreshments

Tables $1; Balc. $1, .75, .50; Admiss. 25c (no tax)

Adv Apr. 28

ADVERTISER APRIL 28

SYMPHONY HALL

This Thursday Evening at 8:15

JOHN **McCORMACK**

REQUEST PROGRAM

Next Sat., May 2, at 8:15

Paul Whiteman

(Himself) AND HIS ORCHESTRA

Sun. Eve., May 3, at 8:15

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Post Apr. 28

POST APRIL 28

SYMPHONY HALL

This Thurs. Eve., April 30

JOHN **McCORMACK**

REQUEST PROGRAM

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[redacted]

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SYMPHONY HALL

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REQUEST PROGRAM

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POST APRIL 27

SYMPHONY HALL

TOMORROW AT 8:15

HERALD JOHN APRIL 29

McCORMACK

REQUEST PROGRAM

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BOSTON SYMPHONY

ORCHESTRA

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Trans. Apr. 29

TRANSCRIPT APRIL 29

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American Apr. 29

AMERICAN APRIL 29

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TOMORROW AT 8:15

JOHN

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Monitor Apr. 29

MONITOR APRIL 29

SYMPHONY HALL

TOMORROW AT 8:15

[redacted]

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(HIMSELF) AND HIS ORCHESTRA

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GLOBE APRIL 29

SYMPHONY HALL

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[redacted]

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CHALIAPIN

Tickets Now at Steinert and Symphony Halls

OPENING NIGHT NEXT MONDAY, May 4

POPS

ORCHESTRA OF 80 SYMPHONY PLAYERS

Agide Jacchia Conductor

Popular Programs

Refreshments

Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

TRAVELER APRIL 29

SYMPHONY HALL

TONIGHT AT 8:15

JOHN

McCORMACK

REQUEST PROGRAM

NEXT SAT., MAY 2, AT 8:15

PAUL **WHITEMAN**

(Himself) AND HIS ORCHESTRA

Next Sun. Eve., May 3, at 8:15

FIFTH STEINERT CONCERT

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SANDERS THEATRE—Cambridge

TONIGHT at 8:00

BOSTON SYMPHONY

ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Programme — HANDEL, Concerto Grosso in D; RAVEL, "La Valse." TCHAIKOVSKY, Symphony No. 5.

Seats at University Bookstore, Harvard Sq.

Herald Apr. 30

HERALD APRIL 30

SYMPHONY HALL

TONIGHT AT 8:15

JOHN

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Globe Apr. 30

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Post Apr. 30

SYMPHONY HALL

TONIGHT (April 30) at 8:15

JOHN **McCORMACK**

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Adv. Apr. 30

ADVERTISER APRIL 30

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Trav. Apr. 30

CUT-OUT

La Notizia

SYMPHONY HALL

LUNEDI' SERA
4 MAGGIO

SERATA D'APERTURA DELLA 40.a STAGIONE DEI CONCERTI

POPS

ORCHESTRA DI 80 PROFESSORI DELLA SYMPHONY
Direttore: AGIDE JACCHIA

Programma di musica popolare — Rinfreschi — E' permesso fumare
Domenica 10 Maggio — "PUCCINI MEMORIAL" — Programma operatico
Posti alle tavole $1; balcony $1, 75c, 50c — Ammissione 25c — (Niente tassa)

Apr. 29th

Crimson

SYMPHONY HALL

NEXT SATURDAY EVENING, MAY 2 AT 8:15

PAUL WHITEMAN (Himself)

AND HIS CONCERT ORCHESTRA

Apr. 29

Herald

SYMPHONY HALL
TOMORROW AT 8:15
PAUL WHITEMAN
(Himself) AND HIS ORCHESTRA
Next Sun. Eve., May 3, at 8:15
FIFTH STEINERT CONCERT
CHALIAPIN
Tickets Now at Steinert and Symphony Halls

May 1

Herald

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May 2

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May 1

Globe

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May 1

American

SYMPHONY HALL
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PAUL WHITEMAN
(Himself) AND HIS ORCHESTRA
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CHALIAPIN
Tickets Now at Steinert and Symphony Halls
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POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
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May 2

SYMPHONY HALL—TONIGHT AT 8:15
PAUL WHITEMAN
himself and his ORCHESTRA
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SYMPHONY PLAYERS
Agide Jacchia
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Refreshments
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Adv. May 2

SYMPHONY HALL
Opening Monday, May 4
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia,
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Monitor May 2

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PAUL WHITEMAN
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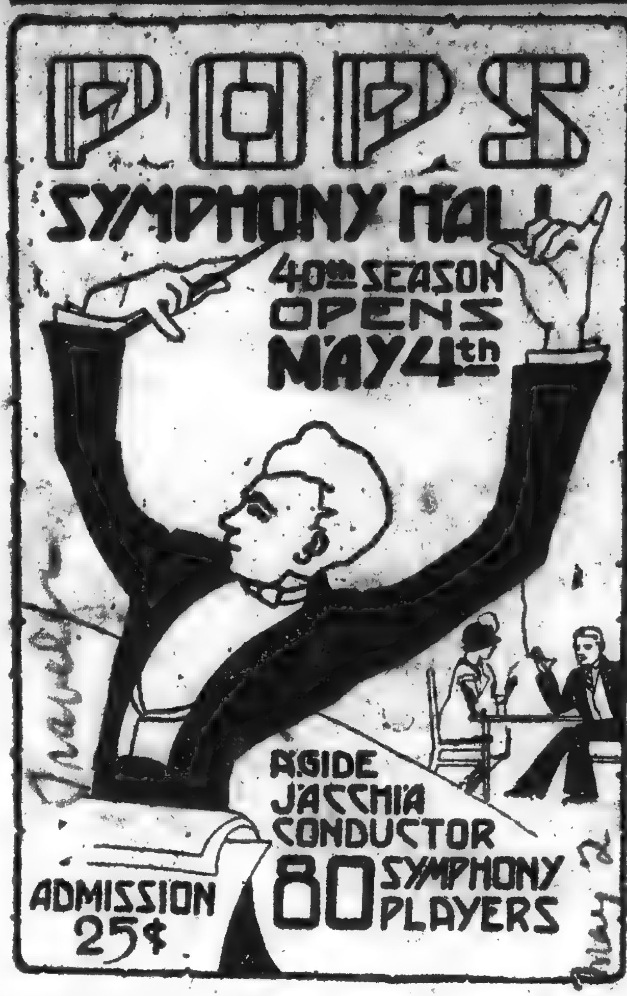
Tomorrow, May 3, at 8:15
FIFTH STEINERT CONCERT
CHALIAPIN
Tickets Now at Steinert and Symphony Halls



Traveler May 2

OPENING NIGHT—NEXT MONDAY
Simmons College Night...Tues., May 5
University Club Night...Thurs., May 7
Southern Night............Fri., May 8
OPERATIC Program.....Sun., May 10
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony Hall—TOMORROW at 8.15
Fifth Steinert Concert
LAST TIME THIS SEASON
CHALIAPIN
The World's Master Singer

POPS
SYMPHONY HALL
40th SEASON OPENS MAY 4th
AGIDE JACCHIA CONDUCTOR
ADMISSION 25¢
80 SYMPHONY PLAYERS

Transcript May 2

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40th SEASON OPENS MAY 4th
AGIDE JACCHIA CONDUCTOR
ADMISSION 25¢
80 SYMPHONY PLAYERS

May 3

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Simmons College Night..Tues., May 5
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Southern Night..........Fri., May 8
OPERATIC Program....Sun., May 10
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Symphony Hall—TONIGHT at 8:15
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Last Time This Season
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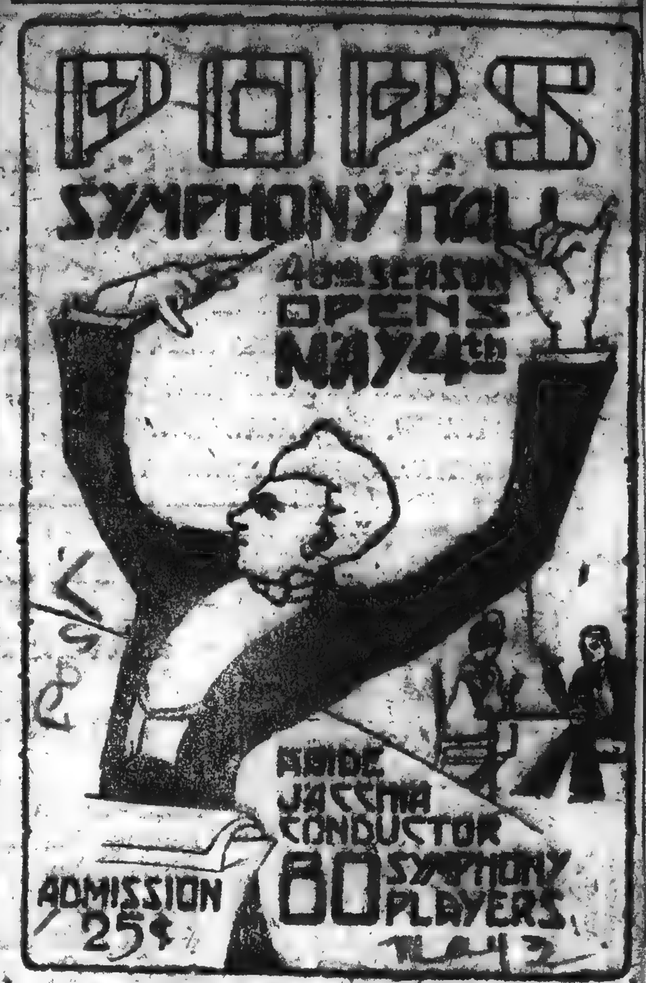
The World's Master Singer



Post May 2

OPENING NIGHT—TOMORROW
Simmons College Night...Tues., May 5
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Symphony Hall—TODAY at 3:00
SECOND
INTERNATIONAL
MUSIC FESTIVAL
10 COMPETING CHORUSES
Tickets—$2, $1.50, $1, 50c (Tax incl.)

Symphony Hall—TONIGHT at 8:15
Fifth Steinert Concert
LAST TIME THIS SEASON
CHALIAPIN
THE WORLD'S MASTER SINGER

POPS
SYMPHONY HALL
40th SEASON OPENS MAY 4th
AGIDE JACCHIA CONDUCTOR
ADMISSION 25¢
80 SYMPHONY PLAYERS

Herald

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SYMPHONY HALL
OPENING TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Program—Refreshments

Globe May 4

SYMPHONY HALL
OPENING TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Programs Refreshments

American May 4

POPS
SYMPHONY HALL
40th SEASON OPENS MAY 4th
AGIDE JACCHIA CONDUCTOR
ADMISSION 25¢
80 SYMPHONY PLAYERS

Adv. May 3

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Traveler

SYMPHONY HALL
OPENING TONIGHT
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments

May 4th

Transcript

SYMPHONY HALL
OPENING TONIGHT
POPS
ORCHESTRA OF
80 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAM REFRESHMENTS

May 4

Crimson

SYMPHONY HALL
TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Smoking
Table Seats, $1; Balcony $1, 75c, 50c; Admission 25c (no tax)

May 4

[125]

CUT-OUT

La Notizia

SYMPHONY HALL LUNEDI' SERA 4 MAGGIO

SERATA D'APERTURA DELLA 40.a STAGIONE DEI CONCERTI

POPS

ORCHESTRA DI 80 PROFESSORI DELLA SYMPHONY
Direttore: AGIDE JACCHIA
Programma di musica popolare — Rinfreschi — E' permesso fumare
Domenica 10 Maggio — "PUCCINI MEMORIAL" — Programma operatico
Posti alle tavole $1; balcony $1, 75c, 50c — Ammissione 25c — (Niente tassa)

Apr. 29th

Crimson

SYMPHONY HALL
NEXT SATURDAY EVENING, MAY 2 AT 8:15
PAUL WHITEMAN (Himself)
AND HIS CONCERT ORCHESTRA

Apr. 29

SYMPHONY HALL
TOMORROW AT 8:15
PAUL **WHITEMAN**
(Himself) AND HIS ORCHESTRA
Next Sun. Eve., May 3, at 8:15
FIFTH STEINERT CONCERT
CHALIAPIN
Tickets Now at Steinert and Symphony Halls

Herald May 1

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TONIGHT at 8:15
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TOMORROW at 8:15
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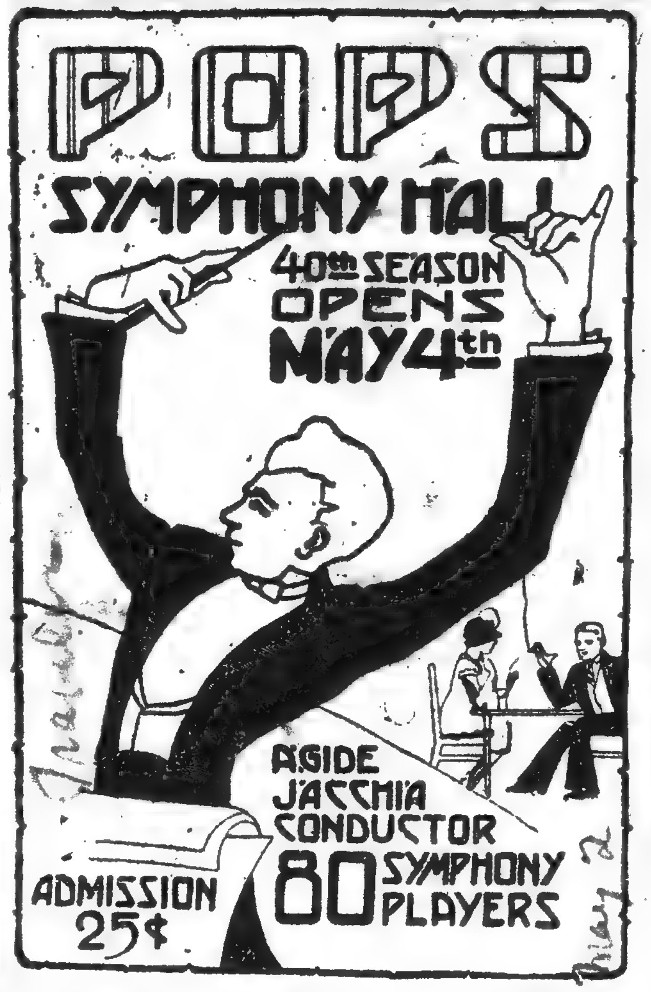

Traveler May 2

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LAST TIME THIS SEASON
CHALIAPIN
The World's Master Singer

POPS
SYMPHONY HALL
40th SEASON OPENS MAY 4th
AGIDE JACCHIA CONDUCTOR
80 SYMPHONY PLAYERS
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Transcript May 2

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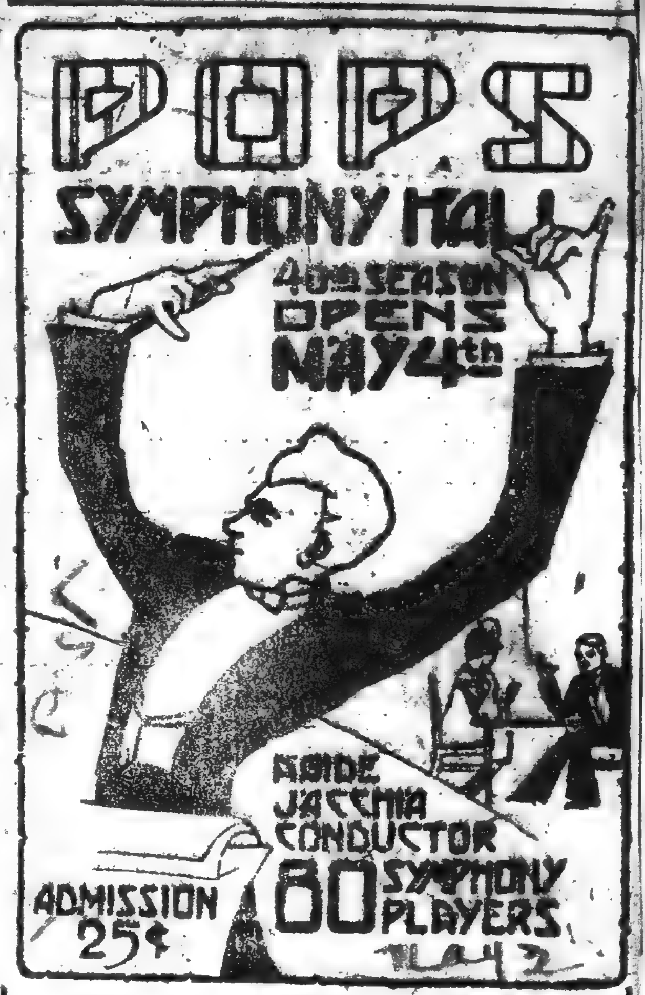

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SYMPHONY HALL
OPENING TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Program—Refreshments

Globe May 4

SYMPHONY HALL
OPENING TONIGHT
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Programs Refreshments

American May 4

POPS
SYMPHONY HALL
40th SEASON OPENS MAY 4th
AGIDE JACCHIA CONDUCTOR
80 SYMPHONY PLAYERS
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SYMPHONY HALL
OPENING TONIGHT
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments

Traveler May 4

SYMPHONY HALL
OPENING TONIGHT
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAM REFRESHMENTS

Transcript May 4

Crimson

POPS

SYMPHONY HALL
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Smoking
Table Seats, $1; Balcony $1, 75c, 50c; Admission 25c (no tax)

May 4

[125]

CUT-OUT

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT—OPERATIC Program
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Post May 5

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT—OPERATIC PROGRAM
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TONIGHT (AND EVERY NIGHT)
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ORCHESTRA OF 80
SYMPHONY PLAYERS
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Refreshments
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May 4

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Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
(Next Sun. Night — Operatic Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax).

Telegram May 5

Symphony Hall—(Tonight and Every Night)
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ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT—OPERATIC PROGRAM
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Trav. May 5

Symphony Hall—Tonight (and Every Night)
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SYMPHONY PLAYERS
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Refreshments
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American May 5

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TONIGHT (and Every Night)
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ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia,
Conductor
Popular Programs
Refreshments
Next Sun. Night—Operatic Program
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Monitor May 4

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SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sun. Night—Operatic Program
Tables $1; Bal. $1, 75c, 50c Adm. 25c (no tax)

Trav. May 5

Adv. May 6

SYMPHONY HALL
TONIGHT (AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT—OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
(NEXT SUN. NIGHT—OPERATIC Program)
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Post May 6

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT—OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Herald May 6

Symphony Hall—Tonight (and every night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT—OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT—OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Trav. May 6

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia,
Conductor
Popular Programs
Refreshments
Next Sun. Night — Operatic Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax).

Telegram May 6

Symphony Hall—Tonight (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT — OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

American May 6

SYMPHONY HALL
TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia,
Conductor
Popular Programs
Refreshments
Next Sun. Night—Operatic Program
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Monitor May 6

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sun. Night—Operatic Program
Tables $1; Bal. $1, 75c, 50c Adm. 25c (no tax)

Trav. May 6

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT—OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Herald May 7

Symphony Hall—Tonight (and every night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT — OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Globe May 7

SYMPHONY HALL
TONIGHT (AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT—OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Adv. May 7

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Next Sun. Night—Operatic Program
Tables $1; Bal. $1, 75c, 50c Adm. 25c (no tax)

Trav. May 7

Symphony Hall—Tonight (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
NEXT SUN. NIGHT — OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Amer. May 7

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor

May 7

SYMPHONY HALL
TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia,
Conductor
Popular Programs
Refreshments
Next Sun. Night—Operatic Program
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Monitor May 7

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Featuring SOUTHERN MELODIES
NEXT SUN. NIGHT—OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Herald May 8

Symphony Hall—Tonight (and every night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Featuring Southern Melodies
NEXT SUN. NIGHT — OPERATIC PROGRAM
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Globe May 8

SYMPHONY HALL
(TONIGHT AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT — Featuring SOUTHERN MELODIES
Next Sun. Night—Operatic Program
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Adv. May 8

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Featuring SOUTHERN MELODIES
(NEXT SUN. NIGHT—OPERATIC Program)
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Post May 8

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Featuring Southern Melodies
Next Sun. Night—Operatic Program
Tables $1; Bal. $1, 75c, 50c Adm. 25c (no tax)

Trav. May 8

SYMPHONY HALL
(TONIGHT AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT — Featuring SOUTHERN MELODIES
Next Sun. Night—Operatic Program
Tables $1; Balc. $1, 75c. 50c. Adm. 25c (no tax)

American May 8

SYMPHONY HALL
TONIGHT AND EVERY NIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia,
Conductor
Popular Programs
Refreshments
TONIGHT—Featuring Southern Melodies
Next Sun. Night—Operatic Program
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Monitor May 8

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hony Hall—(Tonight and Every Night)
OPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
GHT—Featuring SOUTHERN MELODIES
T SUN. NIGHT—OPERATIC PROGRAM
1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Trav. May 8

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mphony Hall—TONIGHT
(and Every Night)
OPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
T—Featuring—Southern Melodies
Sun. Night — Operatic Program
$1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax).

Telegram May 8

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—OPERATIC Prog.
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Herald May 9

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—OPERATIC PROG.
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Globe May 9

SYMPHONY HALL
TONIGHT (AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—OPERATIC PROG.
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Adv. May 9

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—OPERATIC Prog.
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Post May 9

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—OPERATIC Prog.
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Trav. May 9

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—OPERATIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax).

May 9

SYMPHONY HALL
TONIGHT (AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TOMORROW—OPERATIC PROG.
Tables $1: Balc. $1, 75c, 50c. Adm. 25c (no tax)

American May 9

Symphony
Hall
TOMORROW Operatic Program
POPS

Transcript May 9

Symphony Orchestra | Agide Jacchia Conductor
Admission 25¢
Light Refreshments | Popular Programmes

Tom'w Night (Sun.) Operatic Program
Songs by Harvard '28 Glee Club,
Mon., May 11
Northeastern Night......Wed., May 13
Mass. Maine Daughters....Fri., May 15
All Nights Open to the Public
Tables $1; Balcony $1, 75c, 50c;
Admission 25c (no tax).

Symphony
Hall
TONIGHT OPERATIC PROGRAM
POPS

Adv. May 10

Symphony Orchestra | Agide Jacchia Conductor
Admission 25¢
Light Refreshments | Popular Programmes

Tonight, Sunday, Operatic Program
Songs by Harvard '28 Glee Club, Mon., May 11
Northeastern Night ....Wed., May 13
Mass. Maine Daughters..........Fri., May 15
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony
Hall
TONIGHT OPERATIC PROGRAM
POPS

Globe May 10

Symphony Orchestra | Agide Jacchia Conductor
Admission 25¢
Light Refreshments | Popular Programmes

Tonight, Sunday, Operatic Program
Songs by Harvard '28 Glee Club, Mon., May 11
Northeastern Night ....Wed., May 13
Mass. Maine Daughters..........Fri., May 15
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony
Hall
TONIGHT OPERATIC PROGRAM
POPS

Herald May 10

Symphony Orchestra | Agide Jacchia Conductor
Admission 25¢
Light Refreshments | Popular Programmes

Tonight, Sunday, Operatic Program
Songs by Harvard '28 Glee Club, Mon., May 11
Northeastern Night..............Wed., May 13
Mass. Maine Daughters..........Fri., May 15
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony
Hall
TONIGHT OPERATIC PROGRAM
POPS

Post May 10

Symphony Orchestra | Agide Jacchia Conductor
Admission 25¢
Light Refreshments | Popular Programmes

Tonight, Sunday, Operatic Program
Songs by Harvard '28 Glee Club, Mon., May 11
Northeastern Night ....Wed., May 13
Mass. Maine Daughters..........Fri., May 15
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Songs by Harvard '28 Glee Club
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Adv. May 11

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Harvard '28 Glee Club
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Herald May 11

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Harvard '28 Glee Club
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Post May 11

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Harvard '28 Glee Club
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Globe May 11

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tonight—Songs by Harvard '28 Glee Club
Tables $1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax).

Telegram May 11

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Harvard '28 Glee Club
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
TONIGHT AND EVERY NIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Harvard '28 Glee Club
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

Monitor May 11

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CUT-OUT

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
TONIGHT—Songs by Harvard '28 Glee Club
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (notax)

Trans. May 11

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Post May 11

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1. 75c, 50c. Adm. 25c (no tax)

Herald May 12

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Globe May 12

SYMPHONY HALL
TONIGHT (AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Adv. May 12

SYMPHONY HALL
TONIGHT AND EVERY NIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

Monitor May 12

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Globe May 13

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1. 75c, 50c. Adm. 25c (no tax)

Trav. May 12

Symphony Hall—(Tonight & Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Trans. May 12

Symphony Hall—Tonight & Every Night
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Amer. May 12

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1. 75c, 50c. Adm. 25c (no tax)

May 13 Herald

SYMPHONY HALL
TONIGHT (AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Adv. May 13

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c
(no tax).

Telegram May 12

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Post May 13

SYMPHONY HALL
TONIGHT AND EVERY NIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

Monitor May 11

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c
(no tax).

Telegram May 13

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Trav. May 13

Symphony Hall—Tonight & Every Night
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Amer. May 13

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Herald May 14

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Globe

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Post May 14

SYMPHONY HALL
TONIGHT (AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Adv. May 14

Symphony Hall—(Tonight & Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Trans. May 14

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1. 75c, 50c. Adm. 25c (no tax)

Trav. May 14

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c
(no tax).

Telegram May 14

SYMPHONY HALL
TONIGHT AND EVERY NIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

Monitor May 14

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Post May 15

Symphony Hall—Tonight & Every Night
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1. 75c, 50c. Adm. 25c (no tax)

Amer. May 14

SYMPHONY HALL
TONIGHT (AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Adv. May 11

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Globe May 13

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Herald May 13

Symphony Hall—Tonight & Every Night
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1. 75c, 50c. Adm. 25c (no tax)

Amer. May 13

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Trav. May 13

Symphony Hall—(Tonight & Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Trans. May 13

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax)

Telegram May 15

SYMPHONY HALL
TONIGHT AND EVERY NIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

Monitor May 15

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Post May 15

SYMPHONY HALL
TONIGHT (AND EVERY NIGHT)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Adv. May 16

Symphony Hall—Tonight (& Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Globe

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

Herald May 15

Symphony Hall—(Tonight and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c. Adm. 25c (no tax)

TRAVELER MAY 16

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax)

TELEGRAM MAY 16

AMERICAN MAY 16

Symphony Hall—Tonight & Every Night
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Balc. $1. 75c, 50c. Adm. 25c (no tax)

C.S. MONITOR MAY 16

SYMPHONY HALL
TONIGHT AND EVERY NIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
EVERY NIGHT
(Alternate Sundays)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

POPULAR
PROGRAMS
Refreshments

Next Sunday Concert May 24—Symphonic Prog. Wed., May 20 — Russian Prog. Mon., May 25 — Harvard Night (with Glee Club).

All Nights Open to the Public
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

TRANSCRIPT MAY 16

SYMPHONY HALL
EVERY NIGHT
(Alternate Sundays)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

POPULAR
PROGRAMS
Refreshments

Next Sunday Concert
May 24—Symphonic Prog.
Wed., May 20—Russian Prog.
Mon., May 25—Harvard Night (with Glee Club).

All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Post May 17

ADVERTISER MAY 17th

SYMPHONY HALL
EVERY NIGHT
(Alternate Sundays)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

POPULAR
PROGRAMS
Refreshments

Next Sunday Concert
May. 24—Symphonic Prog.
Wed., May 20—Russian Prog.
Mon., May 25—Harvard Night (with Glee Club).

HERALD MAY 17

SYMPHONY HALL
EVERY NIGHT
(Alternate Sundays)
ORCHESTRA
OF 80
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

POPULAR
PROGRAMS
Refreshments

Next Sunday Concert
May 24—Symphonic Prog.
Wed., May 20—Russian Prog.
Mon., May 25 — Harvard Night (with Glee Club).

All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

GLOBE MAY 17

Symphony Hall--(Tonight & Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun. May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

AMERICAN MAY 18

SYMPHONY HALL
TONIGHT AND EVERY NIGHT
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

C.S. MONITOR MAY 18

Symphony Hall—(Tonight & Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

GLOBE MAY 18

Symphony Hall--(Tonight & Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun. May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

HERALD MAY 18

Symphony Hall—(Tonight & Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1,75c,50c; Adm. 25c (no tax)

TRANSCRIPT MAY 18

Symphony Hall--(Tonight & Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun. May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

TRAVELER MAY 18

Symphony Hall--Tonight & Every Night
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

ADVERTISER MAY 18

TELEGRAM MAY 18

Symphony Hall—TONIGHT
(and Every Night)
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed. May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax)

Symphony Hall—TONIGHT (and Every Night)
POPS
ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c. 50c; Adm. 25c (no tax)

POST MAY 18

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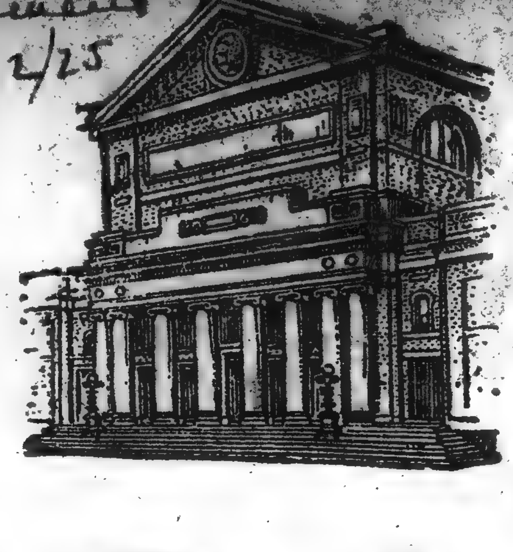
Christian Science Monitor
New England Supplement
May 12/25



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Symphony Hall

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"Boston's Unique Entertainment"

Every Night at 8:15

Orchestra of 80 Symphony Players
AGIDE JACCHIA, *Conductor*

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Twenty-five Cents
to
One Dollar

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POPS ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun. May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

HERALD MAY 19

Symphony Hall—(Tonight & Every Night)
POPS ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

GLOBE May 19

Symphony Hall—TONIGHT (and Every Night)
POPS ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

POST MAY 19

Symphony Hall--Tonight & Every Night
POPS ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

ADVERTISER MAY 19

SYMPHONY HALL
TONIGHT AND EVERY NIGHT
POPS ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

Monitor May 19

Symphony Hall—TONIGHT
(and Every Night)
POPS Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed. May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax)

Telegram May 19

Symphony Hall—(Tonight & Every Night)
POPS ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun., May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Trav May 19

Symphony Hall--(Tonight & Every Night)
POPS ORCHESTRA OF 80
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Programs
Refreshments
Wed., May 20—RUSSIAN Program
Sun. May 24—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

American May 19

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
Tonight—RUSSIAN Program
Sun. May 24—SYMPHONIC Program

Adv May 20

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
Tonight—RUSSIAN Program
Sun. May 24—SYMPHONIC Program

Trav May 20

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—RUSSIAN PROGRAM
Sun., May 24—SYMPHONIC PROGRAM

Post May 20

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—RUSSIAN Program
Sun., May 24—SYMPHONIC Program

Globe May 20

[redacted]

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
Tonight—RUSSIAN Program
Sun. May 24—SYMPHONIC Program

May 20

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
Tonight—RUSSIAN Program
Sun. May 24—SYMPHONIC Program

American May 20

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Sun. May 24—SYMPHONIC Program
TONIGHT — RUSSIAN Program

Trav May 20

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—RUSSIAN Program.
Sun., May 24.—SYMPHONIC Program
Tables $1; Balc. $1, 75c, 50c; Adm. 25c.
(no tax)

Telegram May 20

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—Symphonic Program

Post May 21

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—SYMPHONIC Program

May 21

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
NEXT SUN.—SYMPHONY PROGRAM

Adv May 21

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—RUSSIAN Program.
Sun., May 24.—SYMPHONIC Program

Telegram May 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
NEXT SUN.—SYMPHONIC PROGRAM

Trav May 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—SYMPHONIC Program

Globe May 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday, SYMPHONIC Program
2t(A)
my 21

Trav

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
Next Sun. — SYMPHONIC Program

American May 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
TOMORROW-SYMPHONIC PROGRAM

Monitor May 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia; Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
TOMORROW—SYMPHONIC PROGRAM

Herald May 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
TOMORROW—SYMPHONY PROGRAM

Adv May 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
TOMORROW—SYMPHONY PROGRAM

Post May 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Tomorow—SYMPHONIC Program

Globe May 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide, Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
TOMORROW—SYMPHONIC PROGRAM

Trav May 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide, Jacchia, Conductor
POPS Popular Programs
Refreshments
25c — $1 (no tax)
TOMORROW—SYMPHONIC Program

American May 23

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conducter
POPS Popular Programs
Refreshments
25c—$1 (No Tax)
Tomorrow—SYMPHONIC Program

Telegram May 23

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TOMORROW—SYMPHONIC Program
MON. (May 25)—Harvard Night, Harvard Glee Club
FRI. (May 29—ITALIAN Program
SAT. (May 30)—HOLIDAY Program
All Nights Open to the Public
Tables$1;Balc.$1, 75c, 50c; Adm. 25c (no tax)

Transcript May 22

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
Tonight—Symphonic Program
Tomorrow—Harvard NIGHT, HARVARD GLEE CLUB
Fri. (May 29)—Italian Program
Sat. (May 30)—Holiday Program
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Adv. May 24

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TONIGHT—SYMPHONIC Program
TOMORROW—HARVARD NIGHT, HARVARD GLEE CLUB
FRI. (MAY 29)—ITALIAN Program
SAT. (MAY 30)—HOLIDAY Program
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Herald May 24

SYMPHONY HALL
(Every Night) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
TONIGHT—SYMPHONIC Program
TOMORROW—HARVARD NIGHT, HARVARD GLEE CLUB
FRI. (MAY 29)—ITALIAN Program
SAT. (MAY 30)—HOLIDAY Program
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Globe May 24

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—HARVARD Night (Glee Club)
Next Fri.—ITALIAN Program

American

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (No Tax)
TONIGHT—Harvard—(Glee Club).
Next Friday—ITALIAN Program.

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—HARVARD Night (Glee Club)
Next Fri.—ITALIAN Program

May 25

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Next Fri. ITALIAN Prog.
Next Sat. HOLIDAY Prog.
Next Mon. RESTRICTED REQUEST Prog.

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Next Fri., ITALIAN PROGRAMME
Next Sat., HOLIDAY PROGRAMME

Advertiser
May 26

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS Popular Programs
Refreshments
25c—$1 (no tax)
Next Fri.—ITALIAN PROGR
Next Sat.—HOLIDAY PRO

CUT-OUT

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Fri.—ITALIAN Prog.
Next Sat.—HOLIDAY Prog.
Next Mon.—RESTRICTED REQUEST Prog.

May 27

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow ITALIAN Programme
Saturday HOLIDAY Programme

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c — $1 (no tax)
TONIGHT — HOLIDAY PROGRAMME
MON.—RESTRICTED REQUEST PROG.

Symphony Hall TONIGH
SYMPHONY ORCHESTRA OF 8
Agide Jacchia, Conductor
POPS
Popular Program
Refreshments
25c—$1 (no
Tonight—RESTRICTED REQUEST Pr

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow ITALIAN Program
Saturday HOLIDAY Program

May 27

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c — $1 (no tax)
TONIGHT—ITALIAN PROGRAMME
Dante Alighieri—Night Open to Public
SATURDAY—HOLIDAY PROGRAMME

May 29

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight HOLIDAY Prog.
Monday RESTRICTED REQUEST Prog.

May 30

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—Restricted Request Program

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Friday—ITALIAN Program.
Next Saturday—HOLIDAY Program

May 27

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight: ITALIAN Prog.
(Dante Alighieri Night—Open to Public)
Sat.: HOLIDAY Prog.

Post

SYMPHONY HALL
Tom'w Night Restricted Request Prog.

POPS

Globe
May 31

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
NEXT SUNDAY CONCERT, June 7 **ALL WAGNER**
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT, RESTRICTED REQUEST Prog.

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Fri. ITALIAN PROGRAMME
Next Sat. HOLIDAY PROGRAMME

May 27

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight ITALIAN Prog.
Sat. HOLIDAY Prog.

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
TONIGHT—Restricted Request Program

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow—ITALIAN Program
Saturday—HOLIDAY Program

Post
May 28

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ITALIAN Prog.
(Dante Alighieri night—open to public)
Sat.—HOLIDAY Prog.
Next Mon.—Restricted Request Prog.

Herald

SYMPHONY HALL
Tom'w Night Restricted Request Prog.

POPS

Adv.
May 31

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
NEXT SUNDAY CONCERT, June 7 **ALL WAGNER**
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony Hall TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—RESTRICTED REQUEST Prog.

May 26

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c — $1 (no tax)
TOMORROW—ITALIAN PROGRAM
SATURDAY—HOLIDAY PROGRAM

Globe
May 28

SYMPHONY HALL TONI
Symphony Orchestra of
Agide Jacchia, Conduct
POPS
Popular Prog
Refreshment
25c—$1 (No T
TONIGHT—ITALIAN PROGRA
SATURDAY—HOLIDAY PROGRA

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT RESTRICTED REQUEST PROG.

Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Friday—ITALIAN Program.
Next Saturday—HOLIDAY Program

May 27

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow—ITALIAN Program
Sat. —HOLIDAY Program
Next. Mon.—Restricted Request Program

Herald
May 28

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ITALIAN Prog.
(Dante Alighieri night—open to public)
Sat.—HOLIDAY Prog.
Next. Mon.—Restricted Request Prog.

May 29

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—RESTRICTED REQUEST PROGRAM

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c — $1 (no tax)
NEXT FRI.—ITALIAN PROGRAMME
NEXT SAT.—HOLIDAY PROGRAMME

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow ITALIAN Prog.
Sat. HOLIDAY Prog.

Adv.
May 28

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight ITALIAN Program
Sat. HOLIDAY Program

May 29

SYMPHONY HALL
TOM'W NIGHT Restricted Request Prog.

POPS

Herald
May 31

[redacted]

NEXT SUNDAY CONCERT, June 7 **ALL WAGNER**
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—Restricted Request Prog.

June 1

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Fri., ITALIAN PROGRAMME
Next Sat., HOLIDAY PROGRAMME

Advertiser
May 27

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow—ITALIAN Prog.
Sat—HOLIDAY Prog.
Next Mon.—RESTRICTED REQUEST Prog.

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ITALIAN PROGRAM
Sat.—HOLIDAY PROGRAM

May 29

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday—ALL WAGNER PROGRAM

June 2

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Fri. ITALIAN Prog.
Next Sat. HOLIDAY Prog.
Next Mon. RESTRICTED REQUEST Prog.

HERALD MAY 27

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow ITALIAN Program
Saturday HOLIDAY Program

May 28

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ITALIAN Prog.
Dante Allighieri Night. Open to public.
Sat.—HOLIDAY Prog.
Next Mon.—Restricted Request Prog.

May 29

SYMPHONY HALL
TOMOR'W NIGHT Restricted Request Prog.

POPS

Post
May 31

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
NEXT SUNDAY CONCERT, June 7 **ALL WAGNER**
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday ALL WAGNER Program

Post
June 2

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Fri.—ITALIAN PROGRAMME
Next Sat.—HOLIDAY PROGRAMME

Post May 27

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
TOMORROW—ITALIAN PROGRAM
SATURDAY—HOLIDAY PROGRAM

May 28

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—HOLIDAY Prog.
Mond.—RESTRICTED REQUEST Prog.

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. ALL WAGNER PROG.

June 2

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Fri. ITALIAN Prog.
Next Sat. HOLIDAY Prog.
Next Mon. RESTRICTED REQUEST Prog.

May 27

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow—ITALIAN Program
Sat. —HOLIDAY Program
Next. Mon.—Restricted Request Program

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight HOLIDAY Prog.
Mon. Restricted Request Prog.

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT RESTRICTED REQUEST PROG.

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.

June 2

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

POPS
Symphony Hall TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Amer
June 3

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Trav
June 3

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.
Trav
June 3

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. ALL WAGNER PROG.
Globe
June 3

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday ALL WAGNER Program
Post
June 3

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Adv
June 3

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.
Herald
June 3

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday—ALL WAGNER PROGRAM
ORIA SWANSON in
Trans
June 3

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.
Trav
June 3

POPS
Symphony Hall TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Amer
June 4

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Telegram
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—ALL WAGNER Prog.
Herald
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.
Herald
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. ALL WAGNER PROG.
Globe
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday ALL WAGNER Program
Post
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday—ALL WAGNER PROGRAM
Trans
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
NEXT SUNDAY—ALL WAGNER PROGRAM
Monitor
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.
Trans
June 4

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sunday—ALL WAGNER PROGRAM
Tele
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—ALL WAGNER Prog.
American
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—ALL WAGNER Prog.
Adv
June 4

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday ALL WAGNER Program
Post
June 5

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.
Herald
June 5

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. ALL WAGNER PROG.
Globe
June 5

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—ALL WAGNER Prog.
Amer
June 5

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sunday—ALL WAGNER PROGRAM
Trans
June 5

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun., ALL WAGNER Prog.
Trav
June 5

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sunday—ALL WAGNER PROGRAM
Tele
June 5

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—ALL WAGNER Prog.
Adv
June 6

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow ALL WAGNER PROG.
Globe
June 6

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow, ALL WAGNER Prog.
Herald
June 6

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
TOMORROW—ALL WAGNER Program
Post
June 6

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sunday—ALL WAGNER PROGRAM
Tele
June 6

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—ALL WAGNER Prog.
Amer
June 6

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tomorrow, ALL WAGNER Prog.
Trav
June 6

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
TOMORROW—ALL WAGNER PROGRAM
Monitor
June 6

SYMPHONY HALL (Every Night)
TOMORROW—ALL WAGNER PROG.
Transcript
POPS
June 6
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL (Every Night)
TONIGHT--ALL WAGNER PROG.
Adv.
POPS
June 7
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Herald
June 9

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Globe
June 9

SYMPHONY HALL (Every Night)
TONIGHT—ALL WAGNER PROG.
Herald
POPS
June 7
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
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SYMPHONY HALL (Every Night)
TONIGHT—ALL WAGNER PROG.
Globe
POPS
June 7
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Monitor
June 8

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trav
June 8

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tele
June 8

POPS
Symphony Hall TONIGHT
Symphony Orhestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Adv
June 8

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Herald
June 8

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Post
June 8

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
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Globe
June 8

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Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
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June 8

POPS
Symphony Hall TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
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June 8

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
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June 8

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Post
June 8

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Amer
June 9

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trav
June 9

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trav
June 9

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tele
June 9

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Herald
June 10

POPS
Symphony Hall TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conducter
Popular Programs
Refreshments
25c—$1 (no tax)
Adv
June 10

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
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25c—$1 (no tax)
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June 10

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Globe
June 10

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trans
June 10

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Amer
June 10

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conducter
Popular Programs
Refreshments
25c—$1 (No Tax)
Tele
June 10

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trav
June 10

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conducter
Popular Programs
Refreshments
25c—$1 (no tax)
Post
June 11

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Herald
June 11

POPS
Symphony Hall TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conducter
Popular Programs
Refreshments
25c—$1 (no tax)
Adv
June 11

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Globe
June 11

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trav June 11

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trav June 11

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
June 11

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
American June 11

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Globe June 12

POPS
Symphony Hall TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Adv June 12

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Post June 12

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Herald June 12

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trav June 12

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
June 12

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trav June 12

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
American June 12

POPS
Symphony Hall TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Adv June 13

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Pos June 13

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
June 13

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Globe June 13

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
June 13

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Herald June 13

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Trav June 13

POPS
Symphony Hall (Every Night)
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—House Taken by Boston Univ.
Herald June 15

SYMPHONY HALL
Every Night
(Alternate Sundays)
Popular Programs
by
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Refreshments
Mon.—Boston Univ.
Tues.—JEWISH Prog.
Thurs.—GRIEG Prog.
NEXT SUNDAY
Concert—June 21
RUSSIAN Prog.
Mon., June 22
REQUEST Prog.
Table Seats, $1; 1st Bal. $1, 75c and 50c.
Admission 25c (no tax)
POPS
June 13
Transcript

SYMPHONY HALL
Every Night
(Alternate Sundays)
Popular Programs by
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Refreshments
Mon.—Boston Univ.
Tues.—JEWISH Prog.
Thurs.—GRIEG Prog.
Next SUNDAY
Concert—June 21
RUSSIAN Prog.
Mon., June 22
REQUEST Prog.
Table Seats, $1
1st Bal. $1, 75c & 50c
Admission 25c (no tax)
POPS
June 14
Advertiser

SYMPHONY HALL
Every Night
(Alternate Sundays)
Popular Programs by
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Refreshments
Mon.—Boston Univ.
Tues.—JEWISH Prog.
Thurs.—GRIEG Prog.
Next SUNDAY
Concert—June 21
RUSSIAN Prog.
Mon., June 22
REQUEST Prog.
Table Seats, $1
1st Bal. $1, 75c & 50c
Admission 25c (no tax)
POPS
Globe June 14

SYMPHONY HALL
Every Night
(Alternate Sundays)
Popular Programs by
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Refreshments
Mon.—Boston Univ.
Tues.—JEWISH Prog.
Thurs.—GRIEG Prog.
Next SUNDAY
Concert—June 21
RUSSIAN Prog.
Mon., June 22
REQUEST Prog.
Table Seats, $1
1st Bal. $1, 75c & 50c
Admission 25c (no tax)
POPS
Herald June 14.

SYMPHONY HALL
Every Night
(Alternate Sundays)
Popular Programs by
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Refreshments
Mon.—Boston Univ.
Tues., JEWISH Prog.
Thurs.—GRIEG Prog.
Next SUNDAY
Concert—June 21
RUSSIAN Prog.
Mon., June 22
REQUEST Prog.
Table Seats, $1
1st Bal. $1, 75c & 50c
Admission 25c (no tax)
POPS
June 14
Post

POPS
Symphony Hall (Every Night)
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—House Taken by Boston Univ.
Herald June 15

POPS
Symphony Hall (Every Night)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—House Taken by Boston Univ.
Globe June 15

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—JEWISH PROGRAM
Post June 16

POPS
Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAM
Globe June 16

POPS
Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—JEWISH PROGRAM
Trav June 16

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAM
June 16

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAM
Trav June 16

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—JEWISH PROGRAM
Post June 16

POPS
Symphony Hall (Every Night)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—House Taken by Boston Univ.
Trav June 15

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAM
American June 16

POPS
Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—B. SAXOPHONE CLUB Features
Globe June 17

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—B. Saxophone Club Features
June 17

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—B. Saxophone Club Features
Post June 17

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—B. Saxophone Club Features
Herald June 17

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—FEATURE OF GRIEG'S MUSIC
Herald June 18

POPS
Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—Feature of Grieg's Music
Globe June 18

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—FEATURE OF GRIEG'S MUSIC
Post June 18

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight--FEATURE OF GRIEG'S MUSIC
June 18

POPS
Symphony Hall (Tonight
SYMPHONY ORCHESTRA OF 8
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight: FEATURE OF GREIG'S MUSIC
Trav June 18

POPS
Symphony Hall—TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—FEATURE OF GRIEG'S MUSIC
Monitor June 18

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—FEATURE OF GRIEG'S MUSIC
June 18

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—FEATURE OF GRIEG'S MUSIC
American June 18

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—Feature of Grieg's Music
June 18

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Mon.—Request Night
June 19

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. RUSSIAN—TCHAIKOVSKY Prog.
Next Mon. REQUEST NIGHT.
June 19

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sun. Russian—TCHAIKOVSKY Prog.
Next Mon. REQUEST NIGHT.
Trav June 19

POPS
Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—Russian-Tchaikovsky Prog.
Next Mon.—Request Night.
June 19

POPS
Symphony Hall—TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sun.—RUSSIAN-TCHAIKOWSKY Prog.
Next Mon.—REQUEST NIGHT.
Monitor June 19

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sun. Russian—TCHAIKOVSKY Prog.
Next Mon. REQUEST NIGHT.
June 19

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. RUSSIAN-TCHAIKOWSKY Prog.
Next Mon. REQUEST NIGHT.

POPS
Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. RUSSIAN-TCHAIKOWSKY Prog.
Next Mon. REQUEST NIGHT
June 19

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—Russian—Tchaikowsky Prog.
Next Mon.—Request Night.
Post June 19

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sun. Russian—TCHAIKOVSKY Prog.
Next Mon. REQUEST NIGHT.

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.—Russian—Tchaikowsky Prog.
Next Mon.—Request Night.
Post June 19

POPS
Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. RUSSIAN-TCHAIKOWSKY Prog.
Next Mon. REQUEST NIGHT
Globe June 19

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. RUSSIAN-TCHAIKOWSKY Prog.
Next Mon. REQUEST NIGHT.

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Mon.—Request Night
June 19

POPS
Symphony Hall—TONIGHT
SYMPHONY ORCHESTRA OF
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sun.—RUSSIAN-TCHAIKOWSKY Prog.
Next Mon.—REQUEST NIGHT.
Monitor June 19

POPS
Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun. RUSSIAN—TCHAIKOVSKY Prog.
Next Mon. REQUEST NIGHT
June 19

POPS
SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Next Sun. Russian—TCHAIKOVSKY Prog.
Next Mon. REQUEST NIGHT.
Trav June 19

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Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.: RUSSIAN—TCHAIKOVSKY Prog.
Next Mon.: REQUEST NIGHT

American June 2

SYMPHONY HALL, Tonight
TWO MORE WEEKS

Transcript
June 20

Pops

Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TOMOR'W Last Sun. Concert RUSSIAN Prog.
Mon.—REQUEST Program
Tues.—SPANISH Program
Wed.—JEWISH Program
Thurs.—ROTARY CLUBS
Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
All Nights Open to the Public
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL Tonight
LAST WEEK (But One)

Advertiser
June 21

Pops

Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
Tomorrow—REQUEST Program
Tues.—SPANISH Program
Wed.—JEWISH Program
Thurs.—ROTARY CLUBS
Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
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SYMPHONY HALL, Tonight
LAST WEEK (But One)

Globe
June 21

Pops

Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
Tomorrow—REQUEST Program
Tues.—SPANISH Program
Wed.—JEWISH Program
Thurs.—ROTARY CLUBS
Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
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SYMPHONY HALL, Tonight
LAST WEEK (But One)

Post
June 21

Pops

Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
Tomorrow—REQUEST Program
Tues.—SPANISH Program
Wed.—JEWISH Program
Thurs.—ROTARY CLUBS
Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
All Nights Open to the Public
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SYMPHONY HALL, Tonight
LAST WEEK (But One)

Herald
June 21

Pops

Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
Tomorrow—REQUEST Program
Tues.—SPANISH Program
Wed.—JEWISH Program
Thurs.—ROTARY CLUBS
Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—ANNUAL REQUEST NIGHT

American June 22

Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ANNUAL REQUEST NIGHT

Globe June 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ANNUAL REQUEST NIGHT

Post June 22

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—Annual Request Night

Herald June 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—ANNUAL REQUEST NIGHT

American June 22

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
TONIGHT—Annual Request Night

June 22

Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—ANNUAL REQUEST NIGHT

Transcript June 22

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—Annual Request Night

June 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—SPANISH PROGRAM

Post June 23

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—SPANISH PROGRAMME

Herald June 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—SPANISH PROGRAMME

Post June 23

Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—SPANISH PROGRAM

Trans June 23

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—SPANISH PROGRAMME

Trav June 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight — SPANISH PROGRAMME

American June 23

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
TONIGHT—SPANISH PROGRAMME

June 23

Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAMME

Globe June 24

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAMME

Adv June 24

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAMME

Herald June 24

Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAM

Trans June 24

Symphony Hall—TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—SPANISH PROGRAMME

Monitor June 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—JEWISH PROGRAM

American June 24

Symphony Hall—TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAM

Monitor June 24

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAMME

Trav June 24

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAMME

Post June 24

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAMME

Herald June 24

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

Trav June 2

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

American June 25

Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Trans June 2

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

Herald June 2

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Jacchia Night—500th Concert by Jacchia

Trav June 26

Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
JACCHIA NIGHT—500th Concert by Jacchia

Trans June 26

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
JACCHIA NIGHT—500th Concert by Jacchia

American June 26

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Jacchia Night—500th Concert by Jacchia

Herald June 26

Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
JACCHIA NIGHT—500TH CONCERT BY JACCHIA

Globe June 26

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Jacchia Night—500th Concert by Jacchia

Post June 26

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Jacchia Night—500th Concert by Jacchia

Monitor June 26

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
JACCHIA NIGHT—500th Concert by Jacchia

Adv June 26

SYMPHONY HALL, Last Night
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Post
June 27

Symphony Hall, Last 7 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

June 2

Symphony Hall Last 7 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

American June 2

Symphony Hall—Last 7 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

Monitor June 2

Symphony Hall, Last 7 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

June 2

SYMPHONY HALL—LAST 7 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Post June 2

Symphony Hall, Last 7 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

Herald June 2

Symphony Hall Last 7 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Post June 2

SYMPHONY HALL
CLOSING WEEK

Transcript

POPS

June 27

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon.—POPULAR Program
Tues.—REQUEST Prog. (Repeated)
Wed.—WAGNER Program
Thurs.—RUSSIAN—Tchaikovsky
Fri.—ITALIAN—Verdi
Sat.—CLOSING NIGHT
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax).

SYMPHONY HALL
CLOSING WEEK

Post

POPS

June 28

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon.—POPULAR Program
Tues.—REQUEST Prog. (Repeated)
Wed.—WAGNER Program
Thurs.—RUSSIAN—Tchaikovsky
Fri.—ITALIAN—Verdi
Sat.—CLOSING NIGHT
Tables $1; Balc. $1, 75c, 50c; Adm 25c (no tax)

SYMPHONY HALL
CLOSING WEEK

Advertiser

POPS

June 28

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon.—POPULAR Program
Tues.—REQUEST Prog. (Repeated)
Wed.—WAGNER Program
Thurs.—RUSSIAN—Tchaikovsky
Fri.—ITALIAN—Verdi
Sat.—CLOSING NIGHT
Tables $1; Balc. $1

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Next Sun.: RUSSIAN—TCHAIKOVSKY Prog.
Next Mon.: REQUEST NIGHT

American
June 20

SYMPHONY HALL, Tonight
TWO MORE WEEKS
Pops
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TOMOR'W Last Sun. Concert RUSSIAN Prog.
Mon.—REQUEST Program
Tues.—SPANISH Program
Wed.—JEWISH Program
Thurs.—ROTARY CLUBS
Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
All Nights Open to the Public
Tables $1; Bal. $1, 75c, 50c; Adm. 25c (no tax)

Transcript
June 20

SYMPHONY HALL Tonight
LAST WEEK (But One)
Pops
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
Tomorrow—REQUEST Program
Tues.—SPANISH Program
Wed.—JEWISH Program
Thurs.—ROTARY CLUBS
Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
All Nights Open to the Public
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Advertiser
June 21

SYMPHONY HALL, Tonight
LAST WEEK (But One)
Pops
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
Tomorrow—REQUEST Program
Tues.—SPANISH Program
Wed.—JEWISH Program
Thurs.—ROTARY CLUBS
Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
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Globe
June 21

SYMPHONY HALL, Tonight
LAST WEEK (But One)
Pops
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
Tomorrow—REQUEST Program
Tues.—SPANISH Program
Wed.—JEWISH Program
Thurs.—ROTARY CLUBS
Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c

Post
June 21

SYMPHONY HALL, Tonight
LAST WEEK (But One)
Pops
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
TONIGHT LAST SUN. CONCERT RUSSIAN Prog.
Tomorrow—REQUEST Program
Tues.—SPANISH Program
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Fri.—JACCHIA NIGHT—500th POP. CONCERT by Jacchia
All Nights Open to the Public
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

Herald
June 21

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—ANNUAL REQUEST NIGHT

Amer
June 22

Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ANNUAL REQUEST NIGHT

Globe
June 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ANNUAL REQUEST NIGHT

Post
June 22

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—Annual Request Night

Herald
June 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—ANNUAL REQUEST NIGHT

American
June 22

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
TONIGHT—Annual Request Night

June 22

Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—ANNUAL REQUEST NIGHT

Traveler
June 22

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—Annual Request Night

Transcript
June 22

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—SPANISH PROGRAM

Post
June 23

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—SPANISH PROGRAMME

Herald
June 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—SPANISH PROGRAMME

Post
June 23

Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—SPANISH PROGRAM

Trav
June 23

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—SPANISH PROGRAMME

Trans
June 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight — SPANISH PROGRAMME

Amer
June 23

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
TONIGHT—SPANISH PROGRAMME

June 23

Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAMME

Globe
June 24

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAMME

Adv
June 24

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAMME

June 24

Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAM

Traveler
June 24

Symphony Hall—TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—SPANISH PROGRAMME

Monitor
June 23

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—JEWISH PROGRAM

American
June 24

Symphony Hall—TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAM

Monitor
June 24

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAMME

Trans
June 24

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—JEWISH PROGRAMME

Post
June 24

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—JEWISH PROGRAMME

Herald
June 24

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

June 25

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Amer
June 25

Symphony Hall (Tonight)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

June 25

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

June 25

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Jacchia Night—500th Concert by Jacchia

June 26

Symphony Hall (Tonight)
SYMIHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
JACCHIA NIGHT—500th Concert by Jacchia

June 26

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
JACCHIA NIGHT—500th Concert by Jacchia

June 26

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Jacchia Night—500th Concert by Jacchia

June 26

Symphony Hall Tonight
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
JACCHIA NIGHT—500TH CONCERT BY JACCHIA

Globe
June 26

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
Jacchia Night—500th Concert by Jacchia

Post
June 26

SYMPHONY HALL TONIGHT
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)
Jacchia Night—500th Concert by Jacchia

June 26

Symphony Hall TONIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)
JACCHIA NIGHT—500th Concert by Jacchia

June 26

SYMPHONY HALL, Last Night
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Post
June 29

Symphony Hall, Last 7 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

Symphony Hall Last 7 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Symphony Hall—Last 7 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

Monitor

Symphony Hall, Last 7 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

SYMPHONY HALL—LAST 7 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

Symphony Hall, Last 7 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (No Tax)

Symphony Hall Last 7 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
POPS
Popular Programs
Refreshments
25c—$1 (no tax)

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon.—POPULAR Program
Tues.—REQUEST Prog. (Repeated)
Wed.—WAGNER Program
Thurs.—RUSSIAN—Tchaikovsky
Fri.—ITALIAN—Verdi
Sat.—CLOSING NIGHT
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax).

Transcript
June 27

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon.—POPULAR Program
Tues.—REQUEST Prog. (Repeated)
Wed.—WAGNER Program
Thurs.—RUSSIAN—Tchaikovsky
Fri.—ITALIAN—Verdi
Sat.—CLOSING NIGHT
Tables $1; Balc. $1, 75c, 50c; Adm 25c (no tax)

Post
June 27

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon.—POPULAR Program
Tues.—REQUEST Prog. (Repeated)
Wed.—WAGNER Program
Thurs.—RUSSIAN—Tchaikovsky
Fri.—ITALIAN—Verdi
Sat.—CLOSING NIGHT
Tables $1; Balc. $1, 75c,

Advertiser
June 28

SYMPHONY HALL
CLOSING WEEK
POPS
Globe
June 28
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon.—POPULAR Program
Tues.—REQUEST Prog. (Repeated)
Wed.—WAGNER Program
Thurs.—RUSSIAN—Tchaikovsky
Fri.—ITALIAN—Verdi
Sat.—CLOSING NIGHT
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

SYMPHONY HALL
CLOSING WEEK
Herald
POPS
June 28
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon.—POPULAR Program
Tues.—REQUEST Prog. (Repeated)
Wed.—WAGNER Program
Thurs.—RUSSIAN—Tchaikovsky
Fri.—ITALIAN—Verdi
Sat.—CLOSING NIGHT
Tables $1; Balc. $1, 75c, 50c; Adm. 25c (no tax)

POPS
SYMPHONY HALL
Last 6 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
June 29

POPS
Symphony Hall Last 6 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
June 29

POPS
SYMPHONY HALL
Last 6 Nights
Symphony Orchestra of 80
Agide Jacchia. Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
June 29

POPS
Symphony Hall. Last 6 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
June 29

POPS
Symphony Hall (Last 6 Nights)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
June 29

POPS
SYMPHONY HALL
Last 6 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
June 29

POPS
Symphony Hall. LAST 6 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
June 29

POPS
Symphony Hall Last 6 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
June 29

POPS
Symphony Hall—Last 6 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
June 29

POPS
SYMPHONY HALL
LAST 5 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—Request Programme (Repeated)
June 30

POPS
SYMPHONY HALL—LAST 5 NIGHTS
Symphony Orchestra of 80
Agide Jacchia. Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—REQUEST PROGRAMME (Repeated)
June 30

POPS
Symphony Hall. Last 5 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—REQUEST PROGRAMME (Repeated)
Post
June 30

POPS
Symphony Hall, Last 5 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—Request Program (Repeated)
Adv.
June 30

POPS
Symphony Hall LAST 5 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—REQUEST PROGRAMME (Repeated)
June 30

POPS
Symphony Hall—Last 5 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—Request Programme (Repeated)
June 30

POPS
Symphony Hall—Last 5 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—REQUEST PROGRAMME (Repeated)
June 30

POPS
SYMPHONY HALL
LAST 5 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—Request Programme (Repeated)
June 30

POPS
Symphony Hall (Last 5 Nights)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—REQUEST PROGRAM (Repeated)
June 30

POPS
Symphony Hall Last 4 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—WAGNER PROGRAMME
July 1

POPS
SYMPHONY HALL
LAST 4 NIGHTS
Symphony Orchestra of 80
Agide Jacchia. Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—WAGNER PROGRAM
July 1

POPS
Symphony Hall, Last 4 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—WAGNER PROGRAMME
July 1

POPS
SYMPHONY HALL
LAST 4 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—WAGNER PROGRAMME
Herald
July 1

POPS
Symphony Hall (Last 4 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—WAGNER PROGRAM
July 1

POPS
Symphony Hall LAST 4 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—WAGNER PROGRAM
July 1

POPS
Symphony Hall—Last 4 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia. Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—WAGNER PROGRAM
July 1

POPS
Symphony Hall Last 4 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—WAGNER PROGRAMME
July 1

POPS
SYMPHONY HALL
LAST 4 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—WAGNER PROGRAMME
July 1

POPS
Symphony Hall, Last 3 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT —RUSSIAN-TCHAIKOVSKY PROGRAMME
Adv.
July 2

POPS
Symphony Hall Last 3 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—Russian-Tchaikovsky Programme
Post
July 2

POPS
SYMPHONY HALL
LAST 3 NIGHTS
Symphony Orchestra of 80
Agide Jacchia. Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—Russian Tchaikovsky Program
July 2

POPS
SYMPHONY HALL
LAST 3 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—RUSSIAN-TCHAIKOVSKY Prog.
July 2

POPS
Symphony Hall—Last 3 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—Russian-Tchaikovsky Program
July 2

POPS
Symphony Hall (Last 3 Nights)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—Russian-Tchaikovsky Prog.
Transcript
July 2

POPS
Symphony Hall. LAST 3 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—RUSSIAN-TCHAIKOVSKY Prog.
July 2

POPS
Symphony Hall Last 3 Nights
Symphony Orchestra of 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—RUSSIAN-TCHAIKOVSY Prog.
July 2

POPS
SYMPHONY HALL
LAST 3 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—RUSSIAN-TCHAIKOVSKY Prog.
July 2

POPS
SYMPHONY HALL
LAST 2 NIGHTS
Symphony Orchestra of 80
Agide Jacchia. Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—Italian-Verdi Program
July 3

POPS
Symphony Hall, Last 2 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
TONIGHT—ITALIAN-VERDI Prog.
July 3

POPS
Symphony Hall Last 2 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ITALIAN-VERDI Prog.
Post
July 3

POPS
SYMPHONY HALL
LAST 2 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ITALIAN-VERDI Program.
Herald
July 3

POPS
Symphony Hall (Last 2 Nights)
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ITALIAN-VERDI Prog.
Transcript
July 3

POPS
Symphony Hall—Last 2 Nights
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Tonight—ITALIAN-VERDI Prog.
July 3

POPS
Symphony Hall. LAST 2 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ITALIAN-VERDI Prog.
July 3

POPS
SYMPHONY HALL
LAST 2 NIGHTS
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Tonight—ITALIAN-VERDI Program.
Trav
July 3

POPS
Symphony Hall Closing Night
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Post
July 4

POPS
Symphony Hall, Closing Night
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Adv.
July 4

POPS
SYMPHONY HALL
CLOSING NIGHT
SYMPHONY ORCHESTRA OF 80
Agide Jacchia, Conductor
Popular Programs
Refreshments
25c—$1 (no tax)
Herald
July 4

POPS
SYMPHONY HALL
CLOSING NIGHT
Symphony Orchestra of 80
Agide Jacchia. Conductor
Popular Programs
Refreshments
25c—$1 (No Tax)
Globe
July 4

Ye
fortieth season
of
Symphony Hall

POPS

"Boston's Unique Entertainment"

Every Night at 8:15

Orchestra of 80 Symphony Players

AGIDE JACCHIA, *Conductor*

POPULAR
PROGRAMS
REFRESHMENTS

Twenty-five Cents
to
One Dollar

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CUT-OUT

SYMPHONY HALL

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Beginning Monday—Twice Daily at 2:15 & 8:15

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The SEA HAWK

See the Barbary Corsairs, Galley Slaves, Harem Beauties, Fatal Duel, Thrilling Sea Fight

With MILTON SILLS—WALLACE BEERY—ENID BENNETT

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Mme. SCHUMANN-HEINK AMERICA'S MOST BELOVED CONTRALTO

ALMA GLUCK SOPRANO In a Joint Recital with **EFREM ZIMBALIST** VIOLINIST

FEODOR CHALIAPIN RUSSIA'S GREATEST SINGER

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THE STEINWAY PIANO

SAMPLE OF "SEAHAWK" ADS 1924

[redacted]

SUNDAY AFT. & EVE. Sept. 27 3.30 & 8.00	**SOUSA AND HIS BAND** JOHN PHILIP SOUSA, Conductor
[redacted]	[redacted]
WED. EVE. Oct. 14 At 8.15	**ELENA GERHARDT**
FRI. EVE. Oct. 16 At 8.15	**HARVARD-OXFORD** DEBATE
[redacted]	[redacted]
THURS. EVE. Oct. 22 At 8.15	**Margaret MATZENAUER** Contralto—Opening Concert Wolfshon Series—Popular Prices
SUN. AFT. Nov. 1 At 3.30	**MISCHA ELMAN**

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

STEINERT CONCERT SERIES

Symphony Hall Five Concerts

Oct. 11—**ROSA PONSELLE,** The Golden-Voiced Soprano

Oct. 21—**THE PHILHARMONIC ORCHESTRA** of NEW YORK
Mr. WILLEM MENGELBERG, Conductor and
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AND
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Mar. 14—Mme. SCHUMANN-HEINK

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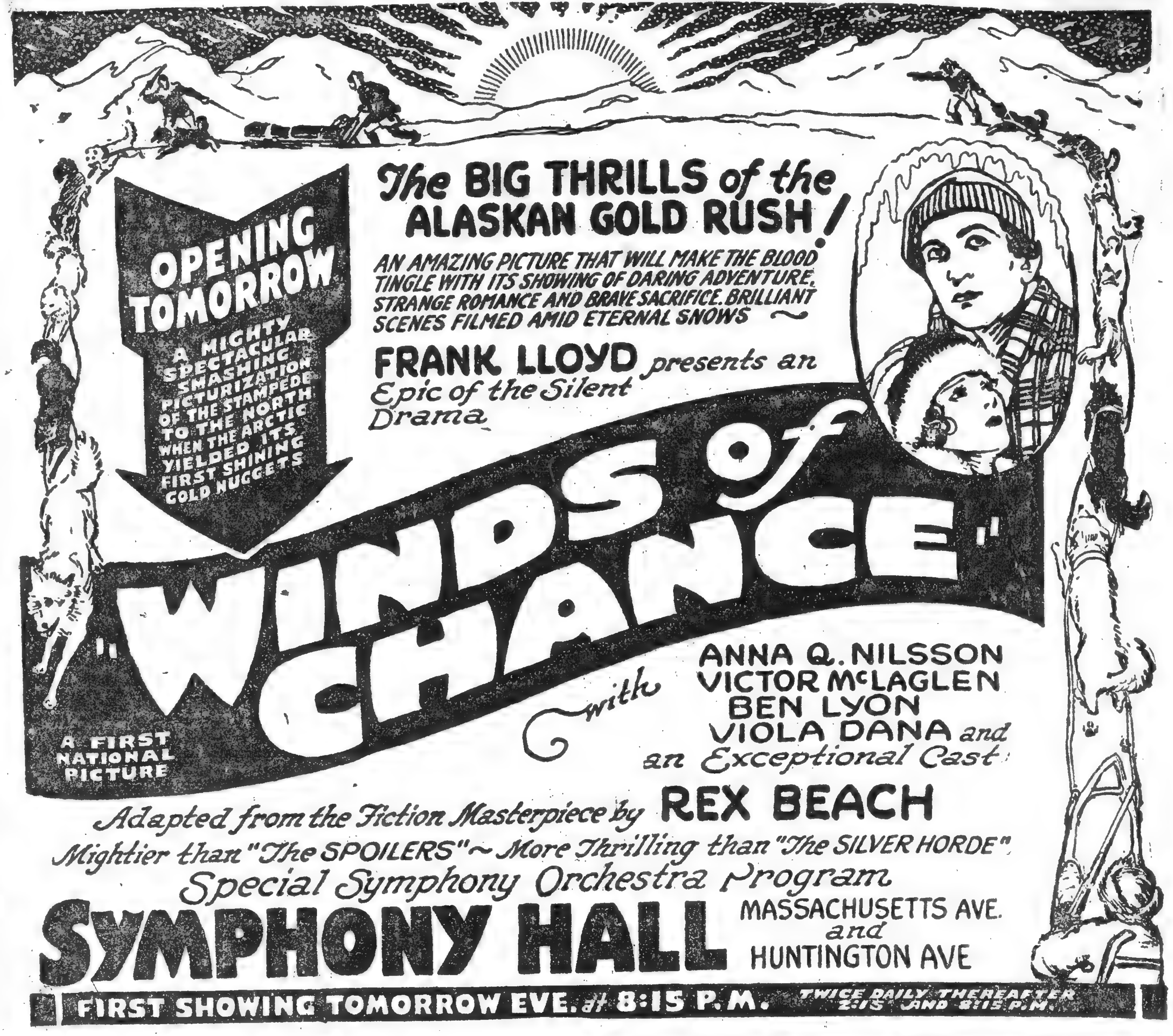
TRANSCRIPT SEPT 20/25

THE BOSTON HERALD, SUNDAY, AUGUST 23, 1925



OPENING TOMORROW

A MIGHTY SPECTACULAR SMASHING PICTURIZATION OF THE STAMPEDE TO THE NORTH WHEN THE ARCTIC YIELDED ITS FIRST SHINING GOLD NUGGETS

The **BIG THRILLS** *of the* **ALASKAN GOLD RUSH!**

AN AMAZING PICTURE THAT WILL MAKE THE BLOOD TINGLE WITH ITS SHOWING OF DARING ADVENTURE, STRANGE ROMANCE AND BRAVE SACRIFICE. BRILLIANT SCENES FILMED AMID ETERNAL SNOWS ~

FRANK LLOYD *presents an Epic of the Silent Drama*

"WINDS of CHANCE"

with ANNA Q. NILSSON
VICTOR McLAGLEN
BEN LYON
VIOLA DANA *and*
an Exceptional Cast

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Adapted from the Fiction Masterpiece by **REX BEACH**

Mightier than "The SPOILERS" ~ More Thrilling than "The SILVER HORDE"

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BOSTON POST MONDAY AUGUST 24, 1925

TONIGHT at 8:15

TWICE DAILY THEREAFTER at 2:15 and 8:15 ~

The Thrilling, Spectacular, Picturization of a Marvelous Story of the Alaskan Gold Rush,

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"WINDS OF CHANCE"

by **REX BEACH** Story now running in The TRAVELER

SYMPHONY HALL HUNTINGTON AVE. and MASS. AVE.

A FIRST NATIONAL PICTURE

BOSTON POST MONDAY AUGUST 24, 1925

CUT-OUT

THE JEWISH ADVOCATE

Thursday, September 17, 1925

COMING EVENTS
Symphony Hall
BOSTON

Sun. Aft. and Eve., Sept. 27,
at 3.30 and 8.00
Sousa and His Band
John Philip Sousa, Conductor

Opening Concerts Oct. 9 and 10
Boston Symphony Orchestra
Serge Koussevitzky, Conductor
All reserved seats subscribed

Sunday Aft., Oct. 11, at 3.30
Rosa Ponselle
Opening Concert of the Steinert Series

Wednesday Eve., Oct. 14, at 8.15
Elena Gerhardt
The Great Mezzo-Soprano

Friday Eve., Oct. 16, at 8.15
Harvard-Oxford Debate
on "SOCIALISM"

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The Great Tenor

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N. Y. Philharmonic Orchestra
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Mischa Elman
Only Boston Recital this Season

Sunday Eve., Nov. 15, at 8.00
Dora Diamond

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BOSTON HERALD SUNDAY, SEPT 20/25

SYMPHONY HALL, BOSTO

צווישען [illegible] פיעלע באַ[illegible]מטע ארטיסטען, וואס וועלען
[illegible]מענדען נייעם יאהר
[illegible] וועט זיין דער גרעס-
[illegible]ישער פידעל - שפילער

מישאַ עלמאַן

וועלכער וועט אויפטרעטען בלויז צום איינציגען מאל
זונטאַג בייטאַג, 1טען נאָוועמבער

מיר ווינשען אלע אונזערע פריינד א גליקליכען יאהר

JEWISH FORWARD, FRIDAY SEPT 18

SYMPHONY HALL
45th SEASON, 1925-1926

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(All reserved seats subscribed)
SERGE KOUSSEVITZKY, Conductor

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BOSTON GLOBE SEPT 20/25

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...ירען ... ...ימענדען גייעם יאָהר
סימ... ... וועט זיין דער גרעס-
טער ...דישער פידעל - שפילער

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NEW MARCHES—"The National Game"
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NEW HUMORESQUE—"Follow the Swallow"
NEW WALTZ—"Co-eds of Michigan"

REVIVAL

"LIBERTY BELL MARCH" (Featured by Sousa during his First Tour, 1892)

NOVELTIES

SOUSA'S SAXOPHONE OCTETTE
SOUSA'S SYNCOPATORS (100 PIECES)
SOUSA'S PICCOLO SEXTETTE

SOLOISTS

MISS MARJORIE MOODY, SOPRANO
Miss Winifred Bambrick...Harp
R. E. Williams...........Flute
John Dolan ....Cornet
Geo. J. Carey.........Xylophone
H. L. Stephens......Saxophone

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APRIL

FIRST CONCERT, OCTOBER 22

MATZENAUER, HOFMANN, WERRENRATH, LASHANSKA, *10* SPALDING, HANSEN, KURENKO, JOHNSON,
CLEVELAND ORCHESTRA, Nicolai Sokoloff, Conductor
LONDON STRING QUARTET

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SYMPHONY HALL

HERALD - SUNDAY SEPTEMBER 27.

[redacted]

8.15

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SYMPHONY HALL

TRANSCRIPT SEPTEMBER 26

SYMPHONY HALL

SUNDAY, OCTOBER 4—3.30 P.M.

CONCERT
OF
Joseph

BOBROVITCH

Tenor

FORMERLY OF
Imperial Opera, Moscow
FIRST APPEARANCE IN BOSTON

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SEPT 26 - TRANS.

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NEW MARCHES—"The National Game"
NEW SUITE—"Cuba Under Three Flags"
NEW JAZZ—"Jazz America"
NEW HUMORESQUE—"Follow the Swallow"
NEW WALTZ—"Co-eds of Michigan"

REVIVAL
"LIBERTY BELL MARCH" (Featured by Sousa during his First Tour, 1892)

NOVELTIES
SOUSA'S SAXOPHONE OCTETTE
SOUSA'S SYNCOPATORS (100 PIECES)
SOUSA'S PICCOLO SEXTETTE

SOLOISTS
MISS MARJORIE MOODY, SOPRANO
Miss Winifred Bambrick.Harp
R. E. Williams.........Flute
John Dolan...........Cornet
Geo. J. Carey......Xylophone
H. L. Stephens....Saxophone

Prices $1, $1.50, $2 plus tax
Symphony Hall Box Office Opens at 10 A. M. TODAY
Local Direction: Albert Steinert

SUN. AFT. Oct. 11 At 3:30 — **ROSA PONSELLE**
Opening Concert of Steinert Series.

SUN. AFT. TUES. EVE. Oct. 18 & 20 — **JOHN McCORMACK**

THURS. EVE. Oct. 22 At 8:15 — **MARGARET MATZENAUER**
CONTRALTO—Opening Concert Wolfsohn Series—Popular Prices

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

STEINERT CONCERT SERIES

Symphony Hall—Five Concerts

Oct. 11—ROSA PONSELLE, The Golden-Voiced Soprano
Oct. 21—THE PHILHARMONIC ORCHESTRA of NEW YORK
Mr. WILLEM MENGELBERG, Conductor, and Mme. MARIA DORMONT, Soprano Soloist
Dec. 15—WILL ROGERS, "Prince of Entertainers"
AND
The DE RESZKE SINGERS
Feb. 28—A TWO-PIANO RECITAL by Messrs. GUY MAIER and LEE PATTISON
March 14—Mme. SCHUMANN-HEINK

Prices for Season Tickets
$4.50—$6—$7.50—$10 (plus tax)
Season Tickets are for sale now at SYMPHONY HALL
Also at M. STEINERT & SONS, 162 Boylston Street

POST SUNDAY - SEPT 27

SYMPHONY HALL
TODAY at 3:30 and 8:15

SOUSA AND HIS BAND

Lt. Commander JOHN PHILIP SOUSA, Conductor
The world's greatest musical organization. 3rd of a Century tour.

EVERYTHING NEW
NEW MARCHES—"The National Game"
NEW SUITE—"Cuba Under Three Flags"
NEW JAZZ—"Jazz America"
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NEW WALTZ—"Co-eds of Michigan"

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ADVERTISER SEPT 27

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Symphony Hall Box Office Opens at 10 A. M. TODAY
Local Direction: Albert Steinert

[redacted]

FRI. EVE. Oct. 16 At 8:15 — **HARVARD-OXFORD DEBATE**

SUN. AFT. TUES. EVE. Oct. 18 & 20 — **JOHN McCORMACK**

SUN. AFT. Nov. 1 At 3:30 — **MISCHA ELMAN**

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

GLOBE SUNDAY SEPT 27

SYMPHONY HALL
Sun., Sept. 27, Mat. and Nite
JUBILEE PROGRAM

SOUSA
AND HIS FAMOUS
BAND

Lieut. Commander JOHN PHILIP SOUSA,
Conductor

LARGEST
MUSICAL ORGANIZATION
IN THE WORLD

Third of a Century Tour

Two New Marches:
"THE NATIONAL GAME"
and
"THE BLACK HORSE TROOP"
"CUBA UNDER THREE FLAGS"
NEW HUMORESQUE
"FOLLOW THE SWALLOW"

American Jazz played by 100 musicians which will be the greatest production of the latest craze in music.

Tickets, $1, 1.50, 2.00, plus tax
Seats NOW on sale at SYMPHONY HALL
Local Direction—Albert Steinert

SYMPHONY HALL
OPENING CONCERTS, Oct. 9 & 10
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
(All reserved seats subscribed)

WEDNESDAY EVE., Oct. 14, at 8:15
ELENA
Gerhardt
SOPRANO—SEATS NOW

FRIDAY EVE., Oct. 16, at 8:15
Harvard-Oxford
DEBATE

SUNDAY AFT.—TUESDAY EVE.
OCTOBER 18 & 20
McCormack

MONITOR SEPT 26

[140]

CUT-OUT

SYMPHONY HALL Cor. HUNTINGTON AVENUE and MASSACHUSETTS AVE.

Spezial=Konzert

Mittwoch Abend, den 14. Oktober

ELENA GERHARDT

Weltberühmteste Sopranistin

Ausſchließlich Schubert-Brahms Programm

Eintrittskarten zu $1.00, $1.50, $2.00 und $2.50 (plus Steuer) jetzt zu haben in der Symphonie-Halle.

GERMANIA Sat Oct 3

Amusements

SYMPHONY HALL
THIS WED. EVE., Oct. 14, at 8:15
ELENA
GERHARDT
Mezzo Soprano
Brahms, Schubert Programme

THIS FRI. EVE., Oct. 16, at 8:15
DEBATE
Harvard vs. Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress."

Next Sun. Aft. & Tues. Eve., Oct. 18 & 20
JOHN
McCORMACK
ONLY BOSTON APPEARANCES THIS SEASON

AMERICAN Oct 13th

Symphony Hall at 8:15 TONIGHT
ELENA GERHARDT
MEZZO SOPRANO BRAHMS, SCHUBERT PROGRAMME

THIS FRI. EVE., Oct. 16, at 8:15
DEBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress"

Next Sun. Aft. & Tues. Eve., Oct 18 & 20
JOHN
McCORMACK
ONLY BOSTON APPEARANCES THIS SEASON

WEDNESDAY EVENING, OCT. 21, at 8:15
N. Y. Philharmonic Orchestra
110 MUSICIANS
WILLEM MENGELBERG, Eminent Dutch Composer
MME. MARIA DORMONT, Soprano Soloist
TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00 (Tax exempt)

Post Oct 14

SYMPHONY HALL Cor. HUNTINGTON AVENUE and MASSACHUSETTS AVE.

Spezial=Konzert

[redacted]

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GERMANIA Sat Oct 10th

SYMPHONY HALL
TONIGHT AT 8.15
ELENA
GERHARDT
Mezzo Soprano
Brahms, Schubert Programme
E., Oct. 16, at 8.15
EBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress."

Next Sun. Aft. and Tues. Eve., Oct. 18 & 20
JOHN
McCORMACK
Only Boston Appearances This Season

WED. EVE., OCT. 21, AT 8.15
N.Y. Philharmonic
ORCHESTRA 110 Musicians
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
The Eminent Dutch Conductor—Soloist
MARIA DORMONT LYRIC SOPRANO
Tickets Now, $1, 1.50, 2, 2.50, 3 (tax exempt)

Transcript Oct 14th

Symphony Hall at 8:15 TONIGHT
ELENA GERHARDT
MEZZO SOPRANO BRAHMS, SCHUBERT PROGRAMME

THIS FRI. EVE., Oct. 16, at 8:15
DEBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to ,Social Progress"

Next Sun. Aft. & Tues. Eve., Oct 18 & 20
JOHN
McCORMACK
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N. Y. Philharmonic Orchestra
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WILLEM MENGELBERG, Eminent Dutch Composer
MME. MARIA DORMONT, Soprano Soloist
TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00 (Tax exempt)

Post Oct 14

SYMPHONY HALL
Sunday Aft., Oct. 11, at 3:30
FIRST STEINERT CONCERT
Globe ROSA Oct 8
PONSELLE
"The Most Gorgeous Voice of the Time"
Assisted by STUART ROSS, Pianist
SUN. AFT., TUES. EVE., Oct. 18 & 20
JOHN **McCORMACK**
ONLY CONCERTS THIS SEASON

SYMPHONY HALL
WEDNESDAY EVE., Oct. 14, at 8:15
SONG RECITAL ELENA
Gerhardt
BRAHMS-SCHUBERT PROGRAM

FRI. EVE., Oct. 16, at 8:15
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DEBATE
"Resolved: that the growth and activities of the Socialist movement are detrimental to social progress."

SUN. AFT., TUES. EVE., Oct. 18 & 20
JOHN **McCormack**
ONLY CONCERTS THIS SEASON

Monitor Oct 10th

SYMPHONY HALL
THIS WED. EVE., Oct. 14, at 8:15
ELENA
GERHARDT
Mezzo Soprano
Brahms, Schubert Programme

THIS FRI. EVE., Oct. 16, at 8:15
DEBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress"

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ORCHESTRA
(110 Musicians)
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
THE EMINENT DUTCH CONDUCTOR
SOLOIST
MARIA DORMONT LYRIC SOPRANO
TICKETS NOW $1, 1.50, $2, 2.50, $3 (Tax Exempt)

Globe Oct 13th

Amusements

SYMPHONY HALL
THIS WED. EVE., Oct. 14, at 8.15
ELENA
GERHARDT
Mezzo Soprano
Brahms, Schubert Programme

THIS FRI. EVE., Oct. 16, at 8.15
DEBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress."

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ELENA
GERHARDT
Mezzo Soprano
Bhahms, Schubert Programme

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SOLOIST
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TICKETS NOW $1, 1.50, $2, 2.50, 3 (Tax Exempt)

Traveler Oct 13th

Globe SYMPHONY HALL Oct 6
SUN. AFT., Oct. 11, at 3:30
First Steinert Concert ROSA
PONSELLE
Prima Donna Soprano of Met. Opera Co.

SYMPHONY HALL
Her Oct 6
SUN. AFT., Oct. 11, at 3:30
First Steinert Concert ROSA
PONSELLE
Prima Donna Soprano of Met. Opera Co.

WED. EVE., Oct. 14, at 8:15
SONG RECITAL ELENA
GERHARDT
BRAHMS-SCHUBERT PROGRAM

FRI. EVE., Oct. 16, at 8:15
Harvard vs Oxford
DEBATE ON SOCIALISM

SUN. AFT., TUES EVE., Oct 18 & 20
JOHN **McCORMACK**
ONLY CONCERT THIS SEASON

SYMPHONY HALL
Sunday Aft., Oct. 11, at 3:30
FIRST STEINERT CONCERT
Her ROSA Oct 7
PONSELLE
"The Most Gorgeous Voice of the Time"
Assisted by STUART ROSS, Pianist

SYMPHONY HALL
Transcript Oct 6
SUN. AFT., OCT. 11, at 3.30
First Steinert Concert ROSA
PONSELLE
Prima Donna Soprano of Met. Opera Co.

WED. EVE., OCT. 14, at 8.15
SONG RECITAL ELENA
GERHARDT
BRAHMS-SCHUBERT PROGRAM

SUN. AFT., TUES. EVE., Oct. 18 and 20
JOHN **McCORMACK**
ONLY CONCERTS THIS SEASON

SYMPHONY HALL
Sunday Aft., Oct. 11, at 3:30
FIRST STEINERT CONCERT
Post ROSA Oct 7
PONSELLE
"The Most Gorgeous Voice of The Time"
Assisted by STUART ROSS, Pianist

SYMPHONY HALL
Post
SUN. AFT., Oct. 11, at 3:30
First Steinert Concert Oct 6 ROSA
PONSELLE
Prima Donna Soprano of Met. Opera Co.
SUN. AFT., TUES. EVE., Oct. 18 & 20
JOHN **McCORMACK**
ONLY CONCERT THIS SEASON

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Sunday Aft., Oct. 11, at 3;30
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Globe ROSA Oct 7
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SUN. AFT., TUES. EVE., Oct. 18 & 20
JOHN **McCORMACK**
ONLY CONCERTS THIS SEASON

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SUN. AFT., Oct. 11, at 3:30
First Steinert Concert ROSA
PONSELLE
Prima Donna Soprano of Met. Opera Co.

SYMPHONY HALL TOMORROW at 3:30
Song Recital by ROSA
PONSELLE
Leading Dramatic Soprano, Metropolitan Opera
Trav. "The Most Gorgeous Voice of the Time" Oct 10
Assisted by STUART ROSS, Pianist
First Concert, Steinert Series. Prices $1.10, $1.65, $2.20, $2.75
Tickets Now at SYMPHONY HALL
BOX OFFICE OPENS SUNDAY AT 10 A. M.

SUN. AFT. TUES. EVE. Oct. 18 & 20 — **JOHN McCORMACK**
Only Boston Appearance This Season

SUN. AFT. Oct. 25 at 3:30 — MASTER SHURA **CHERKASSKY**
Phenomenal Boy Pianist Return Engagement

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall)

CUT-OUT

SYMPHONY HALL Cor. HUNTINGTON AVENUE and MASSACHUSETTS AVE.

Spezial=Konzert

Mittwoch Abend, den 14. Oktober

ELENA GERHARDT

Weltberühmteste Sopranistin

Ausſchließlich Schubert-Brahms Programm

Eintrittskarten zu $1.00, $1.50, $2.00 und $2.50 (plus Steuer) jetzt zu haben in der Symphonie-Halle.

GERMANIA Sat Oct 3

SYMPHONY HALL Cor. HUNTINGTON AVENUE and MASSACHUSETTS AVE.

Spezial=Konzert

[redacted]

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GERMANIA Sat Oct 10th

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WEDNESDAY EVE., Oct. 14, at 8:15
SONG RECITAL ELENA
Gerhardt
BRAHMS-SCHUBERT PROGRAM
FRI. EVE., Oct. 16, at 8:15
Harvard-Oxford
DEBATE
"Resolved: that the growth and activities of the Socialist movement are detrimental to social progress."
SUN. AFT., TUES. EVE., Oct. 18 & 20
JOHN **McCormack**
ONLY CONCERTS THIS SEASON

Monitor. Oct 10th

Amusements

SYMPHONY HALL
THIS WED. EVE., Oct. 14, at 8.15
ELENA
GERHARDT
Mezzo Soprano
Brahms, Schubert Programme
THIS FRI. EVE., Oct. 16, at 8.15
DEBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress."
Next Sun. Aft. and Tues. Eve., Oct. 18 & 20
JOHN
McCORMACK
Only Boston Appearances This Season
WED. EVE., OCT. 21, AT 8.15
N.Y. Philharmonic
ORCHESTRA
(110 Musicians)
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
THE EMINENT DUTCH CONDUCTOR
SOLOIST
MARIA DORMONT LYRIC SOPRANO
Tickets Now, $1, 1.50, 2, 2.50, 3 (tax exempt)

Transcript Oct 13th

SYMPHONY HALL
THIS WED. EVE., Oct. 14, at 8:15
ELENA
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Mezzo Soprano
Brahms, Schubert Programme
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GLOBE Oct 13th

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THIS WED. EVE., Oct. 14, at 8:15
ELENA
GERHARDT
Mezzo Soprano
Bhahms, Schubert Programme
THIS FRI. EVE., Oct. 16, at 8:15
DEBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress"
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McCORMACK
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N.Y. Philharmonic
ORCHESTRA
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THE EMINENT DUTCH CONDUCTOR
SOLOIST
MARIA DORMONT LYRIC SOPRANO
TICKETS NOW $1, 1.50, $2, 2.50, 3 (Tax Exempt)

TRAVELER Oct 13th

Amusements

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THIS WED. EVE., Oct. 14, at 8:15
ELENA
GERHARDT
Mezzo Soprano
Brahms, Schubert Programme
THIS FRI. EVE., Oct. 16, at 8:15
DEBATE
Harvard vs. Oxford
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Next Sun. Aft. & Tues. Eve., Oct. 18 & 20
JOHN
McCORMACK
ONLY BOSTON APPEARANCES THIS SEASON

AMERICAN Oct 13th

SYMPHONY HALL
TONIGHT AT 8.15
ELENA
GERHARDT
Mezzo Soprano
[redacted]hubert Programme
E., Oct. 16, at 8.15
EBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress."
Next Sun. Aft. and Tues. Eve., Oct. 18 & 20
JOHN
McCORMACK
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WED. EVE., OCT. 21, AT 8.15
N.Y. Philharmonic
ORCHESTRA 110 Musicians
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
The Eminent Dutch Conductor—Soloist
MARIA DORMONT LYRIC SOPRANO
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TRANSCRIPT Oct 14th

Globe SYMPHONY HALL Oct 6
SUN. AFT., Oct. 11, at 3:30
First Steinert Concert ROSA
PONSELLE
Prima Donna Soprano of Met. Opera Co.

SYMPHONY HALL
Her SUN. AFT., Oct. 11, at 3:30 Oct 6
First Steinert Concert ROSA
PONSELLE
Prima Donna Soprano of Met. Opera Co.
WED. EVE., Oct. 14, at 8:15
SONG RECITAL ELENA
GERHARDT
BRAHMS-SCHUBERT PROGRAM
FRI. EVE., Oct. 16, at 8:15
Harvard vs Oxford
DEBATE ON SOCIALISM
SUN. AFT., TUES EVE., Oct 18 & 20
JOHN **McCORMACK**
ONLY CONCERT THIS SEASON

SYMPHONY HALL
Sunday Aft., Oct. 11, at 3:30
FIRST STEINERT CONCERT
Her ROSA Oct 7
PONSELLE
"The Most Gorgeous Voice of the Time"
Assisted by STUART ROSS, Pianist

SYMPHONY HALL
Transcript Oct 6
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Prima Donna Soprano of Met. Opera Co.
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SONG RECITAL ELENA
GERHARDT
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JOHN **McCORMACK**
ONLY CONCERTS THIS SEASON

SYMPHONY HALL
Sunday Aft., Oct. 11, at 3:30
FIRST STEINERT CONCERT
Post ROSA Oct 7
PONSELLE
"The Most Gorgeous Voice of The Time"
Assisted by STUART ROSS, Pianist

Symphony Hall at 8:15 TONIGHT
ELENA GERHARDT
MEZZO SOPRANO BRAHMS, SCHUBERT PROGRAMME

THIS FRI. EVE., Oct. 16, at 8:15
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Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress"

Next Sun. Aft. & Tues. Eve., Oct 18 & 20
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N. Y. Philharmonic Orchestra
110 MUSICIANS
WILLEM MENGELBERG, Eminent Dutch Composer
MME. MARIA DORMONT, Soprano Soloist
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TOMORROW at 3:30

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First Concert, Steinert Series. Prices $1.10, $1.65, $2.20, $2.75
Tickets Now at SYMPHONY HALL
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Only Boston Appearance This Season

SUN. AFT. Oct. 25 at 3:30 — MASTER SHURA **CHERKASSKY**
Phenomenal Boy Pianist — Return Engagement

MAIL ORDERS Filled Promptly. (Make Checks to Symphony Hall

[141]

CUT-OUT

[illegible] Oct. 11, at 3:30

Song Recital by ROSA

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Soloist: MME. MARIA DORMONT, Soprano

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Globe JOHN Oct 19

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RACHMANINOFF

Concert Direction: Aaron Richmond

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Adv DEBATE Oct 16

Harvard vs Oxford

"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress."

Next Sun. Aft. & Tues. Eve., Oct. 18 & 20

JOHN

McCORMACK

ONLY BOSTON APPEARANCES THIS SEASON

SYMPHONY HALL

TONIGHT AT 8:15

Globe DEBATE Oct 16

Harvard vs Oxford

"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress"

Next Sun. Aft. & Tues. Eve., Oct. 18 & 20

JOHN

McCORMACK

ONLY BOSTON APPEARANCES THIS SEASON

SYMPHONY HALL

Tomorrow Eve. at 8:15

Oct 15 DEBATE Globe

Harvard vs Oxford

"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress"

Next Sun. Aft. & Tues. Eve., Oct. 18 & 20

JOHN

McCORMACK

ONLY BOSTON APPEARANCES THIS SEASON

WED. EVE., OCT. 21, AT 8:15

[redacted]

SOLOIST

MARIA DORMONT LYRIC SOPRANO

TICKETS NOW $1, 1.50, $2, 2.50, $3 (Tax Exempt)

Symphony Hall

TOMORROW at 8:15

Oct 15 DEBATE Trav.

Harvard vs Oxford

"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress"

Next Sun. Aft. & Tues. Eve., Oct., 18 & 20

JOHN

McCORMACK

ONLY BOSTON APPEARANCES THIS SEASON

SYMPHONY HALL

Next Sun. Aft. & Tues. E... Oct. 18 & 20

Telegram JOHN Oct 13

McCORMACK

Only Boston Appearances This Season

SYMPHONY HALL

SUN. AFT., TUES. EVE., OCT. 18 & 20

Pilot JOHN Oct 3

McCORMACK

Tickets Now $1.--2.50 (PlusTax)

SYMPHONY HALL—TODAY at 3:30 AND TUES. AT 8:15

Herald October 18.

John McCormack

ONLY BOSTON APPEARANCES THIS SEASON

NEXT WED. EVE. Oct. 21 At 8:15 — **N. Y. Philharmonic Orchestra**

110 MUSICIANS

WILLEM MENGELBERG, Eminent Dutch Conductor

MME. MARIA DORMONT, Soprano Soloist

TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00 (Tax exempt)

BACH—STRAUS—TCHAIKOWSKY—BRAHMS

NEXT FRI. EVE. Oct. 23 At 8:15 — ANNUAL JOINT CONCERT

HARVARD-DARTMOUTH

GLEE AND INSTRUMENTAL CLUBS

TICKETS NOW AT BOX OFFICE

NEXT SUN. AFT. Oct. 25 At 3:30 — SHURA **CHERKASSKY**

THE PHENOMENAL BOY PIANIST

SUN. AFT. Nov. 1 At 3:30 — **MISCHA ELMAN** VIOLIN

SAT. EVE. Nov. 7 At 8:15 — **GALA CONCERT**

BY THE STONY POINT ENSEMBLE

BENEFIT AMERICAN INSTITUTE OF OPERATIC ART

SEE NEWSPAPERS FOR ANNOUNCEMENT

MAIL ORDERS NOW $1, $1.50, $2.00, $2.50, $3.00 (Tax exempt)

SUN. AFT. Nov. 8 At 3:30 — **RACHMANINOFF**

MAIL ORDERS Filled Promptly. (Checks to Symphony Hall)

SYMPHONY HALL—Tomorrow at 3:30 AND TUES. AT 8:15

JOHN McCORMACK

ONLY BOSTON APPEARANCES THIS SEASON

Traveler Oct 17

NEXT FRI. EVE. Oct. 23 At 8:15 — ANNUAL JOINT CONCERT

HARVARD-DARTMOUTH

GLEE AND INSTRUMENTAL CLUBS

TICKETS NOW AT BOX OFFICE

NEXT SUN. AFT. Oct. 25 At 3:30 — SHURA **CHERKASSKY**

THE PHENOMENAL BOY PIANIST

MAIL ORDERS Filled Promptly. (Checks to Symphony Hall)

SYMPHONY HALL TONIGHT AT 8:15

JOHN McCORMACK

LAST APPEARANCE IN BOSTON UNTIL NOV., 1926

TICKETS NOW $1 TO $2.50 AT BOX OFFICE

Travel... TOMORROW NIGHT AT 8:15

N.[redacted]a

MME. MARIA DORMONT, Soprano Soloist

TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00 (tax exempt)

BACH—STRAUSS—TCHAIKOWSKY—BRAHMS

Next Sun. Aft. at 3:30 PHENOMENAL BOY PIANIST — MASTER SHURA **CHERKASSKY**

SUN. AFT. NOV. 1 AT 3:30 **MISCHA ELMAN** | SUN. AFT. NOV. 8 AT 3:30 **RACHMANINOFF**

Amusements *Amusements*

SYMPHONY HALL TONIGHT AT 8:15

JOHN McCORMACK

LAST APPEARANCE IN BOSTON UNTIL NOV., 1926

TICKETS NOW $1 TO $2.50 AT BOX OFFICE

Trav. TOMORROW NIGHT AT 8:15 Oct 20

N. Y. Philharmonic Orchestra

110 MUSICIANS

WILLEM MENGELBERG, Eminent Dutch Conductor

MME. MARIA DORMONT, Soprano Soloist

TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00 (tax exempt)

BACH—STRAUSS—TCHAIKOWSKY—BRAHMS

Next Sun. Aft. at 3:30 PHENOMENAL BOY PIANIST — MASTER SHURA **CHERKASSKY**

SYMPHONY HALL

SUN. AFT., TUES. EVE., Oct. 18 & 20

Comer JOHN Oct 3.

McCORMACK

TICKETS NOW AT BOX OFFICE

Symphony Hall

NEXT SUN. AFT. AND TUES. EVE., OCT. 18 and 20

Adv JOHN Oct 15

McCORMACK

Only Boston Appearances This Season

Comer Oct 9

SYMPHONY HALL

SUN. AFT., TUES. EVE., Oct. 18 and 20

JOHN **McCORMACK**

ONLY CONCERTS THIS SEASON

SYMPHONY HALL

TONIGHT AT 8:15

Comer JOHN Oct 20

McCORMACK

Only Boston Appearances This Season

SUN. AFT. NOV. 8 AT 3:30

RACHMANINOFF

SYMPHONY HALL

TOMORROW at 3:30. TUES. at 8:15

Globe JOHN Oct 17

McCORMACK

ONLY BOSTON APPEARANCES THIS SEASON

SYMPHONY HALL

TOMORROW NIGHT AT 8:15

mer JOHN Oct 19

McCORMACK

LAST BOSTON CONCERT UNTIL NOV., 1926

SUN. AFT., NOV. 8, AT 3:15

RACHMANINOFF

SYMPHONY HALL

TOMORROW at 3:30, Tues. 8:15

Post JOHN Oct 17

McCORMACK

ONLY BOSTON APPEARANCES THIS SEASON

SYMPHONY HALL—Tomorrow at 3.30 AND TUES. AT 8.15

Transcript Oct 17

JOHN McCORMACK

ONLY BOSTON APPEARANCES THIS SEASON

NEXT WED. EVE. OCT. 21 at 8.15 — **N. Y. Philharmonic Orchestra**

110 MUSICIANS

WILLEM MENGELBERG, Eminent Dutch Conductor

MME. MARIA DORMONT, Soprano Soloist

TICKETS NOW—$1—$1.50—$2.00—$2.50—$3.00 (Tax exempt)

BACH—STRAUSS—TCHAIKOWSKY—BRAHMS

NEXT FRI. EVE. Oct. 23 At 8.15 — ANNUAL JOINT CONCERT

HARVARD-DARTMOUTH

GLEE AND INSTRUMENTAL CLUBS

TICKETS NOW AT BOX OFFICE

NEXT SUN. AFT. Oct. 25 At 3.30 — SHURA **CHERKASSKY**

THE PHENOMENAL BOY PIANIST

SUN. AFT. Nov. 1 At 3.30 — **MISCHA ELMAN** VIOLIN

SYMPHONY HALL

Next Sun. Aft. & Tues. Eve., Oct. 18 & 20

Pilot JOHN Oct 17

McCORMACK

ONLY BOSTON APPEARANCES THIS

SYMPHONY HALL

Next Sun. Aft. & Tues. Eve., Oct. 18 & 20

Telegram JOHN Oct 15

McCORMACK

Only Boston Appearances This Season

CUT-OUT

ONLY BOSTON APPEARANCES THIS SEASON

NEXT
WED. EVE.
Oct. 21
At 8:15

N. Y. Philharmonic Orchestra

110 MUSICIANS
WILLEM MENGELBERG, Eminent Dutch Conductor
MME. MARIA DORMONT, Soprano Soloist
TICKETS NOW $1.00—$1.50—$2.00—$3.00 (Tax exempt)
BACH—STRAUS—TCHAIKOWSKY—BRAHMS

NEXT
FRI. EVE.
Oct. 23
At 8:15

ANNUAL JOINT CONCERT
HARVARD-DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
TICKETS NOW AT BOX OFFICE

NEXT
SUN. AFT.
Oct. 25
At 3:30

SHURA **CHERKASSKY**
THE PHENOMENAL BOY PIANIST

SUN. AFT.
Nov. 1
At 3:30

MISCHA ELMAN VIOLIN

SAT. EVE.
Nov. 7
At 8:15

GALA CONCERT
BY THE STONY POINT ENSEMBLE
BENEFIT AMER. INSTITUTE OF OPERATIC ART
SEE NEWSPAPERS FOR ANNOUNCEMENT
Mail Orders Now $1.00—$1.50—$2.00—$2.50—$3.00 (Tax exempt)

SUN. AFT.
Nov. 8
At 3:30

RACHMANINOFF
MAIL ORDERS Filled Promptly. (Checks to Symphony Hall)

SYMPHONY HALL
TONIGHT AT 8.15
Trans JOHN Oct 20
[redacted]
Last Boston Concert Until Nov. 1926
TOMORROW NIGHT AT 8.15
N.Y. Philharmonic
ORCHESTRA — 110 Musicians
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
The Eminent Dutch Conductor—Soloist
MARIA DORMONT LYRIC SOPRANO
Tickets Now, $1, 1.50, 2, 2.50, 3 (tax exempt)
SUN. AFT., NOV. 8, AT 3.30
RACHMANINOFF

[redacted]
Trav
McCORMACK
TICKETS NOW AT BOX OFFICE

SYMPHONY HALL
TONIGHT AT 8:15
Trav JOHN Oct 20
McCORMACK
ONLY BOSTON APPEARANCES THIS SEASON
SUN. AFT. NOV. 8 AT 3:30
RACHMANINOFF

Amusements *Amusements*

SYMPHONY HALL TONIGHT AT 8:15
JOHN McCORMACK
LAST APPEARANCE IN BOSTON UNTIL NOV., 1926
TICKETS NOW $1 TO $2.50 AT BOX OFFICE
Herald TOMORROW NIGHT AT 8:15 Oct 20
N. Y. Philharmonic Orchestra
110 MUSICIANS
WILLEM MENGELBERG, Eminent Dutch Conductor
MME. MARIA DORMONT, Soprano Soloist
TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00 (tax exempt)
BACH—STRAUSS—TCHAIKOWSKY—BRAHMS
Next Sun. Aft. at 3:30 PHENOMENAL BOY PIANIST MASTER SHURA **CHERKASSKY**
SUN. AFT. NOV. 1 AT 3:30 **MISCHA ELMAN** | SUN. AFT. NOV. 8 AT 3:30 **RACHMANINOFF**

[redacted]

NEXT
FRI. EVE.
Oct. 23
At 8:15

ANNUAL JOINT CONCERT
HARVARD-DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
TICKETS NOW AT BOX OFFICE

NEXT
SUN. AFT.
Oct. 25
At 3:30

SHURA **CHERKASSKY**
THE PHENOMENAL BOY PIANIST
MAIL ORDERS Filled Promptly. (Checks to Symphony Hall)

SYMPHONY HALL
TOMORROW NIGHT at 8.15
Trans JOHN Oct 19
McCORMACK
Last Boston Concert Until Nov. 1926
WED. EVE., OCT. 21, AT 8.15
N.Y. Philharmonic
ORCHESTRA—110 Musicians
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
The Eminent Dutch Conductor—Soloist
MARIA DORMONT LYRIC SOPRANO
Tickets Now, $1, 1.50, 2, 2.50, 3 (tax exempt)
SUN. AFT., NOV. 8, AT 3.30
RACHMANINOFF

SYMPHONY HALL
SUN. AFT., TUES. EVE. Oct. 18 and 20
Advertiser Oct [illegible]
JOHN **McCORMACK**
ONLY CONCERTS THIS SEASON

SYMPHONY HALL
TONIGHT AT 8:15
JOHN
McCORMACK
ONLY BOSTON APPEARANCE THIS SEASON
NEXT SUN. AFT., OCT. 25, at 3:30
CHERKASSKY
The World's Greatest Boy Pianist
Advertiser Oct 20

SYMPHONY HALL
TOMORROW at 3:30, Tues. at 8:15
Her JOHN Oct 17
McCORMACK
ONLY BOSTON APPEARANCES THIS SEASON

SYMPHONY HALL—Next Sunday Afternoon & Tuesday Evening, Oct. 18 & 20
Herald Oct 12
JOHN McCORMACK
ONLY BOSTON APPEARANCES THIS SEASON

THIS WED. EVE., Oct. 14, at 8:15
ELENA
GERHARDT
Mezzo Soprano
Brahms, Schubert Programme

THIS FRI. EVE., Oct. 16, at 8:15
DEBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress"

SYMPHONY HALL TOMORROW NIGHT AT 8:15
Post **JOHN McCORMACK** Oct 19
LAST APPEARANCE IN BOSTON UNTIL NOV., 1926
Mr. McCormack will sing by special request "Panis Angelicus," with cello and organ accompaniment, and a number of the old favorite songs
TICKETS NOW, $1 to $2.50 AT BOX OFFICE
WEDNESDAY EVENING, OCTOBER 21, AT 8.15
N. Y. PHILHARMONIC ORCHESTRA
110 MUSICIANS
WILLEM MENGELBERG, Eminent Dutch Conductor
MME. MARIA DORMONT, Soprano Soloist
TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00 (Tax exempt)
BACH—STRAUSS—TCHAIKOWSKY—BRAHMS

Symphony Hall—Next Sunday Aft. & Tuesday Eve., Oct. 18 & 20
Post Oct 15
JOHN McCORMACK
ONLY BOSTON APPEARANCES THIS SEASON

TOMORROW EVE., Oct. 16, at 8:15
DEBATE
Harvard vs Oxford
"Resolved, That the Growth and Activities of the Socialist Movement Are Detrimental to Social Progress"

SUN. AFT., OCT. 25, at 3:30
MASTER SHURA
CHERKASSKY
The World's Greatest Boy Pianist

WEDNESDAY EVENING, OCT. 21, at 8:15
N. Y. Philharmonic Orchestra
110 MUSICIANS
WILLEM MENGELBERG, Eminent Dutch Composer
MME. MARIA DORMONT, Soprano Soloist
TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00 (Tax exempt)

SYMPHONY HALL
WED. EVE., OCT. 21, AT 8:15
N.Y. Philharmonic
Post ORCHESTRA (110 Musicians) Oct 13
UNDER THE LEADERSHIP OF
WILLEM - MENGELBERG
THE EMINENT DUTCH CONDUCTOR
SOLOIST
MARIA DORMONT LYRIC SOPRANO
Tickets Now $1, $1.50, $2, $2.50, $3 Tax Exempt

SYMPHONY HALL
WED. EVE., OCT. 21, AT 8:15
N.Y. Philharmonic
ORCHESTRA
HERALD (110 Musicians) Oct 15
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
THE EMINENT DUTCH CONDUCTOR
SOLOIST
MARIA DORMONT LYRIC SOPRANO
TICKETS NOW $1, 1.50, $2, 2.50, $3 (Tax Exempt)

SYMPHONY HALL
Next Sunday, October 25, at 3.30 p. m.,
SHURA
CHERKASSKY
The World's Greatest Boy Pianist
Tickets Now $1, $1.50, $2.00 (plus tax)
Advocate Oct 15

SYMPHONY HALL
NEXT SUN. AFT. AT 3.30
CHERKASSKY
PHENOMENAL BOY PIANIST
Trav Oct 20
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

SYMPHONY HALL
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF
TRAVELER Oct 21

AMERICAN Oct 21
SYMPHONY HALL
SUN. AFT. NOV. 8 AT 3:30
RACHMANINOFF

TRAVELER Oct 21
SYMPHONY HALL
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
TONIGHT AT 8:15
N.Y. Philharmonic
ORCHESTRA—110 Musicians
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
THE EMINENT DUTCH CONDUCTOR
SOLOIST
MARIA DORMONT LYRIC SOPRANO
TICKETS NOW $1, 1.50, $2, 2.50, $3 (Tax Exempt)
SUN. AFT., OCT. 25, at 3:30
GLOBE MASTER SHURA Oct 21
CHERKASSKY
The World's Greatest Boy Pianist
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

SYMPHONY HALL
TOMORROW NIGHT at 8:15
MATZENAUER
CONTRALTO (MET. OPERA COMPANY)

SYMPHONY HALL—TONIGHT AT 8:15
N. Y. Philharmonic Orchestra
WILLEM MENGELBERG, Eminent Dutch Conductor
MME. MARIA DORMONT, Soprano Soloist
TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00 (tax exempt)
BACH—STRAUSS—TCHAIKOWSKY—BRAHMS
NEXT FRIDAY EVENING AT 8:15
ANNUAL JOINT CONCERT
HARVARD-DARTMOUTH
HERALD GLEE AND INSTRUMENTAL CLUBS
TICKETS NOW AT BOX OFFICE Oct 21
Next Sun. Aft. at 3:30 PHENOMENAL BOY PIANIST MASTER SHURA **CHERKASSKY**
SUN. AFT. NOV. 1 AT 3:30 **MISCHA ELMAN** | SUN. AFT. NOV. 8 AT 3:30 **RACHMANINOFF**

SYMPHONY HALL
Transcript TOMORROW NIGHT at 8.15 Oct 21
MATZENAUER
PRIMA DONNA CONTRALTO (Met. Opera)
2t(A) o 21

SYMPHONY HALL
TONIGHT AT 8:15
N.Y. Philharmonic
ORCHESTRA—110 Musicians
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
THE EMINENT DUTCH CONDUCTOR
SOLOIST
MARIA DORMONT LYRIC SOPRANO
TICKETS NOW $1, 1.50, $2, 2.50, $3 (Tax Exempt)
SUN. AFT., OCT. 25, at 3:30
Globe MASTER SHURA Oct 21
CHERKASSKY
The World's Greatest Boy Pianist
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

SYMPHONY HALL
TONIGHT AT 8.15
N.Y. Philharmonic
ORCHESTRA — 110 Musicians
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
The Eminent Dutch Conductor—Soloist
MARIA DORMONT LYRIC SOPRANO
Tickets Now, $1, 1.50, 2, 2.50, 3 (tax exempt)
SUN. AFT., OCT. 25, at 3.30
TRANS MASTER SHURA Oct 21
CHERKASSKY
THE WORLD'S GREATEST BOY PIANIST

SYMPHONY HALL
TONIGHT AT 8:15
N.Y. Philharmonic
ORCHESTRA—110 Musicians
UNDER THE LEADERSHIP OF
WILLEM MENGELBERG
THE EMINENT DUTCH CONDUCTOR
SOLOIST
MARIA DORMONT LYRIC SOPRANO
TICKETS NOW $1, 1.50, $2, 2.50, $3 (Tax Exempt)
SUN. AFT., OCT. 25, at 3:30
Globe MASTER SHURA Oct 21
CHERKASSKY
The World's Greatest Boy Pianist
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

SYMPHONY HALL
SUN. AFT. NOV. 8 AT 3:30
RACHMANINOFF
AMERICAN Oct 22

SYMPHONY HALL
Trans Tonight at 8.15 Oct 22
MATZENAUER
PRIMA DONNA CONTRALTO (Met. Opera)
o 21

SYMPHONY HALL
TOMORROW NIGHT AT 8.15
ANNUAL JOINT CONCERT
HARVARD DARTMOUTH
GLEE and INSTRUMENTAL
TRANSCRIPT CLUBS Oct 22
Tickets Now at Box Office
SUN. AFT., NOV. 8, AT 3.30
RACHMANINOFF

SYMPHONY HALL
NEXT SUN. AFT. AT 3.30.
CHERKASSKY
PHENOMENAL BOY PIANIST
[illegible] Oct 22
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

[144]

CUT-OUT

SYMPHONY HALL TONIGHT AT 8:15
N. Y. Philharmonic Orchestra
WILLEM MENGELBERG, Eminent Dutch Conductor
MME. MARIA DORMONT, Soprano Soloist
TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00—(Tax Exempt)
BACH—STRAUSS—TCHAIKOWSKY—BRAHMS
NEXT FRIDAY EVENING AT 8:15
ANNUAL JOINT CONCERT
HARVARD-DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
TICKETS NOW AT BOX OFFICE
NEXT SUNDAY AFT. AT 3:30 MASTER SHURA CHERKASSKY
PHENOMENAL BOY PIANIST
SUN. AFT. NOV. 1 AT 3:30
MISCHA ELMAN
SUN. AFT. NOV 8 AT 3:30
RACHMANINOFF

Post Oct 21

SYMPHONY HALL
TOMORROW NIGHT AT 8:15
ANNUAL JOINT CONCERT
HARVARD
DARTMOUTH
GLEE AND INSTRUMENTAL
CLUBS
Tickets Now at Box Office
SUN. AFT., NOV. 8 AT 3:30
RACHMANINOFF

SYMPHONY HALL
TONIGHT at 8:15
MATZENAUER
CONTRALTO (MET. OPERA COMPANY)

Globe Oct 22

SYMPHONY HALL
NEXT SUN. AFT. AT 3.30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Herald Oct 22

BOSTON
SYMPHONY HALL
SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

Monitor Oct 23

SYMPHONY HALL
TONIGHT AT 8:15
ANNUAL JOINT CONCERT
HARVARD
DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
Tickets Now at Box Office
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

Post Oct 23

SYMPHONY HALL
TONIGHT AT
ANNUAL JOINT CONCERT
HARVARD
DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
Tickets Now at Box Office
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

Herald Oct 23

SYMPHONY HALL
TONIGHT at 8:15
ANNUAL JOINT CONCERT
HARVARD
DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
Tickets Now at Box Office
NEXT SUN. AFT. AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

Globe Oct 23

SYMPHONY HALL
TONIGHT AT 8.15
ANNUAL JOINT CONCERT
HARVARD
DARTMOUTH
GLEE and INSTRUMENTAL CLUBS
Tickets Now at Box Office
NEXT SUN. AFT. AT 3.30
CHERKASSKY
THE PHENOMENAL BOY PIANIST
SUN. AFT., NOV. 8, AT 3.30
RACHMANINOFF

Transcript Oct 23

SYMPHONY HALL
TONIGHT AT 8:15
ANNUAL JOINT CONCERT
HARVARD
DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
Tickets Now at Box Office

American Oct 23

SYMPHONY HALL
TONIGHT AT 8:15
ANNUAL JOINT CONCERT
HARVARD
DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
Tickets Now at Box Office
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

Trav Oct 23

AMUSEMENTS
SYMPHONY HALL
TONIGHT at 8:15
ANNUAL JOINT CONCERT
HARVARD
DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
Tickets Now at Box Office
NEXT SUN. AFT. AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

Globe Oct 23

SYMPHONY HALL
TOMORROW AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Herald Oct 24

SYMPHONY HALL
TOMORROW AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Globe Oct 24

SYMPHONY HALL
TOMORROW AFT. AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

Post Oct 24

SYMPHONY HALL
SUNDAY, NOV. 8, at 3.30
RACHMANINOFF

Monitor Oct 26

Globe SYMPHONY HALL Oct 26
Sun. Aft., Nov. 8 at 3:30
RACHMANINOFF

Globe SYMPHONY HALL Oct 26
Sun. Aft., Nov. 8 at 3:30
RACHMANINOFF

SYMPHONY HALL
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Post Oct 28

SYMPHONY HALL
NEXT SUNDAY AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season

Shura Cherkassk

[redacted]

SYMPHONY HALL
NEXT Sunday, Nov. 1, at 3.30
MISCHA ELMAN
Only Boston Recital This Season of
This Famous Violinist

Advocate Oct 22

SYMPHONY HALL
BOSTON, MASS.

Mischa Elman
New Warheit Oct 25

Sunday aft. November 1st at 3:30

[redacted] א עלמאַן

...פידעל־שפּילער וועט געבען א ריסייטעל דעם
איי...ציגנען מאָל אין באָסטאָן
אין א נייער רייכער פּראָגראַם
טיקעטס: $2.50—$2.00—$1.50—$1.00 (חוץ וואָר־טעקס)
צו באַקומען אין באָקס אָפיס און אין שאַפּיראָ'ס בוך סטאָר,
8 ...עווערעט סטריט, באָסטאָן

SYMPHONY HALL
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Herald Oct 29

SYMPHONY HALL
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Globe Oct 28

Mon SYMPHONY HALL Oct 24
SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

Her SYMPHONY HALL
TOMORROW AT 3:30 Oct 29
CHERKASSKY
PHENOMENAL BOY PIANIST
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Amer Oct 24
SYMPHONY HALL
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Globe SYMPHONY HALL Oct 26
Sun. Aft., Nov. 8 at 3:30
RACHMANINOFF

BOSTON
SYMPHONY HALL
Mon SUN. AFT., NOV. 8, at 3:30 Oct 27
Rachmaninoff

Her SYMPHONY HALL Oct 27
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Post SYMPHONY HALL Oct 27
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Trans SYMPHONY HALL
SUN. AFT., NOV. 8, at 3.30 Oct 27
RACHMANINOFF

Trav SYMPHONY HALL Oct 29
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Globe SYMPHONY HALL Oct 29
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF
BOSTON

Mon SYMPHONY HALL Oct 29
SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

Her SYMPHONY HALL Oct 29
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Trav SYMPHONY HALL Oct 29
NEXT SUN. AFT., NOV. 1, at 3.30

[redacted]

Globe
RACHMANINOFF

Her SYMPHONY HALL Oct 30
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
SUN. AFT., NOV. 8, at 3:30 Oct 30
Rachmaninoff

Trav SYMPHONY HALL Oct 30
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Adv SYMPHONY HALL Oct 30
NEXT SUNDAY AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season

Post SYMPHONY HALL Oct 30
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

[redacted]

SAT. EVE., NOV. 7, at 8.15
GALA CONCERT
STONY POINT ENSEMBLE
A VOCAL SYMPHONY ORCHESTRA OF 50 VOICES
ALEXANDER KOSHETZ
Famous Ukranian Chorus Conductor
"CLAVILUX," THOMAS WILFRED'S
Wonderful "Symphony in Light"
MAUDE ALLAN
Triumphant Return to America
CECILE D'ANDREA
Noted American Classic Dancer
Tickets Now $1, $1.50, $2.00, $2.50, $3.00
(Tax exempt)
SUN. AFT., NOV. 8, at 3.30
RACHMANINOFF
SUN. AFT., NOV. 15, at 3.30
ROLAND HAYES

Amer SYMPHONY HALL Oct 31
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
Globe TOMORROW, AT 3:30 Oct 31
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
Her TOMORROW at 3:30 Oct 31
MISC
[redacted]
Only Bos
SUN. A
ROLAND HAYES

SYMPHONY HALL
Mon SUN. AFT., NOV. 8, at 3:30 Oct 31
Rachmaninoff

SYMPHONY HALL
Globe TOMORROW, AT 3:30 Oct 31
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
Globe SUN. AFT., NOV. 8, at 3:30 Oct 29
RACHMANINOFF

SYMPHONY HALL
Post TOMORROW at 3:30 Oct 31
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
SAT. EVE., NOV. 7, at 8:15
Her GALA CONCERT Nov 2
STONY POINT ENSEMBLE
A VOCAL SYMPHONY ORCHESTRA OF FIFTY VOICES. ALEXANDER KOSHETZ, Famous Ukranian Chorus Conductor. "CLAVILUX," Thomas Wilfred's wonderful symphony in light. MAUDE ALLAN—

[redacted]

SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

MON. EVE., NOV. 16, at 8:15
RETURN ENGAGEMENT
Stony Point Ensemble
Benefit of the American Institute of Operatic Art
Tickets $1, $1.50, $2.00, $2.50, $3.00. No tax.

Her Nov 2

Post SYMPHONY HALL Nov 2
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF
Monday Evening, November 9, at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years

Trav SYMPHONY HALL Nov 2
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF
Monday Evening, November 9 at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years

[145]

CUT-OUT

SYMPHONY HALL TONIGHT AT 8:15
N. Y. Philharmonic Orchestra
WILLEM MENGELBERG, Eminent Dutch Conductor
MME. MARIA DORMONT, Soprano Soloist
TICKETS NOW $1—$1.50—$2.00—$2.50—$3.00—(Tax Exempt)
BACH—STRAUSS—TCHAIKOWSKY—BRAHMS
NEXT FRIDAY EVENING AT 8:15
ANNUAL JOINT CONCERT
HARVARD-DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
TICKETS NOW AT BOX OFFICE
Post Oct 21
NEXT SUNDAY AFT. AT 3:30 MASTER
PHENOMENAL BOY PIANIST SHURA **CHERKASSKY**
SUN. AFT. NOV. 1 AT 3:30 **MISCHA ELMAN**
SUN. AFT. NOV 8 AT 3:30 **RACHMANINOFF**

SYMPHONY HALL
TOMORROW NIGHT AT 8:15
ANNUAL JOINT CONCERT
HARVARD DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
Tickets Now at Box Office
SUN. AFT., NOV. 8 AT 3:30
RACHMANINOFF

SYMPHONY HALL
Globe TONIGHT at 8:15 Oct 22
MATZENAUER
CONTRALTO (MET. OPERA COMPANY)

SYMPHONY HALL
NEXT SUN. AFT. AT 3.30
CHERKASSKY
PHENOMENAL BOY PIANIST
Herald Oct 22
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Monitor BOSTON Oct 23
SYMPHONY HALL
SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

SYMPHONY HALL
TONIGHT AT 8:15
ANNUAL JOINT CONCERT
HARVARD DARTMOUTH
Post GLEE AND Oct 23
INSTRUMENTAL CLUBS
Tickets Now at Box Office
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

SYMPHONY HALL
TONIGHT
ANNUAL JOINT CONCERT
HARVARD DARTMOUTH
HERALD GLEE AND Oct 23
INSTRUMENTAL CLUBS
Tickets Now at Box Office
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

SYMPHONY HALL
TONIGHT at 8:15
ANNUAL JOINT CONCERT
HARVARD DARTMOUTH
GLOBE GLEE AND Oct 23
INSTRUMENTAL CLUBS
Tickets Now at Box Office
NEXT SUN. AFT. AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

SYMPHONY HALL
TONIGHT AT 8.15
ANNUAL JOINT CONCERT
HARVARD DARTMOUTH
GLEE and INSTRUMENTAL
TRANSCRIPT CLUBS Oct 23
Tickets Now at Box Office
NEXT SUN. AFT. AT 3.30
CHERKASSKY
THE PHENOMENAL BOY PIANIST
SUN. AFT., NOV. 8, AT 3.30
RACHMANINOFF

SYMPHONY HALL
TONIGHT AT 8:15
ANNUAL JOINT CONCERT
HARVARD DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
AMERICAN Tickets Now at Box Office Oct 23

SYMPHONY HALL
TONIGHT AT 8:15
ANNUAL JOINT CONCERT
HARVARD DARTMOUTH
TRAV GLEE AND Oct 23
INSTRUMENTAL CLUBS
Tickets Now at Box Office
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

AMUSEMENTS
SYMPHONY HALL
TONIGHT at 8:15
ANNUAL JOINT CONCERT
HARVARD DARTMOUTH
GLEE AND INSTRUMENTAL CLUBS
Tickets Now at Box Office Oct 23
NEXT SUN. AFT. AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF

SYMPHONY HALL
TOMORROW AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
HERALD SUN. AFT., NOV. 8, AT 3:30 Oct 24
RACHMANINOFF

SYMPHONY HALL
TOMORROW AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF
GLOBE Oct 24

SYMPHONY HALL
TOMORROW AFT. AT 3:30
CHERKASSKY
PHENOMENAL BOY PIANIST
SUNDAY AFT., NOV. 8, AT 3:30
RACHMANINOFF
Post Oct 24

SYMPHONY HALL
SUNDAY, NOV. 8, at 3.30
RACHMANINOFF
MONITOR Oct 26

GLOBE SYMPHONY HALL Oct 26
Sun. Aft., Nov. 8 at 3:30
RACHMANINOFF

GLOBE SYMPHONY HALL Oct 26
Sun. Aft., Nov. 8 at 3:30
RACHMANINOFF

SYMPHONY HALL
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, AT 3:30 Oct 28
RACHMANINOFF

SYMPHONY HALL
NEXT SUNDAY AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season

Shura Cherkassk

[redacted]

SYMPHONY HALL
NEXT Sunday, Nov. 1, at 3.30
MISCHA ELMAN
Only Boston Recital This Season of
This Famous Violinist
Advocate Oct 22

SYMPHONY HALL
BOSTON, MASS.
Mischa Elman
New Warheit Oct 25
Sunday aft. November 1st at 3:30

[redacted] **א עלמאַן**

[redacted] פידעל־שפּילער וועט געבען א ריסייטעל דעם
איינציגען מאָל אין באָסטאָן
אין אַ נייער רייכער פּראָגראַם
טיקעטס: $2.50—$2.00—$1.50—$1.00 (חוץ וואָר־טעקס)
צו באַקומען אין באָקס אָפיס און אין שאַפּיראָ'ס בוך סטאָר,
8 עווערעט סטריט, באָסטאָן

SYMPHONY HALL
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
HERALD SUN. AFT., NOV. 8, at 3:30 Oct 29
RACHMANINOFF

SYMPHONY HALL
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF
GLOBE Oct 28

Mon SYMPHONY HALL Oct 24
SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

Her SYMPHONY HALL
TOMORROW AT 3:30 Oct 24
CHERKASSKY
PHENOMENAL BOY PIANIST
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

AMER Oct 24
SYMPHONY HALL
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Globe SYMPHONY HALL Oct 26
Sun. Aft., Nov. 8 at 3:30
RACHMANINOFF

BOSTON
SYMPHONY HALL
Mon SUN. AFT., NOV. 8, at 3:30 Oct 27
Rachmaninoff

Her SYMPHONY HALL Oct 27
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Post SYMPHONY HALL Oct 27
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

Trans SYMPHONY HALL
SUN. AFT., NOV. 8, at 3.30 Oct 27
RACHMANINOFF

Trav SYMPHONY HALL Oct 29
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Globe SYMPHONY HALL Oct 29
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

BOSTON
Mon SYMPHONY HALL Oct 29
SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

Her SYMPHONY HALL Oct 29
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Trav SYMPHONY HALL Oct 29
NEXT SUN. AFT., NOV. 1, at 3.30

[redacted]

Globe
RACHMANINOFF

Her SYMPHONY HALL Oct 30
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
Mon SUN. AFT., NOV. 8, at 3:30 Oct 30
Rachmaninoff

Trav SYMPHONY HALL Oct 30
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

ADV SYMPHONY HALL Oct 30
NEXT SUNDAY AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season

Post SYMPHONY HALL Oct 30
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, AT 3:30
RACHMANINOFF

[redacted]

SAT. EVE., NOV. 7, at 8.15
GALA CONCERT
STONY POINT ENSEMBLE
A VOCAL SYMPHONY ORCHESTRA OF 50 VOICES
ALEXANDER KOSHETZ
Famous Ukranian Chorus Conductor
"CLAVILUX," THOMAS WILFRED'S
Wonderful "Symphony in Light"
MAUDE ALLAN
Triumphant Return to America
CECILE D'ANDREA
Noted American Classic Dancer
Tickets Now $1, $1.50, $2.00, $2.50, $3.00
(Tax exempt)
SUN. AFT., NOV. 8, at 3.30
RACHMANINOFF
SUN. AFT., NOV. 15, at 3.30
ROLAND HAYES

AMER SYMPHONY HALL Oct 31
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
Globe TOMORROW, AT 3:30 Oct 31
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
Her TOMORROW at 3:30 Oct 31
MISC

[redacted]

Only Bos
SUN. A
ROLAND HAYES

SYMPHONY HALL
MON SUN. AFT., NOV. 8, at 3:30 Oct 31
Rachmaninoff

SYMPHONY HALL
Globe TOMORROW, AT 3:30 Oct 31
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
Globe SUN. AFT., NOV. 8, at 3:30 Oct 29
RACHMANINOFF

SYMPHONY HALL
Post TOMORROW at 3:30 Oct 31
MISCHA ELMAN
Only Boston Recital This Season
SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
SAT. EVE., NOV. 7, at 8:15
Her GALA CONCERT Nov 2
STONY POINT ENSEMBLE
A VOCAL SYMPHONY ORCHESTRA OF FIFTY VOICES. ALEXANDER KOSHETZ, Famous Ukranian Chorus Conductor. "CLAVILUX," Thomas Wilfred's wonderful symphony in light. MAUDE ALLAN—

[redacted]

SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

RETURN ENGAGEMENT
Her Nov 2
Stony Point Ensemble
Benefit of the American Institute of Operatic Art
Tickets $1, $1.50, $2.00, $2.50, $3.00. No tax.

Post SYMPHONY HALL Nov 2
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF
Monday Evening, November 9, at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years

Trav SYMPHONY HALL Nov 2
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF
Monday Evening, November 9 at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years

[145]

CUT-OUT

SYMPHONY HALL

Trav Oct 24

TOMORROW at 3.30 PHENOMENAL BOY PIANIST MASTER SHURA **CHERKASSY**

SUN. AFT. Nov. 1 At 3.30 — [redacted] FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON

SAT. EVE. Nov. 7 At 8.15 — **GALA CONCERT** BY THE STONY POINT ENSEMBLE
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
See Newspapers for Announcement
Mail Orders Now—$1—$1.50—$2.00—$2.50—$3.00 (Tax exempt)

SUN. AFT. Nov. 8 At 3.30 — **RACHMANINOFF**

MON. EVE. Nov. 9 At 8.15 — **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

SUN. AFT. Nov. 15 At 3.30 — **ROLAND HAYES**

SUN. AFT. Nov. 22 At 3.30 — PENSION FUND CONCERT
BEETHOVEN'S **NINTH SYMPHONY**
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS

Tickets Now at Box Office

COURSE SALE Opens Monday, Nov. 2. Prices $6.60, $4.40, $3.30, $2.50
MAIL ORDERS NOW
NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
5 FRI. EVES. SAT. MATS. BEG. NOV. 13-14
THE HEART OF EUROPE
IMPRESSIONS OF 1925
NORWAY & SWEDEN....NOV. 13-14 | VIENNA and the TYROL..NOV. 27-28
BERLIN & GERMANY....NOV. 20-21 | PARIS & Northern FRANCE..DEC. 4-5
LONDON, ENGLAND, SCOTLAND....DEC. 11-12
MAIL ORDERS FILLED PROMPTLY. (Make Checks to Symphony Hall)

SYMPHONY HALL

Traveler Oct 24

TOMORROW at 3:30 PHENOMENAL BOY PIANIST MASTER SHURA **CHERKASSKY**

SUN. AFT. Nov. 1 At 3:30 — **MISCHA ELMAN** FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON

SUN. AFT. Nov. 8 At 3:30 — **RACHMANINOFF**

MON. EVE. Nov. 9 At 8:15 — **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

SUN. AFT. Nov. 22 At 3:30 — PENSION FUND CONCERT
BEETHOVEN'S **NINTH SYMPHONY**
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS

Tickets Now at Box Office

MAIL ORDERS FILLED PROMPTLY. (Make Checks to Symphony Hall)

SYMPHONY HALL

Post Oct 25

TODAY at 3:30 PHENOMENAL BOY PIANIST MASTER SHURA **CHERKASSKY**

SUN. AFT. Nov. 1 At 3:30 — **MISCHA ELMAN** FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON

SAT. EVE. Nov. 7 At 8:15 — **GALA CONCERT** BY THE STONY POINT ENSEMBLE
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
See Newspapers for Announcement
MAIL ORDERS NOW—$1-$1.50-$2.00-$2.50-$3.00 (Tax exempt)

SUN. AFT. Nov. 8 At 3:30 — **RACHMANINOFF**

MON. EVE. Nov. 9 At 8:15 — **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

SUN. AFT. Nov. 15 At 3:30 — **ROLAND HAYES**

SUN. AFT. Nov. 22 At 3:30 — PENSION FUND CONCERT
BEETHOVEN'S **NINTH SYMPHONY**
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS

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MAIL ORDERS NOW
NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
5 FRI. EVES. SAT. MATS. BEG. NOV. 13-14
THE HEART OF EUROPE
IMPRESSIONS OF 1925
NORWAY & SWEDEN...NOV. 13-14 | VIENNA and the TYROL.NOV. 27-28
BERLIN & GERMANY....NOV. 20-21 | PARIS & Northern FRANCE.DEC. 4-5
LONDON, ENGLAND, SCOTLAND....DEC. 11-12
MAIL ORDERS FILLED PROMPTLY. (Make Checks to Symphony Hall)

SYMPHONY HALL

TODAY at 3:30 PHENOMENAL BOY PIANIST MASTER SHURA **CHERKASSKY**

SUN. AFT. Nov. 1 At 3:30 — **MISCHA ELMAN** FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON

SAT. EVE. Nov. 7 At 8:15 — **GALA CONCERT** BY THE STONY POINT ENSEMBLE
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
See Newspapers for Announcement
Mail Orders Now—$1—$1.50—$2.00—$2.50—$3.00 (Tax exempt)

SUN. AFT. Nov. 8 At 3:30 — **RACHMANINOFF**

MON. EVE. Nov. 9 At 8:15 — **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

SUN. AFT. Nov. 15 At 3:30 — **ROLAND HAYES**

SUN. AFT. Nov. 22 At 3:30 — PENSION FUND CONCERT
BEETHOVEN'S **NINTH SYMPHONY**
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS

Tickets Now at Box Office

COURSE SALE Opens Monday, Nov. 2. Prices $6.60, $4.40, $3.30, $2.50
MAIL ORDERS NOW
NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
5 FRI. EVES. SAT. MATS. BEG. NOV. 13-14
THE HEART OF EUROPE
IMPRESSIONS OF 1925
NORWAY & SWEDEN....NOV. 13-14 | VIENNA and the TYROL..NOV. 27-28
BERLIN & GERMANY....NOV. 20-21 | PARIS & Northern FRANCE..DEC. 4-5
LONDON, ENGLAND, SCOTLAND....DEC. 11-12
MAIL ORDERS FILLED PROMPTLY. (Make Checks to Symphony Hall)

Globe Oct 25

SYMPHONY HALL

TODAY at 3:30 PHENOMENAL BOY PIANIST MASTER SHURA **CHERKASSKY**

SUN. AFT. Nov. 1 At 3:30 — **MISCHA ELMAN** FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON

SAT. EVE. Nov. 7 At 8:15 — **GALA CONCERT** BY THE STONY POINT ENSEMBLE
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
See Newspapers for Announcement
Mail Orders Now—$1—$1.50—$2.00—$2.50—$3.00 (Tax exempt)

SUN. AFT. Nov. 8 At 3:30 — **RACHMANINOFF**

MON. EVE. Nov. 9 At 8:15 — **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

SUN. AFT. Nov. 15 At 3:30 — **ROLAND HAYES**

SUN. AFT. Nov. 22 At 3:30 — PENSION FUND CONCERT
BEETHOVEN'S **NINTH SYMPHONY**
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
QUARTET OF DISTINGUISHED SOLOISTS

Tickets Now at Box Office

COURSE SALE Opens Monday, Nov. 2. Prices $6.60, $4.40, $3.30, $2.50
MAIL ORDERS NOW
NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS
5 FRI. EVES. SAT. MATS. BEG. NOV. 13-14
THE HEART OF EUROPE
IMPRESSIONS OF 1925
NORWAY & SWEDEN...NOV. 13-14 | VIENNA and the TYROL..NOV. 27-28
BERLIN & GERMANY...NOV. 20-21 | PARIS & Northern FRANCE..DEC. 4-5
LONDON, ENGLAND, SCOTLAND....DEC. 11-12
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Advertiser Oct 25

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AMUSEMENTS

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
5 Fri Eves Sat Mats BEG NOV 13-14
Norway and Sweden, Berlin and Germany, Vienna and the Tyrol, Paris and Northern France, London, England, and Scotland.
Course Tickets $6.60, $4.40, $3.30, $2.50
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Advertiser Nov 6

SYMPHONY HALL

NEXT SUN. AFT., NOV. 8, at 3:30
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First Boston Appearance in 2 Years
Benefit South End Music School

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SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

Globe Nov 6

NEXT SAT. EVE., NOV. 7, at 8.15
GALA CONCERT
STONY POINT ENSEMBLE
A Vocal Symphony Orchestra of Fifty Voices, Alexander Koshetz, Famous Ukrainian Chorus, Conductor; "Clavilux." Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

NEXT SUN. AFT., NOV. 8, at 3.30
RACHMANINOFF

Monday Evening, November 9, at 8.15

Transcript Nov 6

SYMPHONY HALL

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Monday Evening, November 9, at 8.15
SIGRID ONEGIN Contralto
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TUES EVE., NOV. 10, at 8:15
DAYTON WESTMINSTER **CHOIR**
60 VOICES
Tickets $1, $1.50, $2, Tax Exempt

SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

CUT-OUT

MONITOR OCTOBER 31

"Better Music in the Churches Means Better Music Everywhere"

The Dayton Westminster Choir

Director: **John Finley Williamson**

Sixty mixed voices—

demonstrating what can be done by an All-American church choir, rehearsing three and four times a week—

singing a cappella; without notes; without pitch pipe; featuring American compositions.

BUFFALO—Elmwood Music Hall, November 8th, 3 p. m.
BOSTON—Symphony Hall, November 10th
NEW YORK—Mecca Temple, November 12th
BROOKLYN—Academy of Music, November 11th and 15th
PHILADELPHIA—Metropolitan Opera House, November 16th
BALTIMORE—Lyric Theatre, November 17th
WASHINGTON—Auditorium, November 18th

M. H. HANSON, 437 Fifth Avenue, New York

The National Association of Music Teachers has selected Dayton, Ohio, for their next convention December 28-30, to give members an opportunity to hear this American choir.

SYMPHONY HALL

Traveler Oct 31

Tomorrow at 3:30 — **MISCHA ELMAN** FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON
Tickets $1, $1.50, $2, $2.50 plus tax.

NEXT SAT. EVE. Nov. 7 at 8:15 — GALA CONCERT
STONY POINT ENSEMBLE
A VOCAL SYMPHONY ORCHESTRA OF FIFTY VOICES
ALEXANDER KOSHETZ, Famous Ukranian Chorus Conductor
"CLAVILUX," Thomas Wilfred's wonderful symphony in light.
MAUDE ALLAN—Triumphant Return [illegible]
CECILE D'AN[illegible]
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
Tickets [illegible]

SUN. AFT. Nov. 8 At 3:30 — **RACHMANINOFF**

MON. EVE. Nov. 9 At 8.15 — **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

A NEW SERIES OF 5 TUESDAY AFTERNOONS
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:15

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

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Mr. Koussevitzky plans to make the programs particularly enjoyable, while giving them the further interest of historical sequence. Containing representative masterpieces from each important period, they will embrace the magnificent range of orchestral music.

SEASON PRICES, 5 CONCERTS—$4, $5, $7.50 & $9, no tax
NOW ON SALE AT SYMPHONY HALL

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

Transcript October 31

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CONDUCTOR JOHN FINLEY WILLIAMSON
Recital of Sacred Music—60 Voices
Tickets Now at Box Office—$1, $1.50, $2, tax exempt

SUN. AFT. Nov. 15 At 3.30 — **ROLAND HAYES**

COURSE SALE Opens Monday, Nov. 2
Prices $6.60, $4.40, $3.30, $2.50

NEWMAN
TRAVEL TALKS
MOTION PICTURES
COLOR VIEWS

5 FRI. EVES. SAT. MATS. **BEG. NOV. 13-14**

THE HEART OF EUROPE
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POST NOV 1

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RECITAL OF SACRED MUSIC—60 VOICES
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[147]

CUT-OUT

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Herald

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Globe Nov

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Amusements

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[redacted]

Monday Evening November 9 at 8.15
SIGRID ONEGIN
Contralto
First Boston Appearance in 2 Years

SUN. AFT., NOV. 15, at 3.30
ROLAND HAYES

Transcript Nov 2

Globe Nov 2

SYMPHONY HALL
Thursday Eve., Nov. 5
CECILIA
HANSEN
VIOLINIST
Tickets at Box Office

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

GLOBE Nov 2

SYMPHONY HALL
NEXT SAT. EVE., NOV. 7, at 8:15
Globe GALA CONCERT Nov 3
STONY POINT ENSEMBLE
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TRAVELER Nov 3

Amusements

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TUES. EVE., NOV. 10, at 8:15
DAYTON WESTMINSTER CHOIR
60 VOICES
Tickets $1, $1.50, $2.00 (tax exempt)

SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

HERALD Nov 4

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9, at 8:15
SIGRID ONEGIN
Contralto
First Boston Appearance in 2 Years

NEWMAN
Travel Talks
Color Views
Motion Pictures
5 Fri Eves Sat Mats BEG NOV 13-14
Norway and Sweden, Berlin and Germany, Vienna and the Tyrol, Paris and Northern France, London, England, and Scotland.
Course Tickets $6.60, $4.40, $3.30, $2.50
Mail Orders Now—Make Checks to Symphony Hall

GLOBE Nov 4

~~Globe~~ SYMPHONY HALL thurs
NEXT SAT. EVE., NOV. 7, at 8:15
GALA CONCERT
STONY POINT ENSEMBLE
A Vocal Symphony Orchestra of Fifty Voices, Alexander Koshetz, Famous Ukrainian Chorus, Conductor: "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

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GLOBE Nov 4th

SYMPHONY HALL

[redacted]

[redacted]

TUES. EVE., NOV. 10, AT 8:15
DAYTON WESTMINSTER CHOIR
60 VOICES
Tickets $1, $1.50, $2 (Tax exempt)

SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

Post Nov 4th

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9 at 8:15
SIGRID ONEGIN
Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

HERALD Nov 5

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

Monitor Nov 5

SYMPHONY HALL
NEXT SAT. EVE., NOV. 7, at 8:15
GALA CONCERT
STONY POINT ENSEMBLE
A Vocal Symphony Orchestra of Fifty Voices, Alexander Koshetz, Famous Ukranian Chorus Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

GLOBE Nov 5

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

Monitor Nov 5th

Trav SYMPHONY HALL Nov 5
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9 at 8:15
SIGRID ONEGIN
Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

[148]

CUT-OUT

GALA CONCERT

STONY POINT ENSEMBLE

NEXT SAT. EVE. Nov. 7 at 8:15

A VOCAL SYMPHONY ORCHESTRA OF FIFTY VOICES
ALEX. KOSHETZ, Famous Ukranian Chorus Conductor
"CLAVILUX," Thos. Wilfred's wonderful symphony in light.
MAUDE ALLAN—Triumphant Return to America.
CECILE D'ANDREA, Noted American Classic Dancer.
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

SUN. AFT. Nov. 8 At 3:30 **RACHMANINOFF**

MON. EVE. Nov. 9 At 8:15 **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

TUES. EVE. Nov. 10 at 8:15 **DAYTON** Westminster Conductor **CHOIR**
JOHN FINLEY WILLIAMSON
RECITAL OF SACRED MUSIC—60 VOICES
Tickets Now at Box Office—$1, $1.50, $2.00 (tax exempt)

SUN. AFT. Nov. 15 At 3:30 **ROLAND HAYES**

COURSE SALE TOMORROW Prices $6.60 $4.40 $3.30, $2.50

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS

5 FRI. EVES. SAT. MATS. BEG. NOV. 13-14

THE HEART OF EUROPE

IMPRESSIONS OF 1925

NORWAY & SWEDEN...NOV. 13-14 | VIENNA and the TYROL. NOV. 27-28
BERLIN & GERMANY...NOV. 20-21 | PARIS & Northern FRANCE DEC. 4-5
LONDON, ENGLAND, SCOTLAND .... DEC. 11-12

A NEW SERIES OF 5 TUESDAY AFTERNOONS
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

All reserved seats for the four series of 62 concerts in Greater Boston this season were sold out by advance subscription. The Tuesday series has been added to meet in part the unfilled demand for concerts by the great orchestra.

Mr. Koussevitzky plans to make the programs particularly enjoyable, while giving them the further interest of historical sequence. Containing representative masterpieces from each important period, they will embrace the magnificent range of orchestral music.

SEASON PRICES, 5 CONCERTS—$4, $5, $7.50 & $9
NO TAX—NOW ON SALE AT SYMPHONY HALL.

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

Herald Nov 3

TODAY at 3:30 **MISCHA ELMAN** FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON
Tickets $1, $1.50, $2, $2.50 plus tax.

GALA CONCERT

STONY POINT ENSEMBLE

NEXT SAT. EVE. Nov. 7 at 8:15

A VOCAL SYMPHONY ORCHESTRA OF FIFTY VOICES
ALEXANDER KOSHETZ, Famous Ukranian Chorus Conductor
"CLAVILUX," Thomas Wilfred's wonderful symphony in light.
MAUDE ALLAN—Triumphant Return to America.
CECILE D'ANDREA, Noted American Classic Dancer.
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
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SUN. AFT. Nov. 8 At 3:30 **RACHMANINOFF**

MON. EVE. Nov. 9 At 8.15 **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

TUES. EVE. Nov. 10 At 8:15 **DAYTON** WESTMINSTER CONDUCTOR **CHOIR**
JOHN FINLEY WILLIAMSON
RECITAL OF SACRED MUSIC, 60 VOICES
Tickets Now at Box Office—$1, $1.50, $2.00 (tax exempt)

SUN. AFT. Nov. 15 At 3.30 **ROLAND HAYES**

Course Sale Opens TOMORROW. Prices $6.60, $4.40, $3.30, $2.50

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS

5 FRI. EVES. SAT. MATS. BEG. NOV. 13-14

THE HEART OF EUROPE

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NOW ON SALE AT SYMPHONY HALL

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Globe Nov 3

SYMPHONY HALL

TODAY at 3:30 **MISCHA ELMAN** FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON
Tickets $1, $1.50, $2, $2.50 plus tax

GALA CONCERT

STONY POINT ENSEMBLE

NEXT SAT. EVE. Nov. 7 at 8:15

A VOCAL SYMPHONY ORCHESTRA OF FIFTY VOICES
ALEXANDER KOSHETZ, Famous Ukranian Chorus Conductor.
"CLAVILUN," Thomas Wilfred's wonderful symphony in light.
MAUDE ALLAN—Triumphant Return to America.
CECILE D'ANDREA, Noted American Classic Dancer.
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

SUN. AFT. Nov. 8 At 3:30 **RACHMANINOFF**

MON. EVE. Nov. 9 At 8:15 **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

TUES. EVE. Nov. 10 At 8:15 **DAYTON** WESTMINSTER CONDUCTOR **CHOIR**
JOHN FINLEY WILLIAMSON
Recital of Sacred Music—60 Voices
Tickets Now at Box Office, $1, $1.50, $2 (Tax Exempt)

SUN. AFT. Nov. 15 At 3:30 **ROLAND HAYES**

COURSE SALE Opens TOMORROW—Prices $6.60, $4.40, $3.30, $2.50

NEWMAN TRAVEL TALKS MOTION PICTURES COLOR VIEWS

5 FRI. EVES. SAT. MATS. BEG. NOV. 13-14

THE HEART OF EUROPE

IMPRESSIONS OF 1925

NORWAY AND SWEDEN..NOV. 13-14 | VIENNA and the TYROL..NOV. 27-23
BERLIN AND GERMANY..Nov. 20-21 | PARIS and Northern FRANCE.DEC. 4-5
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☞ NOW ON SALE AT SYMPHONY HALL

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements

SYMPHONY HALL

SAT. EVE., NOV. 7, at 8.15
GALA CONCERT

STONY POINT ENSEMBLE

A Vocal Symphony Orchestra of Fifty Voices Alexander Koshetz, Famous Ukranian Chorus Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

Transcript Nov 2

[redacted]

Monday Evening November 9 at 8.15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years

SUN. AFT., NOV. 15, at 3.30
ROLAND HAYES

Globe Nov 2

SYMPHONY HALL
Thursday Eve., Nov. 5
CECILIA
HANSEN
VIOLINIST
Tickets at Box Office

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

GLOBE Nov 2

SYMPHONY HALL
NEXT SAT. EVE., NOV. 7, at 8:15
Globe GALA CONCERT Nov 3

STONY POINT ENSEMBLE

A Vocal Symphony Orchestra of Fifty Voices, Alexander Koshetz, Famous Ukranian Chorus Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9 at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years

NEWMAN Travel Talks Color Views Motion Pictures

5 Fri Eves Sat Mats BEG NOV 13-14

Norway and Sweden, Berlin and Germany, Vienna and the Tyrol, Paris and Northern France, London, England, and Scotland.

Course Tickets $6.60, $4.40, $3.30, $2.50
Mail Orders Now—Make Checks to Symphony Hall

SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

TRAVELER Nov 3

Amusements

SYMPHONY HALL
NEXT SAT. EVE., NOV. 7, at 8:15
GALA CONCERT

STONY POINT ENSEMBLE

A Vocal Symphony Orchestra of Fifty Voices, Alexander Koshetz, Famous Ukranian Chorus Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, 1.50, $2, $2.50, $3.00; tax exempt.

NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9, at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

TUES. EVE., NOV. 10, at 8:15
DAYTON WESTMINSTER **CHOIR**
60 VOICES
Tickets $1, $1.50, $2.00 (tax exempt)

SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

HERALD Nov 4

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9, at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years

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GLOBE Nov 4

SYMPHONY HALL thurs
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GALA CONCERT

STONY POINT ENSEMBLE

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RACHMANINOFF

Monday Evening, November 9, at 8:15
SIGRID ONEGIN Contralto
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Mall Orders Now—Make Checks to Symphony Hall

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RACHMANINOFF

Monday Evening, November 9, at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years

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GLOBE Nov 4th

SYMPHONY HALL

[redacted]

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DAYTON WESTMINSTER **CHOIR**
60 VOICES
Tickets $1, $1.50, $2 (Tax exempt)

SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

Post Nov 4th

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9 at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

HERALD Nov 5

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

MONITOR Nov 5

SYMPHONY HALL
NEXT SAT. EVE., NOV. 7, at 8:15
GALA CONCERT

STONY POINT ENSEMBLE

A Vocal Symphony Orchestra of Fifty Voices, Alexander Koshetz, Famous Ukranian Chorus Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

GLOBE Nov 5

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
Rachmaninoff

MONITOR Nov 5th

Tran SYMPHONY HALL Nov 5
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9 at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

CUT-OUT

SYMPHONY HALL
NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF
Monday Evening, November 9, at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

NEWMAN Travel Talks
Color Views
Motion Pictures
5 Fri Eves, Sat Mats **BEG NOV 13-14**
Norway and Sweden, Berlin and Germany, Vienna and the Tyrol, Paris and Northern France, London, England, and Scotland.
Course Tickets $6.60, $4.40, $3.30, $2.50
Mail Orders Now—Make Checks to Symphony Hall

SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

Globe Nov 6

SYMPHONY HALL
NEXT SAT. EVE., NOV. 7, at 8.15
GALA CONCERT
STONY POINT ENSEMBLE
A Vocal Symphony Orchestra of Fifty Voices, Alexander Koshetz, Famous Ukrainian Chorus, Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

NEXT SUN. AFT., NOV. 8, at 3.30
RACHMANINOFF

Monday Evening, November 9, at 8.15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

TUES. EVE., NOV. 10, at 8.15

Transcript Nov 6

SYMPHONY HALL
TONIGHT at 8:15
NATIONAL PREMIER
STONY POINT ENSEMBLE
A Vocal Symphony Orchestra of Fifty Voices, Alexander Koshetz, Famous Ukranian Chorus Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

TOMORROW at 3:30
RACHMANINOFF
Monday Evening, November 9, at 8.15

Post Nov 7th

SYMPHONY HALL
TONIGHT at 8:15
NATIONAL PREMIER
STONY POINT ENSEMBLE
A Vocal Symphony Orchestra of Fifty Voices, Alexander Koshetz, Famous Ukranian Chorus Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, 1.50, $2, $2.50, $3.00; tax exempt.

TOMORROW AT 3:30
RACHMANINOFF
Monday Evening, November 9, at 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

Globe Nov 7

TOMORROW AFT. AT 3:30
Rachmaninoff

DAYTON
WESTMINSTER **CHOIR**
Sings in
Boston, Symphony Hall.....Nov. 10
New York, Mecca Temple...Nov. 12
Brooklyn, Acad. of Music, Nov. 11 & 15
Philadelphia, Met. Opera House Nov. 16
Camden, N. J., 1st M. E. Ch...Nov. 17
Washington, Auditorium......Nov. 18
Baltimore, Lyric Theatre.....Nov. 19
M. H. HANSON, Mgr., 437 5th Ave., N.Y.

Monitor Nov 7th

AMUSEMENTS
SYMPHONY HALL
TONIGHT AT 8:15
SIGRID ONEGIN
First Boston Appearance in Two Years
Benefit South End Music School

Globe Nov 9th

SYMPHONY HALL
TONIGHT AT 8:15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

TOMORROW NIGHT
DAYTON WESTMINSTER **CHOIR**
60 VOICES
Tickets $1, $1.50, $2, Tax Exempt

Post Nov 9

SYMPHONY HALL
Trans Nov 10
TONIGHT AT 8.15
DAYTON WESTMINSTER **CHOIR**
60 VOICES
JOHN FINLEY WILLIAMSON, Conductor
Tickets $1, $1.50, $2.00. No Tax

SYMPHONY HALL
TONIGHT AT 8:15
Nov 9
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

Herald N

Herald Nov 10th

Mon. Eve., Nov. 16, at 8.15
Return Engagement
STONY POINT ENSEMBLE
Benefit of the American Institute of Operatic Art.
Tickets, $1, $1.50, $2, $2.50, 3, No Tax

Transcript Nov 9th

NEWMAN Travel Talks
Color Views
Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
NORWAY & SWEDEN
Tickets 50c to $1.50 Now

Next Sun., Nov. 15, at 3:30
ROLAND HAYES
Admission $1

Next Sun. Eve., Nov. 15, at 8:15
DOROTHY
DIAMOND
SOPRANO Assisted by
JEAN BEDETTI, 'Cello
Tickets $1, $1.50, $2. Plus Tax

Globe Nov 12th

SYMPHONY HALL
Post Nov 12
NEWMAN Travel Talks
Color Views
Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
NORWAY & SWEDEN
Tickets 50c to $1.50 Now

NEXT SUN. EVE., NOV. 15, AT 8:15
DOROTHY
DIAMOND
SOPRANO ASSISTED BY
JEAN BEDETTI, 'Cello
Tickets $1, $1.50, $2.00, plus tax

Post, Nov 12

SYMPHONY HALL
NEWMAN Travel Talks
Color Views
Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
NORWAY & SWEDEN
Tickets 50c to $1.50 Now

Herald Nov 12

SYMPHONY HALL
A NEW SERIES OF
5 Tuesday Afternoons
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
Dec. 1, Jan. 5, Feb. 9,
Mar. 2, Apr. 6 at 3:15
Season Prices, 5 Concerts
$4, $5, $7.50 & $9, no tax
NOW ON SALE

NEWMAN Travel Talks
Color Views
Motion Pictures
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NORWAY & SWEDEN
Tickets 50c to $1.50 Now

Next Sun., Nov. 15. at 3:30
ROLAND HAYES
Admission $1

Next Sun. Eve., Nov. 15, at 8:15
DOROTHY
DIAMOND
SOPRANO Assisted by
JEAN BEDETTI, 'Cello
Tickets $1, $1.50, $2. Plus Tax

Globe Nov 12

SYMPHONY HALL
NEWMAN Travel Talks
Color Views
Motion Pictures
TONIGHT at 8 [redacted]
NORWA & [illegible]
Tickets 50c, 75c, $1, $1.50, Now

Globe Nov 13

SYMPHONY HALL
NEWMAN Travel Talks
Color Views
Motion Pictures
TONIGHT at 8:15 TOMOR AT 2:30
NORWAY & SWEDEN
Tickets 50c, 75c, $1, $1.50, Now

Herald Nov 13

SYMPHONY HALL
NEWMAN Travel Talk
Color Views
Motion Pictures
TONIGHT at 8.15 TOMOR AT 2.30
NORWAY & SWEDEN
Tickets 50c, 75c, $1, $1.50, Now

Transcript Nov 13

SYMPHONY HALL
NEWMAN Travel Talks
Color Views
Motion Pictures
TODAY AT 2:30
Norway and Sweden
Tickets 50c, 75c, $1, $1.50

Globe Nov 14

SYMPHONY HALL
NEWMAN Travel Talks
Color Views
Motion Pictures
TODAY AT 2:30
NORWAY & SWEDEN
Tickets 50c, 75c, $1, $1.50

Post Nov 14

SYMPHONY HALL
NEWMAN Travel Talks
Color Views
Motion Pictures
TODAY AT 2:30
NORWAY AND SWEDEN
Tickets 50c, 75c, $1, $1.50

Herald Nov 14th

AMUSEMENTS
SYMPHONY HALL
A NEW SERIES OF
5 Tuesday Afternoons
BOSTON SYMPHONY
ORCHESTRA
Serge Koussevitzky, Conductor
Dec. 1, Jan. 5, Feb. 9,
Mar. 2, Apr. 6 at 3:15
Season Prices, 5 Concerts
$5, $7.50, no tax
[redacted]
FLYING TRIP
WITH ELLSWORTH TO THE FAR NORTH
TICKETS $1, $1.50, $2.00 plus tax

SUNDAY AFT., DEC. 6, AT 3.30
GALLI-CURCI

Globe, Nov 18

SYMPHONY HALL
TONIGHT AT 8:15
Toti Dal Monte
Benefit Boston Students' Union

Monitor Nov 17

SYMPHONY HALL
TONIGHT AT 8.15
TOTI DAL MONTE
BENEFIT BOSTON STUDENTS' UNION

Transcript Nov 17

SYMPHONY HALL
TONIGHT at 8:15
TOTI DAL MONTE
Benefit Boston Students' Union

Traveler Nov 17

SYMPHONY HALL
NEWMAN Travel Talks
Color Views
Motion Pictures
Globe Nov 20
TONIGHT at 8:15 TOMOR AT 2:30
BERLIN & GERMANY
Tickets 50c, 75c, $1, $1.50 (plus tax)

[redacted]
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:15
Five Historical Programs from Bach to Stravinsky
A FEW SEASON TICKETS $4, $5, $7.50, $9 (no tax)

TOMORROW At 3:30	**ROLAND HAYES** ADMISSION $1
TOMORROW NIGHT At 8:15	**DOROTHY DIAMOND** SOPRANO JEAN BEDETTI, 'Cello
SUN. AFT. Nov. 29 At 3:30	**PADEREWSKI**
THURS. EVE. Dec. 3 At 3:30	**WERRENRATH**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements *Amusements*

SYMPHONY HALL
A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY
Her Nov 11
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:30
Five Historical Programs from Bach to Stravinsky
A FEW SEASON TICKETS $4, $5, $7.50, $9 (no tax)

NEXT SUN. AFT. AT 3:30
ROLAND HAYES

SUN. AFT., NOV. 29, AT 3:30
PADEREWSKI

NEXT SUN. EVE., NOV. 15, AT 8:15
DOROTHY DIAMOND
SOPRANO JEAN BEDETTI, 'Cello

NEWMAN Travel Talks
Color Views
Motion Pictures

NEXT FRI EVE AT 8:15 NEXT SAT MAT AT 2:30
NORWAY & SWEDEN

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL, BOSTON
Fredag kväll och Lördags Matine
DEN 13 OCH 14 NOV.

MECHANICS HALL, WORCESTER
Torsdag kväll den 12 november

NEWMAN
SVERIGE OCH NORGE
Travel talks, överdådigt vackra kolorerade vyer och biografbilder

Nov 11 Tr
Biljetter 50c, 75c, $1.00, $1.50.

SYMPHONY HALL
A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY
TRANS Nov 11
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6, at 3.30
Five Historical Programs from Bach to Stravinsky
A FEW SEASON TICKETS $4, $5, $7.50, $9 (no tax)

NEXT SUN. AFT. AT 3.30
ROLAND HAYES

SUN. AFT., NOV. 29, AT 3.30
PADEREWSKI

NEXT SUN. EVE., NOV. 15, AT 8.15
DOROTHY DIAMOND
SOPRANO JEAN BEDETTI, 'Cello

NEWMAN Travel Talks
Color Views
Motion Pictures
Tickets 50c to $1.50

NEXT FRI. EVE. AT 8.15 NEXT SAT. MAT. AT 2.30
NORWAY & SWEDEN

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

CUT-OUT

SYMPHONY HALL

A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY
Post Nov 11 **ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:30
Five Historical Programs from Bach to Stravinsky
A FEW SEASON TICKETS $4, $5, $7.50, $9 (no tax)

NEXT SUN. AFT. AT 3:30
ROLAND HAYES

SUN AFT., NOV. 29, AT 3:30
PADEREWSKI

NEXT SUN. EVE., NOV. 15, AT 8:15
DOROTHY DIAMOND
SOPRANO
JEAN BEDETTI, 'Cello

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Nov 11th

SYMPHONY HALL

A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY
TRAV Nov 11 **ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:30
Five Historical Programs from Bach to Stravinsky
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NEXT SUN. AFT. AT 3:30
ROLAND HAYES

SUN. AFT., NOV. 29, AT 3:30
PADEREWSKI

NEXT SUN. EVE., NOV. 15, AT 8:15
DOROTHY DIAMOND
SOPRANO
JEAN BEDETTI, 'Cello

NEWMAN Travel Talks Color Views Motion Pictures
NEXT FRI EVE AT 8:15 NEXT SAT MAT AT 2:30
NORWAY & SWEDEN

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

Her Nov 11 A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:30
Five Historical Programs from Bach to Stravinsky
A FEW SEASON TICKETS $4, $5, $7.50, $9 (no tax)

NEXT SUN. AFT. AT 3:30
ROLAND HAYES

SUN. AFT., NOV. 29, AT 3:30
PADEREWSKI

NEXT SUN. EVE., NOV. 15, AT 8:15
DOROTHY DIAMOND
SOPRANO
JEAN BEDETTI, 'Cello

NEWMAN Travel Talks Color Views Motion Pictures
NEXT FRI EVE AT 8:15 NEXT SAT MAT AT 2:30
NORWAY & SWEDEN

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements *Amusements*

SYMPHONY HALL

A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY
Post - **ORCHESTRA** Nov 18
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:15
Five Historical Programs from Bach to Stravinsky
A FEW SEASON TICKETS $5, $7.50 (no tax)

TOMORROW EVE. AT 8:15 A NEW ILLUSTRATED LECTURE BY
CAPT. ROALD **AMUNDSEN** Famous Arctic and Antarctic Explorer and Discoverer of the South Pole
WITH ELLSWORTH TO THE FAR NORTH **FLYING TRIP**
Tickets Now—$1.00, $1.50, $2.00 (plus tax)

SUN. AFT. Dec. 6 At 3:30
GALLI-CURCI

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

NEXT SAT. EVE., NOV. 7, at 8:15
GALA CONCERT
STONY POINT ENSEMBLE
A Vocal Symphony Orchestra of Fifty Voices; Alexander Koshetz, Famous Ukranian Chorus Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL

NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9, at 8.15
SIGRID ONEGIN Contralto
Post Nov 6
First Boston Appearance in 2 Years
Benefit South End Music School

TUES EVE., NOV. 10, at 8:15
DAYTON WESTMINSTER **CHOIR**
60 VOICES
Tickets $1, $1.50, $2, Tax Exempt

SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

SYMPHONY HALL

TODAY at 3:30
MISCHA ELMAN FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON
Tickets $1, $1.50, $2, $2.50, plus tax

NEXT SAT. EVE. Nov. 7 at 8:15
GALA CONCERT
STONY POINT ENSEMLE
A VOCAL SYMPHONY ORCHESTRA OF FIFTY VOICES
ALEXANDER KOSHETZ, Famous Ukrainian Chorus Conductor
"CLAVILUX," Thomas Wilfred's wonderful symphony in light.
MAUDE ALLAN—Triumphant Return to America.
CECILE D'ANDREA, Noted American Classic Dancer.
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

SUN. AFT. Nov. 8 At 3:30
RACHMANINOFF

MON. EVE. Nov. 9 At 8:15
SIGRID ONEGIN CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

TUES. EVE. Nov. 10 at 8:15
DAYTON WESTMINSTER **CHOIR**
Conductor, JOHN FINLEY WILLIAMSON
RECITAL OF SACRED MUSIC—60 VOICES
Tickets Now at Box Office—$1, $1.50, $2 (tax exempt)

SUN. AFT. Nov. 15 At 3:30
ROLAND HAYES

COURSE SALE OPENS TOMORROW
Prices $6.60, $4.40, $3.30, $2.50
NEWMAN TRAVEL TALKS
5 FRI. EVES. SAT. MATS. BEG. NO
THE HEART OF
IMPRESSIONS OF
NORWAY & SWEDEN...NOV. 13-14 | VIEN
BERLIN & GERMANY...NOV. 20-21 | PARIS
LONDON, ENGLAND, SCOTLAND ....

A NEW SERIES OF 5 TUESD
Dec. 1, Jan. 5, Feb. 9, Mar.
BOSTON SY
ORCHES
SERGE KOUSSEVITZ

All reserved seats for the four serie
Boston this season were sold out by advan
series has been added to meet in part the
by the great orchestra.

Mr. Koussevitzky plans to make the pr
while giving them the further interest of h
representative masterpieces from each impo
the magnificent range of orchestral music

SEASON PRICES, 5 CONCERTS—$4, $5, $7.50 & $9, no tax
☞ Now on Sale at Symphony Hall

MAIL ORDERS PROMPTLY FILLED—Checks payable to Symphony Hall

Post Nov 1

GLOBE—NOVEMBER 8, 1925

SYMPHONY HALL

TODAY at 3:30
RACHMANINOFF

TOMORROW NIGHT At 8:15
SIGRID ONEGIN CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS
BENEFIT SOUTH END MUSIC SCHOOL

NEXT TUES. EVE. Nov. 10 At 8:15
DAYTON WESTMINSTER **CHOIR**
CONDUCTOR JOHN FINLEY WILLIAMSON
RECITAL OF SACRED MUSIC, 60 VOICES
Tickets Now at Box Office—$1, $1.50, $2.00 (tax exempt)

NEXT SUN. AFT. Nov. 15 At 3:30
ROLAND HAYES

NEXT SUN. EVE. Nov. 15 At 8:15
SOPRANO
JEAN BEDETTI, 'Cello
DOROTHY DIAMOND
Tickets 50c, $1.00, $1.50, $2.00 (plus tax)

SUN. AFT. Nov. 29 At 3:30
PADEREWSKI

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
NORWAY & SWEDEN
Tickets, 50c, 75c, $1.00, $1.50

THURS. EVE., NOV. 19, AT 8:15 A NEW ILLUSTRATED LECTURE BY
CAPT. ROALD **AMUNDSEN** Famous Arctic and Antarctic Explorer and Discoverer of the South Pole
WITH ELLSWORTH TO THE FAR NORTH **FLYING TRIP**
Tickets Now—$1.00, $1.50, $2.00 (plus tax)

BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A NEW SERIES OF 5 TUESDAY AFTERNOONS
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6, at 3:15
SEASON PRICES, 5 CONCERTS—$4, $5, $7.50 & $9, no tax
NOW ON SALE AT SYMPHONY HALL
PENSION FUND CONCERT
NINTH SYMPHONY
SECOND PERFORMANCE MON. EVE., NOV. 23
TICKETS $1, $1.50, $2.00, $2.50 (no tax)

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL Nov 3
TOMORROW AT 3:15
BOSTON SYMPHONY
Globe **ORCHESTRA** Nov 3
SERGE KOUSSEVITZKY, Conductor
Opening Concert Tuesday Series
A Few Seats, $1.50 and $2 (No Tax)

NEXT THURS. EVE. AT 8:15
WERRENRATH

NEXT SUN. AFT. AT 3:30
GALLI-CURCI

SUN. AFT., DEC. 27, AT 3:30
PADEREWSKI
Benefit American Legion Endowment Fund

"Better Music in the Churches Means Better Music Everywhere"

The Dayton Westminster Choir

Director: John Finley Williamson

Sixty mixed voices—

demonstrating what can be done by an All-American church choir, rehearsing three and four times a week—

singing a cappella; without notes; without pitch pipe; featuring American compositions.

BUFFALO—Elmwood Music Hall, November 8th, 3 p. m.
BOSTON—Symphony Hall, November 10th
NEW YORK—Mecca Temple, November 12th
BROOKLYN—Academy of Music, November 11th and 15th
PHILADELPHIA—Metropolitan Opera House, November 16th
BALTIMORE—Lyric Theatre, November 17th
WASHINGTON—Auditorium, November 18th

M. H. HANSON, 437 Fifth Avenue, New York

The National Association of Music Teachers has selected Dayton, Ohio, for their next convention December 28-30, to give members an opportunity to hear this American choir.

CUT-OUT

SYMPHONY HALL

A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:30
Five Historical Programs from Bach to Stravinsky
A FEW SEASON TICKETS $4, $5, $7.50, $9 (no tax)

Post Nov 11

NEXT SUN. AFT. AT 3:30
ROLAND HAYES

SUN AFT., NOV. 29, AT 3:30
PADEREWSKI

NEXT SUN. EVE., NOV. 15, AT 8:15
DOROTHY DIAMOND
SOPRANO
JEAN BEDETTI, 'Cello

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Nov 11th

SYMPHONY HALL

A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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TRAV Nov 11

NEXT SUN. AFT. AT 3:30
ROLAND HAYES

SUN. AFT., NOV. 29, AT 3:30
PADEREWSKI

NEXT SUN. EVE., NOV. 15, AT 8:15
DOROTHY DIAMOND
SOPRANO
JEAN BEDETTI, 'Cello

NEWMAN Travel Talks
Color Views
Motion Pictures

NEXT FRI EVE AT 8:15 NEXT SAT MAT AT 2:30
NORWAY & SWEDEN

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

Her Nov 11

A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
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ROLAND HAYES

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PADEREWSKI

NEXT SUN. EVE., NOV. 15, AT 8:15
DOROTHY DIAMOND
SOPRANO
JEAN BEDETTI, 'Cello

NEWMAN Travel Talks
Color Views
Motion Pictures

NEXT FRI EVE AT 8:15 NEXT SAT MAT AT 2:30
NORWAY & SWEDEN

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements *Amusements*

SYMPHONY HALL

A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:15
Five Historical Programs from Bach to Stravinsky
A FEW SEASON TICKETS $5, $7.50 (no tax)

Post - Nov 18

TOMORROW EVE. AT 8:15 A NEW ILLUSTRATED LECTURE BY
CAPT. ROALD **AMUNDSEN** Famous Arctic and Antarctic Explorer and Discoverer of the South Pole
WITH ELLSWORTH TO THE FAR NORTH **FLYING TRIP**
Tickets Now—$1.00, $1.50, $2.00 (plus tax)

SUN. AFT. Dec. 6 At 3:30 **GALLI-CURCI**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

NEXT SAT. EVE., NOV. 7, at 8:15
GALA CONCERT
STONY POINT ENSEMBLE

A Vocal Symphony Orchestra of Fifty Voices. Alexander Koshetz, Famous Ukranian Chorus Conductor; "Clavilux," Thomas Wilfred's wonderful symphony in light; Maude Allan, Triumphant Return to America; Cecile D'Andrea, Noted American Classic Dancer; Benefit American Institute of Operatic Art. Tickets Now—$1, $1.50, $2, $2.50, $3.00; tax exempt.

NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

SYMPHONY HALL

NEXT SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Monday Evening, November 9, at 8.15
SIGRID ONEGIN Contralto
First Boston Appearance in 2 Years
Benefit South End Music School

Post Nov 6

TUES EVE., NOV. 10, at 8:15
DAYTON WESTMINSTER **CHOIR**
60 VOICES
Tickets $1, $1.50, $2, Tax Exempt

SUN. AFT., NOV. 15, at 3:30
ROLAND HAYES

SYMPHONY HALL

TODAY at 3:30 **MISCHA ELMAN** FAMOUS VIOLINIST'S ONLY BOSTON RECITAL THIS SEASON
Tickets $1, $1.50, $2, $2.50, plus tax

NEXT SAT. EVE. Nov. 7 at 8:15
GALA CONCERT
STONY POINT ENSEMLE
A VOCAL SYMPHONY ORCHESTRA OF FIFTY VOICES
ALEXANDER KOSHETZ, Faamous Ukrainian Chorus Conductor
"CLAVILUX," Thomas Wilfred's wonderful symphony in light.
MAUDE ALLAN—Triumphant Return to America.
CECILE D'ANDREA, Noted American Classic Dancer.
BENEFIT AMERICAN INSTITUTE OF OPERATIC ART
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SUN. AFT. Nov. 8 At 3:30 **RACHMANINOFF**

MON. EVE. Nov. 9 At 8:15 **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

TUES. EVE. Nov. 10 at 8:15 **DAYTON** WESTMINSTER **CHOIR**
Conductor, JOHN FINLEY WILLIAMSON
RECITAL OF SACRED MUSIC—60 VOICES
Tickets Now at Box Office—$1, $1.50, $2 (tax exempt)

SUN. AFT. Nov. 15 At 3:30 **ROLAND HAYES**

COURSE SALE OPENS TOMORROW
Prices $6.60, $4.40, $3.30, $2.50
NEWMAN TRAVEL TALKS
MOTION PICTURES
COLOR VIEWS
5 FRI. EVES. SAT. MATS. BEG. NOV. 13-14
THE HEART OF EUROPE
IMPRESSIONS OF 1925

NORWAY & SWEDEN...NOV. 13-14	VIENNA and the TYROL. NOV. 27-28
BERLIN & GERMANY...NOV. 20-21	PARIS & Northern FRANCE. DEC. 4-5
LONDON, ENGLAND, SCOTLAND	....................DEC. 11-12

A NEW SERIES OF 5 TUESDAY AFTERNOONS
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

All reserved seats for the four series of 62 concerts in Greater Boston this season were sold out by advance subscription. The Tuesday series has been added to meet in part the unfilled demand for concerts by the great orchestra.

Mr. Koussevitzky plans to make the programs particularly enjoyable, while giving them the further interest of historical sequence. Containing representative masterpieces from each important period, they will embrace the magnificent range of orchestral music.

SEASON PRICES, 5 CONCERTS—$4, $5, $7.50 & $9, no tax
☞ Now on Sale at Symphony Hall

MAIL ORDERS PROMPTLY FILLED—Checks payable to Symphony Hall

POST NOV 1

GLOBE—NOVEMBER 8, 1925

SYMPHONY HALL

TODAY at 3:30 **RACHMANINOFF**

TOMORROW NIGHT At 8:15 **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS
BENEFIT SOUTH END MUSIC SCHOOL

NEXT TUES. EVE. Nov. 10 At 8:15 **DAYTON** WESTMINSTER CONDUCTOR **CHOIR**
JOHN FINLEY WILLIAMSON
RECITAL OF SACRED MUSIC, 60 VOICES
Tickets Now at Box Office—$1, $1.50, $2.00 (tax exempt)

NEXT SUN. AFT. Nov. 15 At 3:30 **ROLAND HAYES**

NEXT SUN. EVE. Nov. 15 At 8:15
SOPRANO JEAN BEDETTI, 'Cello
DOROTHY DIAMOND
Tickets 50c, $1.00, $1.50, $2.00 (plus tax)

SUN. AFT. Nov. 29 At 3:30 **PADEREWSKI**

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
NORWAY & SWEDEN
Tickets, 50c, 75c, $1.00, $1.50

THURS. EVE., NOV. 19, AT 8:15 A NEW ILLUSTRATED LECTURE BY
CAPT. ROALD **AMUNDSEN** Famous Arctic and Antarctic Explorer and Discoverer of the South Pole
WITH ELLSWORTH TO THE FAR NORTH **FLYING TRIP**
Tickets Now—$1.00, $1.50, $2.00 (plus tax)

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A NEW SERIES OF 5 TUESDAY AFTERNOONS
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6, at 3:15
SEASON PRICES, 5 CONCERTS—$4, $5, $7.50 & $9, no tax
NOW ON SALE AT SYMPHONY HALL

PENSION FUND CONCERT
NINTH SYMPHONY
SECOND PERFORMANCE MON. EVE., NOV. 23
TICKETS $1, $1.50, $2.00, $2.50 (no tax)

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TOMORROW AT 3:15 Nov 3
BOSTON SYMPHONY ORCHESTRA
Globe Nov 3
SERGE KOUSSEVITZKY, Conductor
Opening Concert Tuesday Series
A Few Seats, $1.50 and $2 (No Tax)

NEXT THURS. EVE. AT 8:15
WERRENRATH

NEXT SUN. AFT. AT 3:30
GALLI-CURCI

SUN. AFT., DEC. 27, AT 3:30
PADEREWSKI
Benefit American Legion Endowment Fund

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do no better
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Harold B.

charging dues of 10 cents a week they were able to get some of the things that boys want, such as records for an old phonograph, etc.

These boys were athletically inclined, and after completing their new hut they were anxious to find some means to get a basketball, uniforms and other equipment for the team they hoped to organize. Such equipment is quite costly and would require much time to acquire by the saving of club dues.

Organize Woodcraft Club

It was at this time, in late October of 1924, that they were approached on the matter of adopting a constructive program which would enable them to get the things they wanted. Harry Gay, manual arts instructor in one of the city schools of Waterbury, a friend and counselor of the boys, told them of the possibilities Junior Achievement Club work offered. The boys became interested and voted to organize a woodcraft club with Mr. Gay as leader. They decided to go into the production of doll furniture sets.

In deciding on this particular project the boys felt that the doll

[150]

CUT-OUT

Advertiser Nov 8

SYMPHONY HALL

TODAY at 3:30 — **RACHMANINOFF**

TOMORROW NIGHT At 8:15 — **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS
BENEFIT SOUTH END MUSIC SCHOOL

NEXT TUES. EVE. Nov. 10 At 8:15 — **DAYTON** WESTMINSTER **CHOIR**
CONDUCTOR JOHN FINLEY WILLIAMSON
RECITAL OF SACRED MUSIC, 60 VOICES
Tickets Now at Box Office—$1, $1.50 $2.00 (tax exempt)

NEXT SUN. AFT. Nov. 15 At 3:30 — **ROLAND HAYES**

NEXT SUN. EVE. Nov. 15 At 8:15 — SOPRANO **DOROTHY DIAMOND** JEAN BEDETTI, 'Cello
Tickets 50c, $1.00, $1.50, $2.00 (plus tax)

SUN. AFT. Nov. 29 At 3:30 — **PADEREWSKI**

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
NORWAY & SWEDEN
Tickets, 50c, 75c, $1.00, $1.50

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A NEW SERIES OF 5 TUESDAY AFTERNOONS
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:15
Season Prices, 5 Concerts—$4, $5, $7.50 & $9, no tax
NOW ON SALE AT SYMPHONY HALL

PENSION FUND CONCERT
NINTH SYMPHONY
SECOND PERFORMANCE MON. EVE., NOV. 23
TICKETS $1, $1.50, $2.00, $2.50 (no tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANSCRIPT Nov 7

AMUSEMENTS PART THREE

SYMPHONY HALL

TONIGHT at 8.15 — NATIONAL PREMIER
STONY POINT ENSEMBLE
A VOCAL SYMPHONY ORCHESTRA OF FIFTY VOICES
ALEXANDER KOSHETZ, Famous Ukranian Chorus Conductor
"CLAVILUX," Thomas Wilfred's wonderful symphony in light.
MAUDE ALLAN—Triumphant Return to America.
CECILE D'ANDREA, Noted American Classic Dancer.
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TOMORROW at 3.30 — **RACHMANINOFF**

NEXT MONDAY NIGHT At 8.15 — **SIGRID ONEGIN** CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS
BENEFIT SOUTH END MUSIC SCHOOL

NEXT TUES. EVE. Nov. 10 At 8.15 — **DAYTON** WESTMINSTER CONDUCTOR **CHOIR**
JOHN FINLEY WILLIAMSON
RECITAL OF SACRED MUSIC, 60 VOICES
Tickets Now at Box Office—$1, $1.50, $2, tax exempt

NEXT SUN. AFT. Nov. 15 At 3.30 — **ROLAND HAYES**

NEXT SUN. EVE. Nov. 15 At 8.15 — SOPRANO **DOROTHY DIAMOND** JEAN BEDETTI, 'Cello
Tickets 50c, $1.00, $1.50, $2.00 (plus tax)

TUES. EVE. Nov. 17 At 8.15 — **TOTI DAL MONTE** SOPRANO
BENEFIT BOSTON STUDENTS' UNION
Tickets Now—$1.00, $1.50, $2.00, $2.50, $3.00 (tax exempt)

SUN. AFT. Nov. 29 At 3.30 — **PADEREWSKI**

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8.15
SAT. MAT. AT 2.30
NORWAY & SWEDEN
Tickets, 50c, 75c, $1.00, $1.50

THURS. EVE., NOV. 19, AT 8.15—A NEW ILLUSTRATED LECTURE BY
CAPT. ROALD **AMUNDSEN** Famous Arctic and Antarctic Explorer and Discoverer of the South Pole
WITH ELLSWORTH TO THE FAR NORTH **FLYING TRIP**
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Post Nov 8

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SYMPHONY HALL

ADV. Nov 15

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SUN. AFT. Nov. 29 At 3:30 — **PADEREWSKI**

THURS. EVE. Dec. 3 At 8:15 — **WERRENRATH**

SUN. AFT. Dec. 6 At 3:30 — **GALLI-CURCI**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TONIGHT AT 8:15
CAPT. ROALD **AMUNDSEN**
AN ILLUSTRATED LECTURE
Post **FLYING TRIP** Nov 19
WITH ELLSWORTH TO THE FAR NORTH
Tilkets $1, $1.50, $2, plus tax

NEWMAN Travel Talks Color Views Motion Pictures
TOMORROW AT 8:15 SAT. Mat. AT 2:30
BERLIN & GERMANY
Tickets 50c to $1.50 (plus tax)

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for share.

Herald Amusements Nov 17

SYMPHONY HALL

TONIGHT AT 8:15
CAPT. ROALD **AMUNDSEN**
AN ILLUSTRATED LECTURE
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Globe AMUSEMENTS Nov 19

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Amusements

Transcript Nov 19

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CUT-OUT

are on the program.

Advertiser Nov 8

SYMPHONY HALL

TODAY
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RACHMANINOFF

TOMORROW
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Transcript
AMUSEMENTS Nov 7 PART THREE

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WERRENRATH

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At 3:30
GALLI-CURCI

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SYMPHONY HALL

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TONIGHT AT 8:15
CAPT. ROALD **AMUNDSEN**
AN ILLUSTRATED LECTURE
Post **FLYING TRIP** Nov 19
WITH ELLSWORTH TO THE FAR NORTH
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NEWMAN Travel Talks Color Views Motion Pictures
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BERLIN & GERMANY
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for share.

Herald Amusements Nov 19

SYMPHONY HALL

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CUT-OUT

HALL
AT 8:15
UNDSEN
TED LECTURE
TRIP Nov 19
THE FAR NORTH
$2, plus tax

Travel Talks
Color Views
Motion Pictures
SAT. Mat. AT 2:30
GERMANY
$1.50 (plus tax)

ments Nov 17
HALL
AT 8:15
DSEN
LECTURE
TRIP
the Far North
(plus tax)

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Motion Pictures
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SYMPHONY HALL

Post Nov 15

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THURS. EVE. Dec. 3 At 8.15 — **WERRENRATH**

Transcript Nov 18th

Amusements

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SUN. AFT. Dec. 6 At 3.30 — **GALLI-CURCI**

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SYMPHONY HALL

SEASON SALE CLOSES SATURDAY FOR THE
FIVE TUESDAY AFTERNOON CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA

Transcript

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Amusements

Amusements

SYMPHONY HALL

A NEW SERIES OF 5 CONCERTS
ON TUESDAY AFTERNOONS BY THE
BOSTON SYMPHONY ORCHESTRA

Herald Nov 18

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BERLIN & GERMANY
Tickets

SUN. AFT. Dec. 6 At 3:30 — **GALL**

MAIL ORDERS PROMPTLY FILLED—

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures

Herald Nov 21

TODAY at 2:30 **BERLIN & GERMANY**
Tickets 50c, 75c, $1, $1.50 (plus tax)

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures

Globe Nov 20

TONIGHT at 8:15 TOMOR AT 2:30
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Traveler Nov 19

SUN. AFT., DEC. 27, AT 3:30
PADEREWSKI
Benefit American Legion Endowment Fund

SYMPHONY HALL

TONIGHT AT 8:15
PENSION FUND CONCERT

Globe Nov 2

NINTH SYMPHONY
ADMISSION $1.50 (no tax)

SYMPHONY HALL

NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES

Globe Nov 27

TONIGHT at 8:15 TOMOR 2:30
VIENNA AND THE TYROL
TICKETS 50c, 75c, $1, $1.50, plus tax

SYMPHONY HALL

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5 Tuesday Afternoons
BOSTON SYMPHONY ORCHESTRA
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Globe Nov 18

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TONIGHT at 8.15 TOMOR at 2.30
BERLIN & GERMANY
Tickets 50c, 75c, $1, $1.50 (plus tax)

Transcript Nov 20th

NORWAY & SWEDEN
Tickets 50c, 75c, $1, $1.50, Now

Globe Nov 13

SYMPHONY HALL

NEXT SUNDAY NOV. 29 at 8:15

Isa Kremer

THURS. EVE. Dec. 3 AT 8:15 — **WERRENRATH**

SUN. AFT. Dec. 6 At 3:30 — **GALLI-CURCI**

Paul Whiteman
SUN. EVE. *Himself* DEC. 6.
AND HIS **ORCHESTRA**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Traveler Nov 21

Transcript Nov 21

AMUSEMENTS — PART THREE

SYMPHONY HALL

LAST DAYS OF SEASON SALE FOR THE
FIVE TUESDAY AFTERNOON CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6, at 3.15
Five Historical Programs from Bach to Stravinsky
A FEW SEATS AT $5 AND $7.50 (NO TAX)

TOMORROW AT 3.30, MONDAY AT 8.15
PENSION FUND CONCERT
Ninth Symphony
ADMISSION $1.50 (No tax)

SYMPHONY HALL

Tr

Tonight at 8.15
PENSION FUND CONCERT

Nov

SYMPHONY HALL

Herald

TONIGHT AT 8:15
PENSION FUND CONCERT
NINTH SYMPHONY
ADMISSION $1.50 (No Tax)

Nov 23

SYMPHONY HALL

Post

TONIGHT AT 8:15
PENSION FUND CONCERT
NINTH SYMPHONY
ADMISSION $1.50 (No Tax)

Nov 23

CUT-OUT

Post Nov 22

SYMPHONY HALL

LAST DAYS OF SEASON SALE FOR THE
FIVE TUESDAY AFTERNOON CONCERTS BY YHE

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6 at 3:15
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PENSION FUND CONCERT
Ninth SYMPHONY
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NEXT SUN. AFT. At 3:30 — **PADEREWSKI**

NEXT SUNDAY Nov. 29 At 8:15 — **Isa Kremer**

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SUN. AFT. Dec. 6 At 3:30 — **GALLI-CURCI**

Paul Whiteman
SUN. EVE. *Himself* DEC. 6.
AND HIS ORCHESTRA

THIRD STEINERT CONCERT
TUESDAY EV'G Dec. 15
WILL **ROGERS**
America's Greatest Humorist
And the DE RESZKE Singers
Tickets at Steinert and Symphony Halls

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHO

LAST DAYS OF SEA
FIVE TUESDAY AFTER

BOSTON S
ORCH

SERGE KOUSSEV
Dec. 1, Jan. 5, Feb. 9
Five Historical Program
A FEW SEATS at $

TODAY AT 3:30,
PENSION FUND CONCERT
Ninth
ADMISSION $1.50 (NO TAX)

NEWMAN Traveltalks
Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
VIENNA & The TYROL
Tickets, 50c, 75c, $1.00, $1.50, plus tax

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TISER Nov 22

TRANSCRIPT Nov 25th

AMUSEMENTS FIFTEEN

SYMPHONY HALL

SEASON SALE CLOSES SATURDAY FOR THE
FIVE TUESDAY AFTERNOON CONCERTS BY THE

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NEXT SUN. EVE. AT 8.15 — **ISA KREMER**

SUN. AFT. Dec. 6 At 3.30 — **GALLI-CURCI**

SUNDAY EVENING, DEC. 6, AT 8.15
Paul Whiteman

THURS. EVE. DEC. 10 AT 8.15 — **HARVARD GLEE CLUB**
SOLOIST SIGRID ONEGIN

Tickets $1, $1.50, $2.00, $2.50 (no tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Seats without waiting at 12.45 and 3 P.M., 6.45
THE WONDER THEATRE **Metropolitan**
Bargain prices to 1 P.M., 35c—Afternoon prices

AMUSEMENTS | AMUSEMENTS

SYMPHONY HALL

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SUN. EVE. Dec. 6 At 8:15 — **PAUL WHITEMAN**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE Nov 26th

SYMPHONY HALL

NEWMAN
TRAVELTALKS
COLOR VIEWS
MOTION PICTURES
FRIDAY at 8:15 SAT. at 2:30
VIENNA & The TYROL
TICKETS, 50c, 75c, $1, $1.50 plus tax

HERALD Nov 25

TOMORROW AT 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
Opening Concert Tuesday Series
A FEW SEATS, $1.50 and $2, no tax

HERAld

CUT-OUT

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Ninth Symphony
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Paul Whiteman
SUN. EVE. *Himself* DEC. 6.
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TUESDAY EV'G Dec. 15
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Amusements *Amusements*

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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Nov 26

SYMPHONY HALL

TOMORROW At 3:30 — **PADEREWSKI**

TOMORROW NIGHT At 8:15 — **ISA KREMER**

THURS. EVE. Dec. 3 At 8:15 — **WERRENRATH**

SUN. AFT. Dec. 6 At 3:30 — **GALLI-CURCI**

SUN. EVE. Dec. 6 At 8.15 — **PAUL WHITEMAN**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRAVELER NOV 28

BOSTON SUNDAY GLOBE—NOVEMBER 22,

SYMPHONY HALL
LAST DAYS OF SEASON SALE FOR THE
FIVE TUESDAY AFTERNOON CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA
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SUN. EVE. *Himself* DEC. 6.
AND HIS ORCHESTRA

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SUN. EVE. Dec. 6 At 8.15 — **PAUL WHITEMAN**

THURS. EVE. DEC. 10 AT 8:15 — **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN

Tickets $1, $1.50, $2.00, $2.50 (no tax)

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hal

HERALD Nov 26

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Tonight at 8:15; Tomorrow at 2:30
Vienna and The Tyrol
Tickets 50c, 75c, $1.00, $1.50 plus tax
NEXT SUN. EVE. AT 8:15
ISA KREMER
RECITAL OF FOLK SONGS

Post Nov 27

SYMPHONY HALL
NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
TODAY AT 2:30
VIENNA AND THE TYROL
TICKETS 50c, 75c, $1, $1.50, plus tax
TOMORROW AT 3:30
PADEREWSKI

Globe Nov 28

[154]

SYMPHONY HALL
NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
TONIGHT at 8:15 TOM'R At 2:30
VIENNA AND THE TYROL
TICKETS 50c, 75c, $1, $1.50, plus tax

SYMPHONY HALL Huntington Avenue at Mass. Ave.
WED. EVE., DEC. 2
Personal Appearance of
GRAHAM McNAMEE
AND SILVERTOWN CORD ORCHESTRA
"SILVER MASK" TENOR
POPULAR PRICES This Concert Will Not Be Broadcast

GLOBE NOV 27

TRANS Amusements JAN 4

SYMPHONY HALL
TOMORROW AT 3.15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
A few tickets still at Box Office.

THIS THURS. EVE. AT 8.15
MARIA
KURENKO
"A NEW PATTI"

NEXT SUN. AFT. AT 3.30
FRIEDA
HEMPEL

SYMPHONY HALL
TOMORROW AT 3.15
BOSTON SYMPHONY
TRANS **ORCHESTRA** Nov 30
SERGE KOUSSEVITZKY, Conductor
Opening Concert Tuesday Series
A FEW SEATS $1.50 and $2, no tax

NEXT THURS. EVE. AT 8.15
WERRENRATH

NEXT SUN. AFT. AT 3.30
GALLI-CURCI

SUN. AFT., DEC. 27, AT 3.30
PADEREWSKI
Benefit Amer. Legion Endowment Fund

SYMPHONY HALL
TOMORROW EVE., at 8:15
MARIA
KURENKO
"A NEW PATTI"

TRAV NEXT SUN. AFT., at 3:30
FRIEDA JAN 6
HEMPEL

SYMPHONY HALL
TONIGHT at 8.15
MARIA
KURENKO
"A NEW PATTI"

NEXT SUN. AFT. AT 3.30
FRIEDA
HEMPEL

TRANSCRIPT JAN 7

CUT-OUT

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Five Historical Programs from Bach to Stravinsky
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Ninth Symphony
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THIRD STEINERT CONCERT
WILL **ROGERS**
America's Greatest Humorist
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Tickets at Steinert and Symphony Halls

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Amusements *Amusements*

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SUN. EVE. Dec. 6 AT 8:15 — **PAUL WHITEMAN**

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Post Nov 26

SYMPHONY HALL
TOMORROW At 3:30 — **PADEREWSKI**
TOMORROW NIGHT At 8:15 — **ISA KREMER**
THURS. EVE. Dec. 3 At 8:15 — **WERRENRATH**
SUN. AFT. Dec. 6 At 3:30 — **GALLI-CURCI**
SUN. EVE. Dec. 6 At 8.15 — **PAUL WHITEMAN**
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TRAVELER NOV 28

BOSTON SUNDAY GLOBE—NOVEMBER 22,

SYMPHONY HALL
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Amusements *Amusements*

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Post Nov 27

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PADEREWSKI

Globe Nov 28

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SYMPHONY HALL
TOMORROW AT 3.15
BOSTON SYMPHONY ORCHESTRA
TRANS Nov 30
SERGE KOUSSEVITZKY, Conductor
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TRANSCRIPT JAN 7

CUT-OUT

SYMPHONY HALL

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SUN. EVE. Dec. 6 At 8:15 — **PAUL WHITEMAN**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE NOV 26

Advertiser Nov 29th

—Telephone Liberty 4000

SYMPHONY HALL

OPENING CONCERT OF THE NEW SERIES
NEXT TUESDAY AFTERNOON, DEC. 1, AT 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

PROGRAMME—*Bach* Brandenburg Concerto; *Handel* Pastoral Symphony; *Haydn* Prelude, "Creation"; *Mozart* Magic Flute Overture; *Beethoven* Fifth Symphony.
A Few Seats For This Concert on Sale Tomorrow Morning at the Box Office

TODAY At 3:30 — **PADEREWSKI**
TONIGHT At 8:15 — **ISA KREMER**
THURS. EVE. Dec. 3 At 8:15 — **WERRENRATH**

Newman Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15 **PARIS & NORTHERN FRANCE**
SAT. MAT. AT 2:30 Tickets, 50c 75c, $1.00, $1.50, plus tax

SUN. AFT. Dec. 6 At 3:30 — **GALLI-CURCI**
NEXT SUN. EVE. At 8:15 — **PAUL WHITEMAN**
THURS. EVE. DEC. 10 AT 8:15 — **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN
Tickets $1, $1.50, $2.00, $2.50 (no tax)
SUN. AFT. Dec. 13 At 3:30 — **GIANINNI** SOPRANO
36 curtain calls at recent Berlin debut
TUESDAY EV'G Dec. 15 At 8:15 — THIRD STEINERT CONCERT **WILL ROGERS** America's Greatest Humorist And the **DE RESZKE Singers**
Tickets at Steinert and Symphony Halls
THURS. EVE. Dec. 17 At 8:15 — **JOSEF HOFMANN**

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
CHORUS OF 400—NOTED SOLOISTS—ORCHESTRA

DEC. 20, at 3:30
DEC. 21, at 8:15
MESSIAH
Claire Maentz, Soprano
Nevada Van der Veer, Alto
Arthur Kraft, Tenor
Frederick Millar, Bass

FEB. 7, at 3:30
MISCELLANEOUS PROGRAMME
Without Orchestra
Assisting Artist
MME. ERNESTINE
SCHUMANN-HEINK

APRIL 4, at 3:30
EASTER SUNDAY
MENDELSSOHN'S
ELIJAH
Emily Rosevelt, Soprano
Alma Beck, Alto
Lewis James, Tenor
Henri Scott, Bass

Season Tickets, Choice Sun. or Mon., MESSIAH, $7.50, $6, $4.50, $3. Tax Free
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
GALLI-CURCI
NEXT SUN. EVE. AT 8:15
PAUL WHITEMAN

American Dec 7

TRANSCRI

AMUSEMENTS

SYMPHO

OPENING CONCERT OF THE NEW SERIES

BOSTON S ORCH

SERGE KOUSSEVITZKY, Conductor

PROGRAMME—*Bach*—Brandenburg Concerto; *Handel*—Pastoral Symphony; *Haydn*—Prelude, "Creation"; *Mozart*—Magic Flute Overture; *Beethoven*—Fifth Symphony.
A Few Seats for This Concert on Sale Monday Morning at the Box Office

TOMORROW At 3.30 — **PADEREWSKI**
TOMORROW NIGHT AT 8.15 — **ISA KREMER**
THURS. EVE. Dec. 3 At 8.15 — **WERRENRATH**

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8.15 **PARIS & NORTHERN FRANCE**
SAT. MAT. AT 2.30 Tickets, 50c, 75c, 1.00, $1.50, plus tax

SUN. AFT. Dec. 6 At 3.30 — **GALLI-CURCI**
SUN. EVE. DEC. 6 At 8.15 — **PAUL WHITEMAN**
THURS. EVE. DEC. 10 AT 8.15 — **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN
Tickets $1, $1.50, $2.00, $2.50 (no tax)
SUN. AFT. DEC. 13 At 3.30 — **GIANINNI** SOPRANO
36 Curtain Calls at Recent Berlin Debut
TUESDAY EV'G Dec. 15 At 8.15 — THIRD STEINERT CONCERT **WILL ROGERS** America's Greatest Humorist And the **DE RESZKE Singers**
Tickets at Steinert and Symphony Halls
THURS. EVE. Dec. 17 At 8.15 — **JOSEF HOFMANN**

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
CHORUS OF 400—NOTED SOLOISTS—ORCHESTRA

Dec. 20, at 3.30
Dec. 21, at 8.15
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

FEB. 7, at 3.30
MISCELLANEOUS PROGRAMME
Without Orchestra
Assisting Artist
MME. ERNESTINE
SCHUMANN-HEINK

APRIL 4, at 3.30
EASTER SUNDAY
MENDELSSOHN'S
ELIJAH
Emily Rosevelt, *Soprano*
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AMERICAN NOV 28

SUN. AFT.
Nov. 8
At 3.30
RACHMANINOFF

MON. EVE.
Nov. 9
At 8.15
SIGRID ONEGIN CONTRALTO
FIRST BOSTON APPEARANCE IN TWO YEARS

TUES. EVE.
Nov. 10
At 8.15
DAYTON WESTMINSTER **CHOIR**
CONDUCTOR
JOHN FINLEY WILLIAMSON
Recital of Sacred Music—60 Voices
Tickets Now at Box Office—$1, $1.50, $2, tax exempt

COURSE SALE Opens Monday, Nov. 2
Prices $6.60, $4.40, $3.30, $2.50

NEWMAN TRAVEL TALKS
MOTION PICTURES
COLOR VIEWS
5 FRI. EVES. SAT. MATS. BEG. NOV. 13-14

THE HEART OF EUROPE

IMPRESSIONS OF 1925

NORWAY & SWEDEN... Nov. 13-14
BERLIN & GERMANY....NOV. 20-21
VIENNA and the TYROL..NOV. 27-28
PARIS & Northern FRANCE..DEC. 4-5
LONDON, ENGLAND, SCOTLAND..........DEC. 11-12

A NEW SERIES OF 5 TUESDAY AFTERNOONS
Dec. 1, Jan. 5, Feb. 9, Mar. 2, Apr. 6, at 3.15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

All reserved seats for the four series of 62 concerts in Greater Boston this season were sold out by advance subscription. The Tuesday series has been added to meet in part the unfilled demand for concerts by the great orchestra.

Mr. Koussevitzky plans to make the programs particularly enjoyable, while giving them the further interest of historical sequence. Containing representative masterpieces from each important period, they will embrace the magnificent range of orchestral music.

SEASON PRICES, 5 CONCERTS—$4, $5, $7.50,, & $9, no tax
Now On Sale at Symphony Hall

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

DEC. 10
AT 8:15
GLEE CLUB SIGRID ONEGIN
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JOSEF HOFMANN

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER
Conductor
CHORUS OF 400 NOTED SOLOISTS ORCHESTRA

DEC. 20, at 3:30
DEC. 21, at 8:15
MESSIAH
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Arthur Kraft, *Tenor*
Frederick Millar, Bass . . .

FEB. 7, at 3:30
MISCELLANEOUS
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Without Orchestra
Assisting Artist
MME. ERNESTINE
SCHUMANN-HEINK

APRIL 4, at 3:30
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GLOBE NOV 29

SYMPHONY HALL
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NEXT TUESDAY AFTERNOON, DEC. 1, AT 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
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TODAY
At 3:30
PADEREWSKI

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At 8:15
ISA KREMER

THURS. EVE.
Dec. 3
At 8:15
WERRENRATH

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NEXT FRI. EVE., 8:15
SAT. MAT. AT 2:30
PARIS & NORTHERN FRANCE
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SUN. AFT.
Dec. 6
At 3:30
GALLI-CURCI

NEXT
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At 8:15
PAUL WHITEMAN

THURS.
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Paul Whiteman

SUN. EVE. *Himself* DEC. 6.
AND HIS ORCHESTRA

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Herald D Nov 29 PAGE SEVEN

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Paul Whiteman
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AND HIS **ORCHESTRA**

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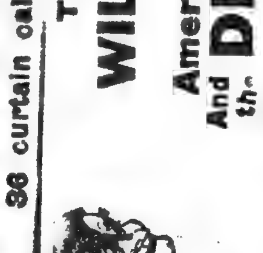

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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

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SYMPHONY HALL

TOMORROW NIGHT At 8.15 **WERRENRATH**

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15 PARIS & NORTHERN FRANCE
SAT. MAT. AT 2:30 Tickets, 50c, 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. At 3.30 Trav **GALLI-CURCI** Dec 1
NEXT SUN. EVE. At 8.15 **PAUL WHITEMAN**
SUN. AFT. Dec. 13 At 3:30 **GIANINNI** SOPRANO

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SYMPHONY HALL
TOMORROW EVE., AT 8:15
WERRENRATH
NEWMAN TRAVELTALKS COLOR VIEWS MOTION PICTURES
FRIDAY at 8:15 SAT. at 2:30
PARIS & NORTHERN FRANCE
TICKETS, 50c, 75c, $1, $1.50 plus tax
NEXT SUN. AFT. AT 3:30
GALLI-CURCI
NEXT SUN. EVE., AT 8:15
PAUL WHITEMAN
Himself and his **ORCHESTRA**
SUN. AFT., DEC. 13, AT 3:30
GIANINNI

SYMPHONY HALL
Huntington & Massachusetts Aves.
TONIGHT at 8:00
Personal Appearance
GRAHAM McNAMEE
World's Foremost Radio Announcer
SILVERTOWN CORD ORCHESTRA
And the Famous
"SILVER MASK" TENOR
SEATS AT POPULAR PRICES
N. B. This Concert Will Not Be Broadcast

SYMPHONY HALL
NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
TONIGHT AT 8:15
Tomorrow at 2:30
Paris and Northern France
Tickets 50c, 75c, $1.00. $1.50 (plus tax)

Post Dec 4

Next Sun.
Dec. 6
at 8:15
Paul Whiteman
himself and his Orchestra

SYMPHONY HALL
NEXT THURS. EVE. AT 8.15
WERRENRATH
TRANS NEXT SUN. EVE. AT 8.15 Dec 1
PAUL WHITEMAN
HIMSELF AND HIS **ORCHESTRA**

Globe AMUSEMENTS Dec 3

SYMPHONY HALL
TONIGHT AT 8:15
WERRENRATH
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Tom'w Eve. at 8:15 Sat. Mat. 2:30
PARIS and NORTHERN FRANCE
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PAUL WHITEMAN
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HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER Conductor
DEC. 20, at 3:30 DEC. 21, at 8:15
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GALLI-CURCI
NEXT SUN. EVE., AT 8:15
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Himself and his **ORCHESTRA**
SUN. AFT., DEC. 13, AT 3:30
GIANINNI

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
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TRANS Dec 2

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Lewis James, *Tenor*
Henri Scott, *Bass*

Season Tickets, Choice Sun. or Mon. MESSIAH, $7.50, $6, $4.50, $3. Tax Free.
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
TODAY AT 2:30 PARIS & NORTHERN FRANCE
Tickets, 50c, 75c, $1.00, $1.50, plus tax

Post
TOMORROW AT 3:30
GALLI-CURCI Dec 5
Tomorrow Night at 8:15 **PAUL WHITEMAN**
HIMSELF and his famous Orchestra

SYMPHONY HALL
Tomorrow at 3:30 **GALLI-CURCI**
TRAVELER Dec 5th
Tomorrow NIGHT at 8:15 **PAUL WHITEMAN**
THURS. EVE. DEC. 10 AT 8:15 **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN
Tickets $1, $1.50, $2.00, $2.50 (no tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
Tomorrow at 3:30 **GALLI-CURCI**
TRAVELER Dec. 5
Tomorrow NIGHT at 8:15 **PAUL WHITEMAN**
THURS. EVE. DEC. 10 AT 8:15 **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN
Tickets $1, $1.50, $2.00, $2.50 (no tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TONIGHT At 8:15 **WERRENRATH**

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
TOMORROW EVE., 8:15 PARIS & NORTHERN FRANCE
SAT. MAT. AT 2:30 Tickets 50c 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. At 3:30 **GALLI-CURCI**
NEXT SUN. EVE. At 8:15 **PAUL WHITEMAN**

HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
CHORUS OF 400 NOTED SOLOISTS ORCHESTRA

DEC. 20, at 3:30
DEC. 21, at 8:15
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

FEB. 7, at 3:30
MISCELLANEOUS PROGRAMME
Without Orchestra
Assisting Artist
MME. ERNESTINE
SCHUMANN-HEINK

APRIL 4, at 3:30
EASTER SUNDAY
MENDELSSOHN'S
ELIJAH
Emily Rosevelt, *Soprano*
Alma Beck, *Alto*
Lewis James, *Tenor*
Henri Scott, *Bass*

Season Tickets, Choice Sun. or Mon. MESSIAH, $7.50, $6, $4.50, $3. Tax Free.
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Dec 5.

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Tonight at 8:15 Tomor. at 2:30
Paris and Northern France
Tickets 50c, 75c, $1.00, $1.50 (plus tax)
NEXT SUN. AFT. AT 3:30
TRAV **GALLI-CURCI** Dec 4

Globe AMUSEMENTS Dec 5

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
TODAY AT 2:30
PARIS and NORTHERN FRANCE
Tickets 50c, 75c, $1.00, $1.50 plus tax

Tomorrow at 3:30
GALLI-CURCI
TOMORROW EVE. AT 8:15
PAUL WHITEMAN
himself and his **ORCHESTRA**

AMUSEMENTS

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
Globe TODAY AT 2:30
PARIS and Dec 5
NORTHERN FRANCE
Tickets 50c, 75c, $1.00, $1.50 plus tax

Tomorrow at 3:30
GALLI-CURCI
TOMORROW EVE. AT 8:15
PAUL WHITEMAN
himself and his **ORCHESTRA**

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Tonight at 8:15 Tomor. at 2:30
Paris and Northern France
Tickets 50c, 75c, $1.00, $1.50 (plus tax)
NEXT SUN. AFT. AT 3:30
GALLI-CURCI

Herald Dec 4

Globe AMUSEMENTS Dec 5

SYMPHONY HALL
NEWMAN Traveltalks Color Views Motion Pictures
TODAY AT 2:30
PARIS and NORTHERN FRANCE
Tickets 50c, 75c, $1.00, $1.50 plus tax

Tomorrow at 3:30
GALLI-CURCI
TOMORROW EVE. AT 8:15
PAUL WHITEMAN
himself and his **ORCHESTRA**

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ESTRA

SYMPHONY HALL

TONIGHT At 8.15 — **WERRENRATH**

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures
TOMORROW EVE., 8:15 — **PARIS & NORTHERN FRANCE**
SAT. MAT. AT 2:30 — Tickets, 50c, 75c, $1.00, $1.50, plus tax

Herald
NEXT SUN. AFT. At 3.30 — **GALLI-CURCI** Dec 3
NEXT SUN. EVE. At 8.15 — **PAUL WHITEMAN**

HANDEL and HAYDN SOCIETY — EMIL MOLLENHAUER Conductor
CHORUS OF 400 — NOTED SOLOISTS — ORCHESTRA

DEC. 20, at 3:30
DEC. 21, at 8:15
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

FEB. 7, at 3:30
MISCELLANEOUS PROGRAMME
Without Orchestra
Assisting Artist
MME. ERNESTINE
SCHUMANN-HEINK

APRIL 4, at 3:30
EASTER SUNDAY
MENDELSSOHN'S
ELIJAH
Emily Rosevelt, *Soprano*
Alma Beck, *Alto*
Lewis James, *Tenor*
Henri Scott, *Bass*

Season Tickets, Choice Sun. or Mon. MESSIAH, $7.50, $6, $4.50, $3. Tax Free.
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures
TODAY at 2:30 — **PARIS & NORTHERN FRANCE**
Tickets, 50c, 75c, $1.00, $1.50, plus tax

Herald
TOMORROW AT 3:30 Dec
Dec 5th
GALLI-CURCI

TOMORROW NIGHT at 8:15 — **PAUL WHITEMAN**
Himself and His Famous Orchestra

SYMPHONY HALL
OPENING CONCERT OF THE MONDAY EVENING SERIES
TOMORROW EVENING at 8:15

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GALLI-

TONIGHT at 8:15 — **PAUL WHITEMAN**
HIMSELF and his famous orchestra

[redacted]

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15 — **LONDON** With Rambles Through ENGLAND and SCOTLAND
SAT. MAT. AT 2:30 — Tickets 50c 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. Dec. 13 At 3:30 — **GIANINNI** SOPRANO

TUESDAY EV'G Dec. 15 At 8:15 — THIRD STEINERT CONCERT
WILL **ROGERS**
America's Greatest Humorist
And the **DE RESZKE Singers**
Tickets at Steinert and Symphony Halls

THURS. EVE. Dec. 17 At 8:15 — **JOSEF HOFMANN**

SUN. AFT. DEC. 20, 3:30 / MON. EVE. DEC. 21, 8:15 — **HANDEL and HAYDN Society** Emil Mollenhauer Conductor
MESSIAH
Claire Maentz, Soprano
Nevada Van der Veer, Alto
Arthur Kraft, Tenor
Frederick Millar, Bass

SUN. AFT. DEC. 27 At 3:30 — **PADEREWSKI**
BENEFIT AMER. LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 At 3:30 — **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE $1 TO $2.50

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Dec 6

SYMPHONY HALL

NEWMAN Travel Talks Color Views Motion Pictures
TONIGHT AT 8.15. TOMOR. at 2.30
Paris and Northern France
Tickets 50c, 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. AT 3.30
GALLI-CURCI

Globe Dec 4

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
HARVARD GLEE CLUB
SIGRID **ONEGIN** SOLOIST
Tickets $2.50, $2.00, $1.50, $1.00 Plus Tax

Third Steinert Concert
TUESDAY EV'G. DEC. 15
Post WILL Dec 8
ROGERS
America's Greatest Humorist
and the
De RESZKE Singers
Tickets at Steinert and Symphony Halls, $1, $1.50, $2, $2.50 plus tax.

Transcript Dec 5th

AMUSEMENTS — PART THREE

SYMPHONY HALL
OPENING CONCERT OF THE MONDAY EVENING SERIES
NEXT MONDAY EVENING at 8.15

[redacted]

TOMORROW at 3.30 — **GALLI-CURCI**

TOMORROW at 8.15 — **PAUL WHITEMAN**
Himself and His Famous Orchestra

THURS. EVE. DEC. 10 AT 8.15 — **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN
Tickets $1, $1.50, $2.00, $2.50 (no tax)

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8.15 — **LONDON** With Rambles Through ENGLAND and SCOTLAND
SAT. MAT. AT 2.30 — Tickets, 50c, 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. DEC. 13 At 3.30 — **GIANINNI** SOPRANO

TUESDAY EV'G Dec. 15 At 8.15 — THIRD STEINERT CONCERT
WILL **ROGERS**
America's Greatest Humorist
And the **DE RESZKE Singers**
Tickets at Steinert and Symphony Halls

THURS. EVE. Dec. 17 At 8.15 — **JOSEF HOFMANN**

SUN AFT. DEC. 20, 3.30 / MON. EVE. DEC. 21, 8.15 — **HANDEL and HAYDN Society** Emil Mollenhauer Conductor
MESSIAH
Claire Maentz, Soprano
Nevada Van der Veer, Alto
Arthur Kraft, Tenor
Frederick Millar, Bass

Herald Dec 6th

[redacted]

NY HALL
MONDAY EVENING SERIES
VENING at 8:15
NY ORCHESTRA
VITSKY, Conductor

at 3:30 — **GALLI-CURCI**

TONIGHT at 8:15 — **PAUL WHITEMAN**
Himself and His Famous Orchestra

THURS. EVE. DEC. 10 AT 8:15 — **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN
Tickets $1, $1.50, $2.00, $2.50 (no tax)

NEWMAN Traveltalks — Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15 — **LONDON** With Rambles Through ENGLAND and SCOTLAND
SAT. MAT. AT 2:30 — Tickets, 50c, 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. Dec. 13 At 3:30 — **GIANINNI** SOPRANO

TUESDAY EV'G Dec. 15 At 8:15 — THIRD STEINERT CONCERT
WILL **ROGERS**
America's Greatest Humorist
And the **DE RESZKE Singers**
Tickets at Steinert and Symphony Halls

Amusements

SYMPHONY HALL
NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
Tonight at 8.15. Tomorrow at 2.30
WILD ANIMAL AND SAVAGE LIFE
Tickets 50c, 77c, $1.00, $1.50, plus tax

Handel and Hadyn Society
EMIL MOLLENHAUER Conductor
SUNDAY AT 3.30 MONDAY AT 8.15
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor* Frederick Miller, *Bass*

SUN. AFT., DEC. 27, at 3.30
PADEREWSKI
Benefit American Legion Endowment Fund

Transcript Dec 18th

Amusements

SYMPHONY HALL
TONIGHT at 8.15
HOFMANN

NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
Tomor'w Eve. at 8.15. Sat. Aft. at 2.30
WILD ANIMAL AND SAVAGE LIFE
Tickets 50c, 77c, $1.00, $1.50, plus tax

SUN. AFT., DEC. 27, at 3.30
PADEREWSKI
Benefit American Legion Endowment Fund

Transcript Dec 11

Amusements

American Dec 16
SYMPHONY HALL
SUN. AFT., DEC. 27, AT 3:30
PADEREWSKI
Benefit Am. Legion Endowment Fund

SYMPHONY HALL
TONIGHT at 8:15
Handel and Haydn Society
EMIL MOLLENHAUER Conductor
Herald **MESSIAH** Dec 21
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor* Frederick Miller, *Bass*

NEXT SUN. AFT., DEC. 27, at 3:30
PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

Trav SYMPHONY HALL Dec 27
NEXT SUN. AFT., NOV. 1, at 3:30
MISCHA ELMAN
Only Boston Recital This Season

SUN. AFT., NOV. 8, at 3:30
RACHMANINOFF

Trans SYMPHONY HALL Dec 24
NEXT SUN. AFT. at 3:30
PADEREWSKI
Benefit American Legion Endowment Fund

Grand Midnight Frolic New Year's Eve

Globe
SYMPHONY HALL Dec 25
NEXT SUNDAY AFT. AT 3:30
PADEREWSKI
Benefit Amer. Legion Endowment Fund

Langdon in ... Week, beginning Sunday, Douglas Fairbanks in

SYMPHONY HALL
Her NEXT SUN. AFT. AT 3:30 Dec 26
PADEREWSKI
Benefit Amer. Legion Endowment Fund

LANCASTER

NEXT SUNDAY AFTERNOON AT 3:30
Post **PADEREWSKI** Dec 24
Benefit American Legion Endowment Fund

CUT-OUT

SYMPHONY HALL
OPENING CONCERT OF THE MONDAY EVENING SERIES
TOMORROW EVENING AT 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITSKY, Conductor

TODAY at 3:30 **GALLI-** [redacted]

TONIGHT at 8:15 **PAUL W**
Himself and His Famous Orchestra

THURS. EVE. DEC. 10 AT 8:15 **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN
Tickets $1, $1.50, $2.00, $2.50 (no tax)

Newman Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15 **LONDON** With Rambles Through ENGLAND and SCOTLAND
SAT. MAT. AT 2:30 Tickets, 50c, 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. Dec. 13 At 3:30 **GIANINNI** SOPRANO

TUESDAY EV'G Dec. 15 At 8:15
THIRD STEINERT CONCERT
WILL **ROGERS**
America's Greatest Humorist
And the **DE RESZKE Singers**
Tickets at Steinert and Symphony Halls

THURS. EVE. Dec. 17 At 8:15 **JOSEF HOFMANN**

SUN. AFT. Dec. 20, 3:30
MON. EVE. Dec. 21, 8:15
HANDEL and HAYDN Society EMIL MOLLENHAUER Conductor
MESSIAH
Claire Maentz, Soprano
Nevada Van der Veer, Alto
Arthur Kraft, Tenor
Frederick Millar, Bass

SUN. AFT. DEC. 27 At 3:30 **PADEREWSKI**
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 At 3:30 **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE
$1.00 to $2.50
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

dvertiser Dec 6 ½

HERALD Dec 6

SYMPHONY HALL
OPENING CONCERT OF THE MONDAY EVENING SERIES
TOMORROW EVENING at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITSKY, Conductor

TODAY at 3:30 **GALLI-CURCI**

TONIGHT at 8:15 **PAUL WHITEMAN**
Himself and His Famous Orchestra

THURS. EVE. DEC. 10 AT 8:15 **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN
Tickets $1, $1.50, $2.00, $2.50 (no tax)

NEWMAN Traveltalks Exquisite Color View and Motion Pictures
NEXT FRI. EVE., 8:15 **LONDON** With Rambles Through ENGLAND and SCOTLAND
SAT. MAT. AT 2:30 Tickets, 50c, 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. Dec. 13 At 3:30 **GIANINNI** SOPRANO

TUESDAY EV'G Dec. 15 At 8:15
THIRD STEINERT CONCERT
WILL **ROGERS**
America's Greatest Humorist
And the **DE RESZKE Singer**
Tickets at Steinert and Symphony Hall

THURS. EVE. Dec. 17 At 8:15 **JOSEF HOFMAN**

SUN. AFT. DEC. 20, 3:30
MON. EVE. DEC. 21, 8:15
HANDEL and HAYDN Society Emil Mollenha Conductor
MESSIAH
Claire Maentz, Soprano
Nevada Van der Veer, Alto
Arthur Kraft, Tenor
Frederick Millar, Bass

SUN. AFT. DEC. 27 At 3:30 **PADEREWSK**
BENEFIT AMER, LEGION ENDOWMENT FU

SUN. AFT. JAN. 3 AT 3:30 **ROLAND HAYE**
BENEFIT ROBERT GOULD SHAW HOUSE $1 to
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony

SYMPHONY HALL
TOMORROW EVENING AT 8:15
HARVARD GLEE CLUB
SIGRID ONEGIN SOLOIST
TICKETS $2.50, $2.00, $1.50, $1.00, no tax.

NEXT SUNDAY AFTERNOON AT 3:30
GIANNINI
SOPRANO
TICKETS $2.50, $2.00, $1.50, $1.00, plus tax

Monitor Dec 9

SUN. AFT., Dec. 20; MON. EVE., DEC. 21
HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, CONDUCTOR
Handel's MESSIAH
Soloists: Claire Maentz, *Soprano*; Nevada Van der Veer, *Alto*; Arthur Kraft, *Tenor*; Frederick Millar, *Bass*.

Globe
SYMPHONY HALL
NEXT THURS. EVE., AT
HARVARD GLEE
SIGRID ONEGIN
Tickets $2.50, $2.00, $1.50, $1

SYMPHONY HALL
NEXT THURS. EVE., AT
HARVARD GLEE
SIGRID ONEGIN
Tickets $2.50, $2.00, $1.50, $

Globe Dec 8

SYMPHONY HALL
OPENING CONCERT OF THE MONDAY EVENING SERIES
TOMORROW EVENING at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITSKY, Conductor

TODAY
-CURCI

at 8:15 **Whiteman**
Himself and is Famous Orchestra

THURS. EVE. DEC. 10 AT 8:15 **HARVARD GLEE CLUB** SOLOIST SIGRID ONEGIN
Tickets $1. $1.50, $0, $2.50 (no tax)

NEWMAN Traeltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15 **LONON** With Rambles Through ENGLAND and SCOTLAND
SAT. MAT. AT 2:30 Ticke50c, 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. Dec. 13 At 3:30 **GIANNNI** SOPRANO

TUESDAY EV'G Dec. 15 At 8:15
HIRD STEINERT CONCERT
WL **ROGERS**
Aica's Greatest Humorist
And the **E RESZKE Singers**
Ticat Steinert and Symphony Halls

Globe Dec 6

THURS. EVE. Dec. 17 At 8:15 **JOSE HOFMANN**

SUN. AFT. DEC. 20, 3:30
MON. EVE. DEC. 21, 8:15
HANDEL and YDN Society Emil Mollenhauer Conductor
MESSIAH
Claire Maentz, Soprano
Nevada Van der Veer, Alto
Arthur Kraft, Tenor
Frederick Millar, Bass

SUN. AFT. DEC. 27 At 3:30 **PADREWSKI**
BENEFIT AMERGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30 **ROLAD HAYES**
BENEFIT ROBERT D SHAW HOUSE—$1 TO $2.50
MAIL ORDERS PROMPTLY FILLecks Payable to Symphony Hall

SYMPH HALL
OPENING CONCERT OF THONDAY EVENING SERIES
TOMORROW
BOSTON SYMPHON
SERGE KOUSSEVIT

[redacted]

TONIGHT at 8:15 **PAUL WHITEMAN**
HIMSELF and his

[redacted]

THURS. EVE. DEC. 10 AT 8:15 **HARVA GLEE C**
Tickets $1, $1.50, $2.00,

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8:15 **LONDON** With Rambles Through ENGLAND and SCOTLAND
SAT. MAT. AT 2:30 Tickets 50c 75c, $1.00, $1.50, plus tax

NEXT SUN. AFT. Dec. 13 At 3:30 **GIANINNI** SOPRANO

TUESDAY EV'G Dec. 15 At 8:15
THIRD STEINERT CONCERT
WILL **ROGERS**
America's Greatest Humorist
And the **DE RESZKE Singers**
Tickets at Steinert and Symphony Halls

THURS. EVE. Dec. 17 At 8:15 **JOSEF HOFMANN**

SUN. AFT. DEC. 20, 3:30
MON. EVE. DEC. 21, 8:15
HANDEL and HAYDN Society Emil Mollenhauer Conductor
MESSIAH
Claire Maentz, Soprano
Nevada Van der Veer, Alto
Arthur Kraft, Tenor
Frederick Millar, Bass

SUN. AFT. DEC. 27 At 3:30 **PADEREWSKI**
BENEFIT AMER. LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 At 3:30 **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE $1 TO $2.50
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
HARVARD GLEE CLUB
SIGRID **ONEGIN** SOLOIST
Tickets $2.50, $2.00, $1.50, $1.00 plus tax

Third Steinert Concert
TUESDAY EV'G, DEC. 15
WILL
ROGERS
America's Greatest Humorist
and the
De RESZKE Singers
Tickets at Steinert and Symphony Halls, $1, $1.50, $2, $2.50, plus tax.

Herald Dec 8

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Tonight at 8:15 Tom'w at 2:30
LONDON With Rambles Thru England & Scotland
Tickets 50c, 77c, $1.00, $1.50, plus tax

NEXT SUN. AFT. AT 3:30
GIANNINI

NEXT THURS. EVE. AT 8:15
HOFMANN

Globe Dec 11

SYMPHONY HALL
NEXT THURS. EVE. at 8:15
HARVARD GLEE CLUB
SIGRID **ONEGIN** SOLOIST
Tickets $2.50, $2.00, $1.50, $1.00 plus tax

Third Steinert Concert
TUESDAY EV'G, DEC. 15
Traveler WILL Dec 8
ROGERS
America's Greatest Humorist
and the
De RESZKE Singers
Tickets at Steinert and Symphony Halls, $1, $1.50, $2, $2.50, plus tax.

Globe AMUSEMENTS Dec 10

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
SOLOIST, SIGRID
ONEGIN
Tickets $2.50, $2, $1.50, $1, no tax

NEWMAN Traveltalks Color Views Motion Pictures
Tom'w Eve. at 8:15 Sat. Mat. 2:30
LONDON
WITH RAMBLES THROUGH
ENGLAND and SCOTLAND
Tickets 50c, 77c, $1.00, $1.50 plus tax

SYMPHONY HALL
TOMORROW EVE. AT 8:15
HARVARD GLEE CLUB
SOLOIST, SIGRID
Globe **ONEGIN** Dec 9
Tickets $2.50, $2, $1.50, $1, no tax
NEXT SUN. AFT. AT 3:30
GIANNINI

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
SOLOIST, SIGRID
ONEGIN
Tickets $2.50, $2, $1.50, $1, no tax

NEWMAN Traveltalks Color Views Motion Pictures

[redacted]

Handel and Haydn Society
EMIL MOLLENHAUER Conductor
DEC. 20, at 3:30 DEC. 21, at 8:15
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor* Frederick Millar, *Bass*

HER Amusements Dec 12

SYMPHONY HALL
NEWMAN Travel Talks Color Views Motion Pictures
Today at 2:30
LONDON With Rambles Thru England & Scotland
Tickets, 50c, 77c, $1.00, $1.50, plus tax

Tomorrow Aft. at 3:30
GIANNINI

Third Steinert Concert
TUESDAY EV'G, DEC. 15
WILL ROGERS
America's Greatest Humorist
and the
De RESZKE Singers
Tickets at Steinert and Symphony Halls, $1, $1.50, $2, $2.50, plus tax.

Next Thurs. Eve. at 8:15
HOFMANN

SYMPHONY HALL
SUN. AFT. DEC. 20 MON. EVE. DEC. 21
Handel and Haydn Society
EMIL MOLLENHAUER, Conductor
Pilot HANDEL'S Dec 12
MESSIAH
SOLOISTS
Claire Maentz, Soprano Arthur Kraft, Tenor
Nevada Van der Veer, Alto Frederick Millar, Bass

SYMPHONY HALL
Transcript TOMORROW EVE. AT 8.15 Dec
HARVARD GLEE CLUB
SOLOIST **SIGRID ONEGIN** CONTRALTO
TICKETS $2.50, $2.00, $1.50, $1.00, no tax

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
NEXT FRI. EVE., 8.15 **LONDON** With Rambles Through ENGLAND and SCOTLAND
SAT. MAT. AT 2.30 Tickets, 50c, 77c, $1.00, $1.50, plus tax

NEXT SUN. AFT. DEC. 13 At 3.30 **GIANINNI** SOPRANO

TUESDAY EVENING, DEC. 15, at 8.15 $1, $1.50, $2, $2.50, plus tax
THIRD STEINERT CONCERT
First Appearance of the INIMITABLE
WILL ROGERS
America's Greatest Entertainer
And the Internationally Known
DE RESZKE SINGERS
A Wonderful Quartette of Male Voices
Tickets NOW at STEINERT and SYMPHONY Halls

SUN AFT. DEC. 20, 3.30 MON. EVE. DEC. 21, 8.15
HANDEL and HAYDN Society Emil Mollenhauer Conductor
Arthur Kraft, Tenor
Frederick Millar, Bass
MESSIAH
Claire Maentz, Soprano
Nevada Van der Veer, Alto
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
Transcript TONIGHT AT 8.15 Dec 10
HARVARD GLEE CLUB
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NEVADA VAN DER VEER, Alto
MESSIAH
ARTHUR KRAFT, Tenor
FREDERICK MILLAR, Bass
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Amusements *Amusements*

SYMPHONY HALL
Herald TONIGHT at 8:15 Dec 10
HARVARD GLEE CLUB
Soloist, SIGRID ONEGIN, Contralto
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DE RESZKE SINGERS (10)
A Wonderful Quartette of Male Voices
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Sun. Aft. Dec. 20 at 3:30 Mon. Eve. Dec. 21 at 8:15
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
MESSIAH
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*
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SYMPHONY HALL

NEXT TUES. EVE. AT 8:15

Third Steinert Concert
THE INIMITABLE
Will Rogers
"AMERICA'S GREATEST HUMORIST"
Monitor Dec 12
AND THE **De Reszke** SINGERS

Tickets $1, $1.50, $2, $2.50 PLUS TAX

TICKETS AT STEINERT AND SYMPHONY HALLS

Amusements Amusements

SYMPHONY HALL
Post TONIGHT AT 8:15 Dec 10
HARVARD GLEE CLUB
SOLOIST, SIGRID ONEGIN, CONTRALTO
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SYMPHONY HALL
TOMORROW AT 3:30 Trans **GIANNINI** Dec 12
First Boston Recital by Great American Soprano after Unprecedented Successes in Europe

NEXT TUESDAY EVENING, DEC. 15, at 8:15 $1, $1.50, $2 $2.50, plus tax
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A FEW TICKETS STILL AT BOX OFFICE

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EMIL MOLLENHAUER, Conductor
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
MESSIAH
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 AT 3:30 **PADEREWSKI**
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30 **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

AMUSEMENTS Transcript Dec 12 PART FIVE

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IN RESPONSE TO THE MANY REQUESTS
WILD ANIMAL AND SAVAGE LIFE
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POPULAR PRICES 50c, 77c, $1, $1.50 (plus tax)

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BENEFIT ROBERT GOULD SHAW HOUSE—$1 to $2.50
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Trans Amusements Dec 11

SYMPHONY HALL
NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
TONIGHT at 8.15
Tomorrow at 2.30
LONDON With Rambles Thru England and Scotland
Tickets 50c, 77c, $1, $1.50, plus tax

NEXT SUN. AFT. AT 3.30
GIANNINI

Third Steinert Concert
TUESDAY EVENING, DEC. 15

WILL ROGERS
America's Greatest Humorist
and the
De RESZKE Singers
Tickets at Steinert and Symphony Halls
$1, $1.50, $2, $2.50, plus tax

NEXT THURS. EVE. AT 8.15
HOFMANN

Post Amusements Dec 12

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Amusements

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Herald Dec 11

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HOFMANN

SYMPHONY HALL
TOMORROW EVE. AT 8:15
HOFMANN
SUN. AFT., DEC. 27, AT 3:30
PADEREWSKI
Benefit Amer. Legion Endowment Fund

SYMPHONY HALL
Trans TONIGHT AT 8.15 Dec 3
WERRENRATH

NEWMAN Travel Talks Color Views Motion Pictures
TOMOR. EVE. at 8.15. Sat. Mat. at 2.30
Paris and Northern France
Tickets 50c, 75c, $1.00, $1.50, plus tax

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SYMPHONY HALL

Transcript TOMORROW EVE. AT 8.15 Dec 9

HARVARD GLEE CLUB

SOLOIST **SIGRID ONEGIN** CONTRALTO

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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

Transcript TONIGHT AT 8.15 Dec 10

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Third Steinert Concert

THE INIMITABLE

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Monitor Dec 12

AND THE **De Reszke** SINGERS

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Amusements *Amusements*

SYMPHONY HALL

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SYMPHONY HALL

TOMORROW AT 3:30 Trans **GIANNINI** Dec 12

First Boston Recital by Great American Soprano after Unprecedented Successes in Europe

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SUN. AFT., DEC. 20 at 3:30 MON. EVE., DEC. 21 at 8:15

HANDEL & HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

Claire Maentz, *Soprano* Nevada Van der Veer, *Alto* **MESSIAH** Arthur Kraft, *Tenor* Frederick Millar, *Bass*

SUN. AFT. DEC. 27 AT 3:30 **PADEREWSKI**

BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30 **ROLAND HAYES**

BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

AMUSEMENTS Transcript Dec 12 PART FIVE

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Trans Amusements Dec 11

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TONIGHT at 8.15

Tomorrow at 2.30

LONDON With Rambles Thru England and Scotland

Tickets 50c, 77c, $1, $1.50, plus tax

NEXT SUN. AFT. AT 3.30

GIANNINI

Third Steinert Concert

TUESDAY EVENING, DEC. 15

WILL ROGERS

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Tickets at Steinert and Symphony Halls $1, $1.50, $2, $2.50, plus tax

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HOFMANN

Post Amusements Dec 12

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HOFMANN

Herald Dec 11

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HOFMANN

SUN. AFT., DEC. 27, AT 3:30

PADEREWSKI [illegible]

Benefit Amer. Legion Endowment Fund

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Trans TONIGHT AT 8.15 Dec 3

WERRENRATH

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Paris and Northern France

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Transcript TOMORROW EVE. AT 8.15 Dec 9

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Amusements *Amusements*

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THIRD STEINERT CONCERT
First Appearance of the INIMITABLE
WILL ROGERS
America's Greatest Entertainer
And the Internationally Known
DE RESZKE SINGERS
A Wonderful Quartette of Male Voices
Tickets NOW at STEINERT and SYMPHONY Halls
NEXT TUESDAY EVENING, DEC. 15, at 8:15 $1, $1.50, $2, $2.50, plus tax

H 10

THURS. EVE. Dec. 17 At 8:15 JOSEF HOFMANN

Sun. Aft. Dec. 20 at 3:30 Mon. Eve. Dec. 21 at 8:15
HANDEL and HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
MESSIAH
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

NEXT TUES. EVE. AT 8:15

Tickets $1, $1.50, $2, $2.50 PLUS TAX

Third Steinert Concert
THE INIMITABLE
Will Rogers
"AMERICA'S GREATEST HUMORIST"
Monitor Dec 12
AND THE De Reszke SINGERS
TICKETS AT STEINERT AND SYMPHONY HALLS

Amusements *Amusements*

SYMPHONY HALL
Post TONIGHT AT 8:15 Dec 10

HARVARD GLEE CLUB
SOLOIST, SIGRID ONEGIN, CONTRALTO
TICKETS $2.50, $2.00, $1.50, $1.00, no tax

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
TOMORROW EVE., 8:15 LONDON With Rambles Through ENGLAND and SCOTLAND
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SUN. AFT. DEC. 27 AT 3:30 PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30 ROLAND HAYES
BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

AMUSEMENTS Transcript Dec 12 PART FIVE

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TRANS Amusements Dec 11

SYMPHONY HALL
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TONIGHT at 8.15
Tomorrow at 2.30
LONDON With Rambles Thru England and Scotland
Tickets 50c, 77c, $1, $1.50, plus tax

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GIANNINI

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TUESDAY EVENING, DEC. 15

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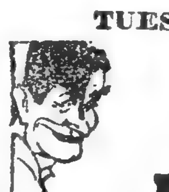
TUESDAY EV'G, DEC. 15



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Next Thurs. Eve. at 8:15
HOFMANN

Herald Dec 11

SYMPHONY HALL
TOMORROW EVE. AT 8:15
HOFMANN
SUN. AFT., DEC. 27, AT 3:30
PADEREWSKI
Benefit Amer. Legion Endowment Fund

Many of the objections of the actual
flyers to the Air Service Administration are
met by the board with specific recommen-
dations which include administration of
the services by special assistant secretaries
to coördinate them; air representation on
the general staffs; all air activities to be
under the actual command of flying men;
temporary promotions for subordinate
officers who may be assigned to command;
no discrimination against officers who
specialize in air service work as distinct
from other specialized lines; extra pay for
flyers who actually fly; increased facilities
for training and building up reserve
Officers' Training Corps; and opportunity
for enlisted men to become pilots in the
Air Corps. With respect to material, the

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SYMPHONY HALL

Transcript TOMORROW EVE. AT 8.15 Dec 9

HARVARD GLEE CLUB

SOLOIST **SIGRID ONEGIN** CONTRALTO

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SUN AFT. DEC. 20, 3.30 MON. EVE. DEC. 21, 8.15

HANDEL and HAYDN Society Emil Mollenhauer Conductor

MESSIAH Arthur Kraft, Tenor; Frederick Millar, Bass; Claire Maentz, Soprano; Nevada Van der Veer, Alto

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

Transcript TONIGHT AT 8.15 Dec 10

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Amusements *Amusements*

SYMPHONY HALL

Herald TONIGHT at 8:15 Dec 10

HARVARD GLEE CLUB

Soloist, SIGRID ONEGIN, Contralto

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EMIL MOLLENHAUER, Conductor

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SUN. AFT. DEC. 27 AT 3:30 **PADEREWSKI**

BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30 **ROLAND HAYES**

BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50

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TRANS Amusements Dec 11

SYMPHONY HALL

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TONIGHT at 8.15

Tomorrow at 2.30

LONDON With Rambles Thru England and Scotland

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GIANNINI

Third Steinert Concert

TUESDAY EVENING, DEC. 15

WILL ROGERS

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HOFMANN

HERALD Dec 11

SYMPHONY HALL

TOMORROW EVE. AT 8:15

HOFMANN

SUN. AFT., DEC. 27, AT 3:30

PADEREWSKI Globe Dec 16

Benefit Amer. Legion Endowment Fund

SYMPHONY HALL

TONIGHT AT 8:15

HOFMANN

NEWMAN Travel Talk Color Views Motion Pictures

Tomor. Eve. at 8:15; Sat. Aft. at 2:30

WILD ANIMAL AND SAVAGE LIFE Globe Dec 17

Tickets 50c, 77c, $1.00, $1.50 plus tax

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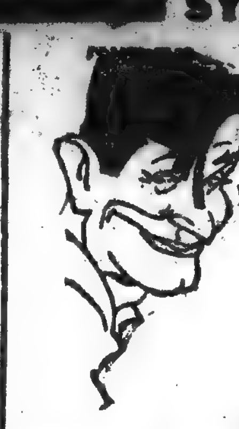
Amusements Amusements

SYMPHONY HALL



TO-NIGHT
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$2, $2.50,
plus tax

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Tickets at Steinert and Symphony Halls

THURS. EVE.
Dec. 17
At 8.15
JOSEF HOFMANN

SUN. AFT.
DEC. 27
At 3.30
PADEREWSKI
BENEFIT AMER. LEGION ENDOWMENT FUND

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Transcript Dec 15

SYMPHONY HALL

Herald
Dec 15

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Post
Dec 15

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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TRAVELER

Dec 14

TOMORROW
TUES. EVE.,
AT 8:15
$1, $1.50
$2, $2.50
(plus tax)

THIRD STEINERT CONCERT
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Advertiser Dec 15

Globe Dec 13th

SYMPHONY HALL

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JOSEF HOFMANN
Hundreds turned away at last Carnegie Hall (N. Y.) Appearance
A FEW TICKETS STILL AT BOX OFFICE

NEWMAN
TRAVEL TALKS
COLOR VIEWS
MOTION PICTURES
BY REQUEST—NEXT
FRI. EVE. at 8:15
SAT. MAT. at 2:30
IN RESPONSE TO THE MANY REQUESTS
WILD ANIMAL AND SAVAGE LIFE
The Most Complete Sensational Group of Close Range Motion Pictures from the South African and Brazilian Jungles
POPULAR PRICES 50c, 77c, $1, $1.50 (plus tax)

SUN. AFT., DEC. 20, AT 3:30 MON. EVE., DEC. 21, AT 8:15
HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
MESSIAH
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 AT 3:30
PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30
ROLAND HAYES
BENEFIT ROBERT GOULD SHAW HOUSE. $1.00 to $2.50

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements Amusements

Transcript Dec 14

TO-MORROW
TUESDAY EV'G
AT 8.15
$1, $1.50,
$2, $2.50,
plus tax

THIRD STEINERT CONCERT
The Inimitable
WILL ROGERS
America's Greatest Humorist
and the **DE RESZKE** Singers
Tickets at Steinert and Symphony Halls

THURS. EVE.
Dec. 17
At 8.15
JOSEF HOFMANN

SUN. AFT.
DEC. 27
At 3.30
PADEREWSKI
BENEFIT AMER. LEGION ENDOWMENT FUND

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

[161]

SYMPHONY HALL

Post Dec 17

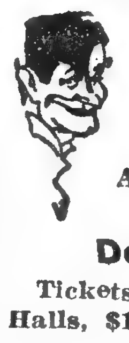
TONIGHT at 8:15
HOFMANN
NEWMAN TRAVEL TALKS COLOR VIEWS MOTION PICTURES
Tom'w Eve. at 8:15 Sat. Aft. at 2:30
WILD ANIMAL AND SAVAGE LIFE
Tickets 50c, 77c, $1, $1.50, plus tax
SUN. AFT., DEC. 27, AT 3:30
PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

AMUSEMENTS

SYMPHONY HALL

Globe

Third Steinert Concert
TOMORROW EVE. AT 8:15



WILL ROGERS
Dec 14
America's Greatest Humorist
and the
De RESZKE Singers
Tickets at Steinert and Symphony Halls, $1, $1.50, $2, $2.50, plus tax.

THURS. EVE. AT 8:15
HOFMANN

SUN. AFT. DEC. 27 AT 3:30
PADEREWSKI
Benefit American Legion Endowment Fund

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have his character stained by them.

SYMPHONY HALL
SUN. AFT. DEC. 20 MON. EVE. DEC. 21
Handel and Haydn Society
EMIL MOLLENHAUER, Conductor
Pilot
HANDEL'S
Dec 12
MESSIAH
SOLOISTS
Claire Maentz, Soprano Arthur Kraft, Tenor
Nevada Van der Veer, Alto Frederick Millar, Bass

SYMPHONY HALL
TONIGHT at 8:15
HOFMANN
NEWMAN Travel Talks Color Views Motion Pictures
Tomor. Eve. at 8:15 Sat. Aft. at 2:30
WILD ANIMAL AND SAVAGE LIFE
Herald Dec 17
Tickets 50c, 77c, $1, $1.50, plus tax
SUN AFT., DEC. 27, AT 3:30
PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

Globe AMUSEMENTS Dec 19

SYMPHONY HALL
NEWMAN Travel Talk Color Views Motion Pictures
TODAY AT 2:30
WILD ANIMAL AND SAVAGE LIFE
Tickets 50c, 77c, $1.00, $1.50 plus tax

SYMPHONY HALL
PADEREWSKI
NEXT SUN. AFT. AT 3:30
Benefit American Legion Endowment Fund

Globe Dec 22

AMUSEMENTS

SYMPHONY HALL
TODAY AT 2:30
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Today—Second Balcony Admission 50c
Doors Open at 1:30

NEXT SUNDAY AFTERNOON AT 3:30
PADEREWSKI
Benefit American Legion Endowment Fund

Globe Dec 24

CUT-OUT

THIRD STEINERT CONCERT
First Appearance of the INIMITABLE
WILL ROGERS
America's Greatest Entertainer
And the Internationally Known
DE RESZKE SINGERS
A Wonderful Quartette of Male Voices
Tickets NOW at STEINERT and SYMPHONY Halls
NEXT TUESDAY EVENING, DEC. 15, at 8:15
$1, $1.50, $2
$2.50, plus tax
TRAV Dec 12

NEXT THURS. EVE. DEC. 17 AT 8:15
JOSEF HOFMANN
HUNDREDS TURNED AWAY AT LAST CARNEGIE HALL N. Y. APPEARANCE
A FEW TICKETS STILL AT BOX OFFICE

SUN. AFT., DEC. 20 at 3:30 MON. EVE., DEC. 21 at 8:15
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 AT 3:30
PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30
ROLAND HAYES
BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
TODAY AT 3:30
HER **GIANNINI** Dec 13
First Boston Recital by Great American Soprano after Unprecedented Successes in Europe

NEXT TUESDAY EVENING, DEC. 15, at 8:15
$1, $1.50, $2
$2.50, plus tax
THIRD STEINERT CONCERT
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WILL ROGERS
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COLOR VIEWS
MOTION PICTURES
BY REQUEST—NEXT FRI. EVE. at 8:15 SAT. MAT. at 2:30
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Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

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TODAY at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TODAY, 2nd Bal. Admission 50c. Doors open at 1:30

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
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NEXT SUN. AFT., DEC. 20, AT 3.30 MON. EVE., DEC. 21, AT 8:15
Handel and Haydn Society
EMIL MOLLENHAUER Conductor
TRAVELER Dec 18
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 At 3:30
PADEREWSKI
BENEFIT AMER. LEGION ENDOWMENT FUND
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post
SYMPHONY HALL
TOMORROW AT 3:30
PADEREWSKI
ALL CHOPIN PROGRAMME
Benefit Amer. Legion Endowment Fund
Dec 26

Her
SYMPHONY HALL
TOMORROW AT 3:30
PADEREWSKI
All Chopin Programme
Benefit Amer. Legion Endowment Fund
Dec 26

SYMPHONY HALL
HER NEXT SUN. AFT. AT 3:30 Dec 22
PADEREWSKI
Benefit Amer. Legion Endowment Fund

SYMPHONY HALL
TRAV NEXT SUN. AFT. AT 3:30 Dec 22
PADEREWSKI
Benefit Amer. Legion Endowment Fund

SYMPHONY HALL
TODAY at 3:30
GIANNINI
First Boston Recital by Great American Soprano after Unprecedented Successes in Europe

NEXT TUESDAY EVENING, DEC. 15, at 8:15
$1, $1.50, $2,
$2.50, plus tax
THIRD STEINERT CONCERT
First Appearance of the INIMITABLE
WILL ROGERS
America's Greatest Entertainer
And the Internationally Known
DE RESZKE SINGERS
A Wonderful Quartette
Tickets NOW at STEINERT [redacted]

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JOSEF HO
Hundreds Turned Away at Last Carnegie Hall, New York Appearance
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MOTION PICTURES
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EMIL MOLLENHAUER Conductor
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 AT 3:30
PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30
ROLAND HAYES
BENEFIT ROBERT GOULD SHAW HOUSE
$1.00 to $2.50
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Advertiser
Dec 13th

SYMPHONY HALL
TOMORROW AT 3.30
GIANNINI
First Boston Recital by Great American Soprano
After Unprecedented Successes in Europe

Transcript
THIRD STEINERT CONCERT
First Appearance of the INIMITABLE Dec 12
WILL ROGERS
America's Greatest Entertainer
And the Internationally Known
DE RESZKE SINGERS
A Wonderful Quartette of Male Voices
Tickets NOW at STEINERT and SYMPHONY Halls
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Handel and Haydn Society
EMIL MOLLENHAUER Conductor
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 At 3.30
PADEREWSKI
BENEFIT AMER. LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3.30
ROLAND HAYES
BENEFIT ROBERT GOULD SHAW HOUSE—$1 to $2.50
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements *Amusements*

SYMPHONY HALL
TODAY at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TODAY, 2nd Bal. Admission 50c. Doors open at 1:30

NEWMAN Traveltalks Exquisite Color Views and Motion Pictures
TONIGHT 8:15 **WILD ANIMAL AND SAVAGE LIFE**
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Handel and Haydn Society
EMIL MOLLENHAUER Conductor
MESSIAH
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 At 3:30
PADEREWSKI
BENEFIT AMER. LEGION ENDOWMENT FUND
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Herald Dec 18

[162]

SYMPHONY
TODAY AT 3:30
PADE [redacted] **WSKI**
ALL CHOP RAMME
BENEFIT AMERICAN DOWMENT FUND

NEXT SUN. AFT. JAN. 3 AT 3:30
ROLAN AYES
BENEFIT ROBERT GOUL USE $1.00 to $2.50

THURS. EVE. JAN. 7 AT 8:15
MARIA RENKO
RUSSIAN COLORATURA "A NEW PATTI"

SUN. AFT. JAN. 10 AT 3:30
FRIEDA EMPEL
MAIL ORDERS PROMPTLY FILLED—C le to Symphony Hall

TRAVELER Dec 26

SYMPHONY HALL
TONIGHT AT 8:15
Handel and Haydn Society
EMIL MOLLENHAUER Conductor
Globe **MESSIAH** Dec 21
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor* Frederick Miller, *Bass*
Next Sun. Aft., Dec. 27, at 3:30
PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

TRANS SYMPHONY HALL Dec 23
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TOMORROW AT 2.30
THIS SATURDAY EVENING AT 8.15
Thurs. Second Balcony Admission 50c
Doors Open at 1.30
NEXT SUNDAY AFTERNOON AT 3.30
PADEREWSKI
Benefit American Legion Endowment Fund

SYMPHONY HALL
BOSTON SYMPHONY
TRANS **ORCHESTRA** Dec 23
SERGE KOUSSEVITZKY, Conductor
TOMORROW AT 2.30
THIS SATURDAY EVENING AT 8.15
Thurs. Second Balcony Admission 50c
Doors Open at 1.30
NEXT SUNDAY AFTERNOON AT 3.30
PADEREWSKI
Benefit American Legion Endowment Fund

By BRIEUX
SYMPHONY HALL
TOMORROW AT 3:30
PADEREWSKI
HER All Chopin Programme Dec 26
Benefit Amer. Legion Endowment Fund

RIN TIN TIN

SYMPHONY HALL
SUN. AFT., JAN. 10, at 3:30
Globe FRIEDA Dec 29
HEMPEL

SYMPHONY HALL
SUN. AFT., JAN. 10 AT 3:30
HER FRIEDA Dec 29
HEMPEL

SYMPHONY HALL
SUN. AFT. JAN. 10 AT 3:30
HER FRIEDA Dec 31
HEMPEL

SYMPHONY HALL
TOMORROW AT 2.30
TRANS SATURDAY AT 8.15 Dec 31.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PABLO CASALS, Soloist
Second Balcony—Admission 50c
Doors Open at 1.30.
SUNDAY AFTERNOON, JAN. 10, at 3.30
FRIEDA
HEMPEL

Dec 17

N

TALKS
VIEWS
PICTURES
Aft. at 2:30
ANIMAL
E LIFE
$1, $1.50, plus tax
C. 27, AT 3:30
REWSKI
EGION ENDOWMENT FUND

MENTS
NY HALL
ert Concert
EVE. AT 8:15
WILL Dec 14
OGERS
Greatest Humorist
and the
KE Singers
nert and Symphony
$2, $2.50, plus tax.
VE. AT 8:15
MANN
AT 3:30
REWSKI
Legion Endowment Fund

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stained by them.

Y HALL
MON. EVE. DEC. 21
Haydn Society
AUER, Conductor
DEL'S Dec 12
SIAH
ISTS
Arthur Kraft, Tenor
Frederick Millar, Bass

Y HALL
8:15
ANN
Travel Talks
Color Views
Motion Pictures
Sat. Aft. at 2:30
IMAL
Dec 17
LIFE
$1.50, plus tax
, AT 3:30
WSKI
NDOWMENT FUND

ENTS Dec 19
HALL
Travel Talk
Color Views
Motion Pictures
2:30
IMAL
LIFE
$1.50 plus tax

HALL
EWSKI
T. AT 3:30
Endowment Fund
ec 22

MENTS
Y HALL
AT 2:30
YMPHONY
ESTRA
ITZKY, Conductor
cony Admission 50c
n at 1:30
TERNOON AT 3:30
EWSKI
ion Endowment Fund
Dec 24

THIRD STEINERT CONCERT
First Appearance of the INIMITABLE

NEXT TUESDAY EVENING, DEC. 15, at 8:15
$1, $1.50, $2
$2.50, plus tax

WILL ROGERS

America's Greatest Entertainer
And the Internationally Known
TRAV Dec 12
DE RESZKE SINGERS
A Wonderful Quartette of Male Voices
Tickets NOW at STEINERT and SYMPHONY Halls

NEXT THURS. EVE. DEC. 17 AT 8:15

JOSEF HOFMANN

HUNDREDS TURNED AWAY AT LAST CARNEGIE HALL N. Y. APPEARANCE
A FEW TICKETS STILL AT BOX OFFICE

SUN. AFT., DEC. 20 at 3:30 MON. EVE., DEC. 21 at 8:15

HANDEL & HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
MESSIAH
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 AT 3:30
PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30
ROLAND HAYES
BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TODAY AT 3:30
HER
GIANNINI
Dec 13
First Boston Recital by Great American Soprano after Unprecedented Successes in Europe

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Conductor
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MESSIAH
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Post
SYMPHONY HALL
TOMORROW AT 3:30
PADEREWSKI
ALL CHOPIN PROGRAMME
Benefit Amer. Legion Endowment Fund
Dec 26

(Steinway piano) Tickets at box office W. H. DOCS, Mgr.

SYMPHONY HALL
HER
NEXT SUN. AFT. AT 3:30
PADEREWSKI
Dec 22
Benefit Amer. Legion Endowment Fund

H
SYMPHONY HALL
TOMORROW AT 3:30
PADEREWSKI
All Chopin Programme
Benefit Amer. Legion Endowment Fund
Dec 26

SYMPHONY HALL
TRAV
NEXT SUN. AFT. AT 3:30
PADEREWSKI
Dec 22
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[redacted]

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EMIL MOLLENHAUER
Conductor
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
MESSIAH
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 At 3.30
PADEREWSKI
BENEFIT AMER. LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3.30
ROLAND HAYES
BENEFIT ROBERT GOULD SHAW HOUSE—$1 to $2.50

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements *Amusements*

SYMPHONY HALL

TODAY at 2:30
SAT. at 8:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TODAY, 2nd Bal. Admission 50c. Doors open at 1:30

NEWMAN Traveltalks
Exquisite Color Views and Motion Pictures
TONIGHT 8:15
WILD ANIMAL AND SAVAGE LIFE
TOMORROW AT 2:30
Tickets, 50c, 77c, $1.00, $1.50, plus tax

NEXT SUN. AFT., DEC. 20, AT 3.30 MON. EVE., DEC. 21, AT 8:15
Handel and Haydn Society
EMIL MOLLENHAUER
Conductor
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
MESSIAH
Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 At 3:30
PADEREWSKI
BENEFIT AMER. LEGION ENDOWMENT FUND

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Herald Dec 18

SYMPHONY

TODAY AT 3:30
PADE
ALL CHOP
BENEFIT AMERICAN
WSKI
RAMME
DOWMENT FUND

NEXT SUN. AFT. JAN. 3 AT 3:30
ROLAN
BENEFIT ROBERT GOUL
AYES
USE $1.00 to $2.50

THURS. EVE. JAN. 7 AT 8:15
MARIA
RUSSIAN COLORATURA
RENKO
"A NEW PATTI"

SUN. AFT. JAN. 10 AT 3:30
FRIEDA
EMPEL

MAIL ORDERS PROMPTLY FILLED—C
le to Symphony Hall

TRAVELER Dec 26

SYMPHONY HALL
TONIGHT AT 8:15
Handel and Haydn Society
EMIL MOLLENHAUER Conductor
Globe
MESSIAH
Dec 21
Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*
Arthur Kraft, *Tenor* Frederick Miller, *Bass*
Next Sun. Aft., Dec. 27 at 3:30
PADEREWSKI
BENEFIT AMERICAN LEGION ENDOWMENT FUND

TRANS
SYMPHONY HALL
Dec 23
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
TOMORROW AT 2.30
THIS SATURDAY EVENING AT 8.15
Thurs. Second Balcony Admission 50c
Doors Open at 1.30
NEXT SUNDAY AFTERNOON AT 3.30
PADEREWSKI
Benefit American Legion Endowment Fund

SYMPHONY HALL
BOSTON SYMPHONY
TRANS
ORCHESTRA
Dec 23
SERGE KOUSSEVITZKY, Conductor
TOMORROW AT 2.30
THIS SATURDAY EVENING AT 8.15
Thurs. Second Balcony Admission 50c
Doors Open at 1.30
NEXT SUNDAY AFTERNOON AT 3.30
PADEREWSKI
Benefit American Legion Endowment Fund

By BRIEUX

SYMPHONY HALL
TOMORROW AT 3:30
PADEREWSKI
HER
All Chopin Programme
Dec 24
Benefit Amer. Legion Endowment Fund

RIN TIN TIN

SYMPHONY HALL
SUN. AFT., JAN. 10, at 3:30
Globe
FRIEDA
Dec 29
HEMPEL

SYMPHONY HALL
SUN. AFT., JAN. 10 AT 3:30
HER
FRIEDA
Dec 29
HEMPEL

SYMPHONY HALL
SUN. AFT. JAN. 10 AT 3:30
HER
FRIEDA
Dec 31
HEMPEL

SYMPHONY HALL
TOMORROW AT 2.30
TRANS
SATURDAY AT 8.15
Dec 31.
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
PABLO CASALS, Soloist
Second Balcony—Admission 50c
Doors Open at 1.30.
SUNDAY AFTERNOON, JAN. 10, at 3.30
FRIEDA
HEMPEL

[162]

CUT-OUT

SYMPHONY HALL

TODAY AT 3:30

Post

GIANNINI

Dec 13

First Boston Recital by Great American Soprano After Unprecedented Successes in Europe

NEXT TUESDAY EVENING Dec. 15 At 8:15
$1, $1.50, $2
$2.50, plus tax

THIRD STEINERT CONCERT
First Appearance of the INIMITABLE

WILL ROGERS

America's Greatest Entertainer
And the Internationally Known

DE RESZKE SINGERS

A Wonderful Quartette of Male Voices
Tickets NOW at STEINERT and SYMPHONY Halls

AT 8:15

Hundreds Turned Away at Last Carnegie Hall, New York Appearance
A FEW TICKETS STILL AT BOX OFFICE

NEWMAN

TRAVEL TALKS
COLOR VIEWS
MOTION PICTURES

BY REQUEST—NEXT
FRI. EVE. at 8:15
SAT. MAT. at 2:30

IN RESPONSE TO THE MANY REQUESTS

WILD ANIMAL AND SAVAGE LIFE

The Most Complete Sensational Group of Close Range Motion Pictures from the South African and Brazilian Jungles
POPULAR PRICES 50c, 77c, $1, $1.50 (plus tax)

SUN. AFT., DEC. 20, AT 3:30 MON. EVE., DEC. 21, AT 8:15

HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor

Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*

MESSIAH

Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

SUN. AFT. DEC. 27 At 3:30 — **PADEREWSKI**
BENEFIT AMER. LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 At 3:30 — **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE $1 TO $2.50

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TODAY AT 3:30 — **PADEREWSKI**
ALL CHOPIN PROGRAMME
BENEFIT AMERICAN LEGION ENDOWMENT FUND

NEXT SUN. AFT. JAN. 3 AT 3:30 — **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50

THURS. EVE. JAN. 7 AT 8:15 — **MARIA KURENKO**
RUSSIAN COLORATURA SOPRANO—"A NEW PATTI"

SUN. AFT. JAN. 10 AT 3:30 — **FRIEDA HEMPEL**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Dec 27

SYMPHONY HALL

TODAY AT 3:30—TOMORROW EVE. AT 8.15

HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor

Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*

MESSIAH

Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

THIS THURS. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
THIS THURSDAY, 2nd Bal. Admission 50c. Doors open at 1:30

NEXT SUN. AFT. DEC. 27 AT 3:30 — **PADEREWSKI**
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3:30 — **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50

THURS. EVE. JAN. 7 AT 8:15 — **MARIA KURENKO**
RUSSIAN COLORATURA SOPRANO—"A NEW PATTI"

SUN. AFT. JAN. 10 AT 3:30 — **FRIEDA HEMPEL**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Dec 20th

SYMPHONY HALL

TODAY AT 3:30 — **PADEREWSKI**

HER

ALL CHOPIN PROGRAMME

Dec 27

BENEFIT AMERICAN LEGION ENDOWMENT FUND

NEXT SUN. AFT. JAN. 3 AT 3:30 — **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50

THURS. EVE. JAN. 7 AT 8:15 — **MARIA KURENKO**
RUSSIAN COLORATURA SOPRANO—"A NEW PATTI"

SUN. AFT. JAN. 10 AT 3:30 — **FRIEDA HEMPEL**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY

TOMORROW AT 3.30—M

Handel and Haydn So

Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*

MESSIAH

Frederick Millar, *Bass*

THIS THURS. at 2.30 SAT. at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
THIS THURSDAY, 2nd Bal. Admission 50c. Doors open at 1.30

NEXT SUN. AFT. DEC. 27 AT 3.30 — **PADEREWSKI**
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3.30 — **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50

THURS. EVE. JAN. 7 AT 8.15 — **MARIA KURENKO**
RUSSIAN COLORATURA SOPRANO—"A NEW PATTI"

SUN. AFT. JAN. 10 AT 3.30 — **FRIEDA HEMPEL**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

script Dec 19

SYMPHONY HALL

TOMORROW AT 3.30—MONDAY EVE. AT 8.15

Handel and Haydn Society EMIL MOLLENHAUER Conductor

Claire Maentz, *Soprano*
Nevada Van der Veer, *Alto*

MESSIAH

Arthur Kraft, *Tenor*
Frederick Millar, *Bass*

THIS THURS. at 2.30 SAT. at 8.15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
THIS THURSDAY, 2nd Bal. Admission 50c. Doors open at 1.30

NEXT SUN. AFT. DEC. 27 AT 3.30 — **PADEREWSKI**
BENEFIT AMERICAN LEGION ENDOWMENT FUND

SUN. AFT. JAN. 3 AT 3.30 — **ROLAND HAYES**
BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50

THURS. EVE. JAN. 7 AT 8.15 — **MARIA KURENKO**
RUSSIAN COLORATURA SOPRANO—"A NEW PATTI"

SUN. AFT. JAN. 10 AT 3.30 — **FRIEDA HEMPEL**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANSCRIPT Dec 19

SYMPHONY HALL
TOMORROW at 3.30

PADEREWSKI

ALL CHOPIN PROGRAMME
Benefit Am. Legion Endowment Fund

SUNDAY AFT., JAN. 3, AT 3.30

ROLANDHAYES

Benefit Robert Gould Shaw House
Tickets 2.50, $2, $1.50, $1. No Tax

THURS. EVE., JAN. 7, AT 8.15
MARIA

KURENKO

"A NEW PATTI"

SUNDAY AFT., JAN. 10, AT 3.30
FRIEDA

HEMPEL

TRANS Dec 26

Globe

SYMPHONY HALL
TODAY AT 3:30

Dec 27

PADEREWSKI

ALL-CHOPIN PROGRAMME
BENEFIT AMER. LEGION ENDOWMENT FUND

NEXT SUNDAY AFT. AT 3:30

ROLAND HAYES

Benefit Robert Gould Shaw House
Tickets $2.50, $2.00, $1.50, $1.00 (no tax)

THURS. EVE., JAN. 7 AT 8:15
MARIA

KURENKO

"A NEW PATTI"

SUNDAY AFT., Jan. 10, at 3:30
FRIEDA

HEMPEL

Globe

SYMPHONY HALL
TODAY AT 3:30

Dec 27

PADEREWSKI

ALL-CHOPIN PROGRAMME
BENEFIT AMER. LEGION ENDOWMENT FUND

NEXT SUNDAY AFT. AT 3:30

ROLAND HAYES

Benefit Robert Gould Shaw House
Tickets $2.50, $2.00, $1.50, $1.00 (no tax)

THURS. EVE., JAN. 7 AT 8:15
MARIA

KURENKO

"A NEW PATTI"

SUNDAY AFT., Jan. 10, at 3:30
FRIEDA

HEMPEL

SYMPHONY HALL
TOMORROW AT 3:30

PADEREWSKI

ALL CHOPIN PROGRAMME
Benefit Amer. Legion Endowment Fund

Globe Dec 26

SYMPHONY HALL
SUN. AFT., JAN. 10 AT 3:30

TRAV

FRIEDA

Dec 29

HEMPEL

SYMPHONY HALL
NEXT SUNDAY AFTERNOON AT 3.30

ROLAND HAYES

THURS. EVE., JAN. 7, AT 8.15

TRANS

MARIA

Dec 30

KURENKO

If you enjoyed Mme. Kurenko on the radio last Sunday night, you will be thrilled by her first Boston appearance.

SUNDAY AFTERNOON, JAN. 10, at 3.30
FRIEDA

HEMPLE

SYMPHONY HALL
TOMORROW AT 2.30
SATURDAY AT 8.15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
PABLO CASALS, Soloist
Second Balcony—Admission 50c
Doors Open at 1.30.

SUNDAY AFTERNOON, JAN. 10, at 3.30

TRANS

FRIEDA

Dec 31

HEMPEL

SYMPHONY HALL
TODAY AT 3:15

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

THIS THURS. EVE. AT 8:15
MARIA

KURENKO

"A NEW PATTI"

NEXT SUN. AFT. AT 3:30
FRIEDA

HEMPEL

Herald Jan 3

[163]

Fund

NEXT SUN. AFT. AT 3:

ROLAND HAYES

Benefit Robert Gould Shaw Hous
Tickets $2.50, $2, $1.50, $1 (no ta

Thurs. Eve, Jan. 7, at 8:1
MARIA

KURENKO

"A NEW PATTI"

Sun. Aft., Jan. 10, at 3:30
FRIEDA

HEMPEL

Advertiser Dec 27

SYMPHONY HALL
TODAY AT 2:30
TOMORROW AT 8:15

BOSTON SYMPHONY

Post

ORCHESTRA

Jan 1

SERGE KOUSSEVITZKY, Conductor
PABLO CASALS, Soloist
Second Balcony—Admission 50c
Doors Open at 1:30

SUNDAY AFTERNOON, JAN. 10, at 3:30
FRIEDA

HEMPEL

Globe

SYMPHONY HALL

Jan 2

TOMORROW NIGHT AT 8:15

WERRENRATH

NEXT SUN. AFT. AT 3:30

GALLI-CURCI

NEXT SUN. EVE. AT 8:15

PAUL WHITEMAN

SYMPHONY HALL
TODAY AT 3:30

ROLAND HAYES

THIS THURS. EVE. AT 8:15

Advertiser

MARIA

Jan 3

KURENKO

If you enjoyed Mme. Kurenko on the radio last Sunday night, you will be thrilled by her first Boston appearance.

SUNDAY AFTERNOON, Jan. 10, 3:30
FREDA

HEMPLE

SUN. AFT., JAN. 17, at 3:30

KREISLER

SYMPHONY HALL
TODAY AT 3:30

ROLAND HAYES

THIS THURS. EVE. AT 8:15
MARIA

KURENKO

If you enjoyed Mme. Kurenko on the radio last Sunday night, you will be thrilled by her first Boston appearance.

SUNDAY AFTERNOON, Jan. 10, 3:30
FREDA

HEMPLE

SUN. AFT., JAN. 17, at 3:30

KREISLER

Advertiser JAN 3

SYMPHONY HALL

Globe

TODAY AT 3:15

Jan 5

BOSTON SYMPHONY

ORCHESTRA
SERGE KOUSSEVITZKY, Conductor

THIS THURS. EVE. AT 8:15
MARIA

KURENKO

"A NEW PATTI"

NEXT SUN. AFT. AT 3:30
FRIEDA

HEMPEL

TONIGHT, TUESDAY, at 8:15

TRANS

SYMPHONY HALL
TOMORROW AFTERNOON at 2.30

HAROLD BAUER

CUT-OUT

---

c 17

AT 3:30
HAYES
Shaw House
$1.50 $1 (no tax)
Jan. 7, at 8:15
MARIA
RENKO
A NEW PATTI"
Jan. 10, at 3:30
FRIEDA
MPEL

ER Dec 27

PHONY HALL
ODAY AT 2:30
MORROW AT 8:15
ON SYMPHONY
ORCHESTRA Jan 1
KOUSSEVITZKY, Conductor
LD CASALS, Soloist
Balcony—Admission 50c
Doors Open at 1:30
FTERNOON, JAN. 10, at 3:30
FRIEDA
EMPEL

SYMPHONY HALL Jan 2
RROW NIGHT AT 8:15
RRENRATH
SUN. AFT. AT 3:30
LLI-CURCI
T SUN. EVE. AT 8:15
L WHITEMAN

MPHONY HALL
AY AT 3:30
ND HAYES
HURS. EVE. AT 8:15
er MARIA Jan 3
RENKO
Mme. Kurenko on the
day night, you will be
r first Boston appearance.
TERNOON, Jan. 10, 3:30
FREDA
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., JAN. 17, at 3:30
EISLER

PHONY HALL
Y AT 3:30
ND HAYES
URS. EVE. AT 8:15
MARIA
RENKO
Mme. Kurenko on the
nday night, you will be
st Boston appearance.
ERNOON, Jan. 10, 3:30
FREDA
MPLE
, JAN. 17, at 3:30
EISLER

tiser Jan 3

PHONY HALL Jan 5
DAY AT 8:15
N SYMPHONY
ORCHESTRA
USSEVITZKY, Conductor
URS. EVE. AT 8:15
MARIA
RENKO
NEW PATTI"
SUN. AFT. AT 3:30
FRIEDA
EMPEL
T, TUESDAY, at 8:15

ALL
ON at 2:30 J
D
UER

Tickets on Sale at Respective
SYMPHONY HALL
Post Herald Jan 3

ROLAND HAYES

[redacted]

SUN. AFT. JAN. 24 AT 3:30	**PABLO CASALS**
TUES. AFT., JAN. 5 AT 2:30	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor Tickets $1.50,

MAIL ORDERS PROMPTLY FILLED—Checks

SYMPHONY HALL

Herald Jan 3

TODAY at 3:30	**ROLAND HAYES**
NEXT SUN. AFT. JAN. 10 AT 3:30	**FRIEDA HEMPEL**
SUN. AFT. JAN. 17 AT 3:30	**KREISLER**
SUN. AFT. JAN. 24 AT 3:30	**PABLO CASALS**
TUES. AFT., JAN. 5 AT 2:30	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor

Tickets $1.50, $2.00, $2.50
ILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
NEXT SAT. AFT., JAN. 23, at 2:30
HAROLD Jan 16 Herald
BAUER
PIANO RECITAL at Popular Prices
50c, $1.00, $1.50 plus tax
NEXT SUN. AFT., JAN. 24, AT 3:30
CASALS
WORLD'S GREATEST 'CELLIST

SYMPHONY HALL
Next Sun. Aft. at 3.30
Trans FRIEDA Jan 8
HEMPEL

[redacted]

SYMPHONY HA

TODAY AT 3:30	**ROLAND**
NEXT THURS.EVE. JAN. 7 AT 8:15	**MARIA K** RUSSIAN COLORATURA SOP If you enjoyed Mme. Kurenko or you will be thrilled by her
NEXT SUN. AFT. JAN. 10 AT 3:30	**FRIEDA**
SUN. AFT. JAN. 17 AT 3:30	**KREISLER**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Jan. 3

Y HALL
ISLER
PHONY ORCHESTRA
SSEVITZKY, Conductor
ENS, GUEST CONDUCTOR
ER
25th Anniversary
PIANO RECITAL
POPULAR PRICES
50c to $1.50 plus tax

SUN. AFT. JAN. 24 AT 3.30	**PABLO CASALS** WORLD'S GREATEST 'CELLIST
SUN. AFT. FEB. 7 AT 3.30	**SCHUMANN-HEINK** SOLOIST WITH THE HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor
SUN. AFT. FEB. 14 AT 3.30	**GALLI-CURCI**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Transcript Jan 16

TODAY AT 3:15
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
Opening Concert Tuesday Series
A FEW SEATS, $1.50 and $2, no tax

~~Post~~ SYMPHONY HALL ~~Jan 26~~
THIS THURS. EVE. AT 8:15
THE FIRST WORLD FLIGHT
In Story and Moving Pictures by One of the Fliers
"SMILING JACK" HARDING
The Epic Adventure of the Age
Tickets $2.50, $2.00, $1.50, $1.00 plus tax

SYMPHONY HALL
THIS THURS. EVE. AT 8:15
THE FIRST WORLD FLIGHT
In Story and Moving Pictures by One of the Fliers
Globe Jan 26
"SMILING JACK" HARDING
The Epic Adventure of the Age
Tickets $2.50, $2.00, $1.50, $1.00 plus tax
2t ja25

SYMPHONY HALL
THIS THURS. EVE. at 8:15
THE FIRST WORLD FLIGHT
In Story and Moving Pictures by One of the Fliers
"SMILING JACK" HARDING
The Epic Adventure of the Age
Tickets $2.50, $2.00, $1.00 plus tax

SYMPHONY HALL
TODAY at 3:30
Boston Globe Jan. 3
ROLAND HAYES
THIS THURS. EVE. at 8:15
MARIA
KURENKO
If you enjoyed Mme. Kurenko on the radio last Sunday night you will be thrilled by her first Boston appearance.
SUN. AFT., JAN. 10, at 3:30
FRIEDA
HEMPEL
SUN. AFT., JAN. 17, at 3:30
KREISLER

SYMPHONY HALL
NEXT SUN. AFT., JAN. 23, at 2:30
HAROLD
BAUER
PIANO RECITAL at Popular Prices
50c, $1.00, $1.50 plus tax
SUN. AFT., JAN. 24, AT 3:30
CASALS
WORLD'S GREATEST 'CELLIST

Herald Jan 21

Amusements

SYMPHONY HALL
TOMORROW AT 2.30
SATURDAY AT 8.15
BOSTON SYMPHONY ORCHESTRA
EUGENE GOOSSENS, Guest Conductor
Tomorrow, Second Balcony Admission, 50c
Doors Open at 1.30
NEXT SUN. AFT., JAN. 24, at 3.30
CASALS
WORLD'S GREATEST 'CELLIST

Trans Jan 21

SYMPHONY HALL
NEXT SUN. AFT. AT 3.30
Trans FRIEDA Jan 6
HEMPEL

SYMPHONY HALL
TONIGHT at 8:15
Globe MARIA Jan 7th
KURENKO
"A NEW PATTI"
NEXT SUN. AFT., at 3:30
FRIEDA
HEMPEL

SYMPHONY HALL
TONIGHT at 8:15
Post MARIA Jan 7
KURENKO
"A NEW PATTI"
NEXT SUN. AFT. AT 3:30
FRIEDA
HEMPEL

SYMPHONY HALL
TONIGHT at 8.15
Trans MARIA Jan 7
KURENKO
"A NEW PATTI"
NEXT SUN. AFT. AT 3.30
FRIEDA
HEMPEL

SYMPHONY HALL
NEXT SUN. AFT. AT 3:30
FRIEDA
HEMPEL

Globe Jan 8

SYMPHONY HALL
TOMORROW AT 3:30
Her FRIEDA Jan 9
HEMPEL

SYMPHONY HALL
Tran TODAY AT 2:30 Jan
TOMORROW at 8:15 22
BOSTON SYMPHONY ORCHESTRA
EUGENE GOOSSENS, Guest Conductor
Second Balcony Admission 50c
DOORS OPEN at 1:30
TOMORROW AT 2:30
HAROLD
BAUER
25th ANNIVERSARY
PIANO RECITAL at Popular Prices
50c, $1.00, $1.50 plus tax
NEXT SUN. AFT., AT 3:30
CASALS
WORLD'S GREATEST 'CELLIST

SYMPHONY HALL
Her TODAY AT 2:30 Jan
TOMORROW at 8:15 22
BOSTON SYMPHONY ORCHESTRA
EUGENE GOOSSENS, Guest Conductor
Second Balcony Admission 50c
DOORS OPEN at 1:30
TOMORROW AT 2:30
HAROLD
BAUER
25th ANNIVERSARY
PIANO RECITAL at Popular Prices
50c, $1.00, $1.50 plus tax
NEXT SUN. AFT., AT 3:30
CASALS
WORLD'S GREATEST 'CELLIST

SYMPHONY HALL
Post TODAY AT 2:30 Jan
HAROLD 23
BAUER
25th ANNIVERSARY
Piano Recital at Popular Prices
50c, $1.00, $1.50, plus tax

SYMPHONY HALL

TODAY at 3:30	Globe **KREISLER** Jan 17
THIS FRI. at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor EUGENE GOOSSENS, GUEST CONDUCTOR
NEXT SAT. AFT. JAN. 23 AT 2:30	HAROLD **BAUER** 25th Anniversary PIANO RECITAL POPULAR PRICES 50c to $1.50 plus tax
NEXT SUN. AFT. JAN. 24 AT 3:30	**PABLO CASALS** WORLD'S GREATEST 'CELLIST
SUN. AFT. FEB. 7 AT 3:30	**SCHUMANN-HEINK** SOLOIST WITH THE HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor
SUN. AFT. FEB. 14 AT 3:30	**GALLI-CURCI**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
TODAY AT 2:30
BOSTON SYMPHONY ORCHESTRA Post
SERGE KOUSSEVITZKY, Conductor
TODAY—Second Balcony Admission 50c
Doors Open at 1:30

SYMPHONY HALL
Today at 2:30 Tomorrow at 8:15
Boston Symphony Orchestra
MICHAEL PRESS, Guest Conductor
JACQUES THIBAUD, Soloist
Today Second Balcony Admission 50c
Doors Open at 1:30

AMUSEMENTS

SYMPHONY HALL
TODAY at 2:30 TOMORROW at 8:15
BOSTON SYMPHONY ORCHESTRA
Globe
SERGE KOUSSEVITZKY, Conductor
PABLO CASALS, Soloist
Second Balcony—Admission 50c
Doors Open at 1:30

SYMPHONY HALL

TODAY at 3:30	**KREISLER**
THIS FRI. at 2:30 SAT. at 8:15	**BOSTON SYMPHONY ORCHESTRA** SERGE KOUSSEVITZKY, Conductor EUGENE GOOSSENS, GUEST CONDUCTOR
NEXT SAT. AFT. JAN. 23 AT 2:30	HAROLD **BAUER** 25th Anniversary PIANO RECITAL POPULAR PRICES 50c to $1.50 plus tax
NEXT SUN. AFT. JAN. 24 AT 3:30	**PABLO CASALS** WORLD'S GREATEST 'CELLIST
SUN. AFT. FEB. 14 AT 3:30	**GALLI-CURCI**

Thursday Evening, Jan. 28, at 8:15
THE FIRST WORLD FLIGHT
In Story and Moving Pictures by one of the Fliers
"SMILING JACK" HARDING
THE EPIC ADVENTURE OF THE AGE
Tickets $2.50, $2.00, $1.50, $1.00, Plus Tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Jan 17

[redacted]

25TH ANNIVERSARY
PIANO RECITAL at Popular Prices
50c, $1.00, $1.50 plus tax

SYMPHONY HALL
TODAY AT 2:30
Her HAROLD Jan 23
BAUER
25th ANNIVERSARY
PIANO RECITAL at Popular Prices
50c, $1.00, $1.50 plus tax
TOMORROW AFT. AT 3:30
CASALS
WORLD'S GREATEST 'CELLIST

[164]

CUT-OUT

SYMPHONY HALL

TODAY at 3:30 — **KREISLER**

THIS FRI. at 2:30, SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
EUGENE GOOSSENS, GUEST CONDUCTOR

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25th Anniversary
PIANO RECITAL
POPULAR PRICES
50c to $1.50 plux tax

NEXT SUN. AFT. JAN. 24 AT 3:30 — **PABLO CASALS**
WORLD'S GREATEST 'CELLIST

SUN. AFT. FEB. 7 AT 3:30 — **SCHUMANN-HEINK**
SOLOIST WITH THE
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER
Conductor

SUN. AFT. FEB. 14 AT 3:30 — **GALLI-CURCI**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Herald Jan 17

SYMPHONY HALL

TOMORROW Sunday at 3:30 — **KREISLER**

NEXT FRI. at 2:30, SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
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WORLD'S GREATEST 'CELLIST

SUN. AFT. FEB. 14 AT 3:30 — **GALLI-CURCI**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Traveler Jan 16

SYMPHONY HALL

TODAY at 3:30 — **PABLO CASALS**
WORLD'S GREATEST 'CELLIST $1.00, $1.50, $2.00, $2.50 plus tax

TOMORROW NIGHT AT 8.15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor

THURS. EVE. JAN. 28 AT 8:15 — **THE FIRST WORLD FLIGHT**
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Post Jan 24

SUN. AFT. FEB. 7 AT 3:30 — **HANDEL AND HAYDN SOCIETY**
EMIL MOLLENHAUER, Conductor
MME. SCHUMANN-HEINK, Sololist
MISCELLANEOUS PROGRAMME

BURTON HOLMES
FRIDAY EVENINGS—SATURDAY MATS.
A PICTURE GALLERY OF TRAVEL

Seeing FLORENCE, FEB. 12, 13
Enjoying THE ITALIAN LAKES, FEB. 19, 20
Touring THE TYROLEAN ALPS, FEB. 26, 27
Circling MEDITERRANEAN, MAR. 5, 6
Revealing ANGKOR THE GREAT, MAR. 12, 13

Glowing with Color--Alive with Motion

COURSE TICKETS, $6.60, $4.40, $2.50
SALE OPENS MON., FEB 1
MAIL ORDERS NOW

SUN. AFT. FEB. 14 AT 3:30 — **GALLI-CURCI**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TOMORROW at 3.30 — **PABLO CASALS**
WORLD'S GREATEST 'CELLIST $1.00, $1.50, $2.00, $2.50 plus tax

MONDAY NIGHT AT 8.15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor

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Trans Jan 23

SUN. AFT. FEB. 7 AT 3.30 — **Handel and Haydn Society**
EMIL MOLLENHAUER, Conductor
Mme. Schumann-Heink, Soloist
MISCELLANEOUS PROGRAM

BURTON HOLMES
FRIDAY EVENINGS—SATURDAY MATS.
A PICTURE GALLERY OF TRAVEL

Seeing FLORENCE, FEB. 12, 13
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WORLD'S GREATEST 'CELLIST $1.00, $1.50, $2.00, $2.50 plus tax

TOMORROW NIGHT AT 8:15 — **BOSTON SYMPHO**

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SERGE KOUSSEVIT

THURS. EVE. JAN. 28 AT 8:15 — **THE FIRST WO**
In Story and Moving Picture
"SMILING JACK
THE EPIC ADVENTUR
Tickets $2.50, $2.00, $1.50, $1.00 plus tax

Globe

SUN. AFT. FEB. 7 AT 3:30 — **HANDEL AND HAYDN SOCIETY**
Emil Mollenhauer
MME. SCHUMANN-HEINK, SOLOIST
MISCELLANEOUS PROGRAMME

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[redacted]

SYMPHONY HALL

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MISCELLANEOUS PROGRAMME

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Traveler Jan 23.

SYMPHONY HALL

NEXT SUN. AFT. FEB. 7 AT 3:30 — **HANDEL AND HAYDN SOCIETY**
EMIL MOLLENHAUER, Conductor
MME. SCHUMANN-HEINK, Soloist
MISCELLANEOUS PROGRAM

MONDAY FEB. 8 AT 2:30 & 8:15 — **DONALD B. MacMILLAN**
"THE ARCTIC BY SEA, LAND AND AIR"
Tickets Now—Mat., $1-$2. Eve., $1-$2.50 plus tax

BURTON HOLMES
FRIDAY EVENINGS—SATURDAY MATS.
A PICTURE GALLERY OF TRAVEL

Jan 31

Seeing Florence, FEB. 12, 13
Adv
Enjoying The Italian Lakes, FEB. 19, 20
Touring The Tyrolean Alps, FEB. 26, 27
Circling Mediterranean, MAR. 5, 6
Revealing Angkor the Great, MAR. 12, 13

Glowing With Color—Alive With Motion

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SALE OPENS TOMORROW

SUN. AFT. FEB. 14 AT 3:30 — **GALLI-CURCI**
SECOND AND LAST RECITAL OF THE SEASON

TUES. EVE. FEB. 16 AT 8:15 — **GABRILOWITSCH**
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
THIS THURS. EVE. AT 8:15
APOLLO CLUB
SOLOISTS
Abbie Conley Rice—Walter H. Kidder
Auspices Nurses' Alumnae Ass'n
Boston Lying-In Hospital
Tickets $1, $1.50, $2, $2.50 (No tax)
At Symphony Hall, Herrick's, Priscilla Sears

NEXT MON. AT 2:30 AND 8:15
DONALD B. MacMILLAN
"The Arctic by Land, Sea and Air"
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[redacted]

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Transcript Feb 3

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Feb

SYMPHONY HALL
COURSE
TICKET

[redacted]

(Symphony Hall)
Course Tickets (All 5 Tours) $6.60, $4.40 $2.50 (Tax inc.)

SYMPHONY HALL
COURSE
TICKET
SALE
BURTON HOLMES
TRAVELOGUES
OPENS TODAY
(Symphony Hall)
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Post Feb 1

SUNDAY AFT., FEB. 7, at 3.30
HANDEL & HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
SCHUMANN-HEINK
SOLOIST
MISCELLANEOUS PROGRAMME
Tickets $2.50, $2.00, $1.50, $1.00

Trans 7

SYMPHONY HALL
THIS THURS. EVE. AT 8:15
APOLLO CLUB
Soloists: ABBIE CONLEY RICE-WALTER H. KIDDER
AUSPICES NURSES ALUMNAE ASS'N
BOSTON LYING-IN HOSPITAL
Tickets $1, $1.50, $2, $2.50 (no tax)
At Symphony Hall, Herrick's, Priscilla Sears

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EMIL MOLLENHAUER, Conductor
MME. SCHUMANN-HEINK, Soloist
MISCELLANEOUS PROGRAMME

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SUN. AFT., FEB. 14, AT 3:30
GALLI-CURCI

Trav Feb 2

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SUN. AFT., FEB. 14, AT 3:30
GALLI-CURCI

Herald Feb 2

Amusements

SYMPHONY HALL
BURTON
HOLMES
Friday Evenings
Saturday Afternoons
A PICTURE GALLERY OF TRAVEL

FLORENCE	Feb. 12-13
THE ITALIAN LAKES	Feb. 19-20
THE TYROLEAN ALPS	Feb. 26-27
MEDITERRANEAN	Mch. 5- 6
ANGKOR THE GREAT	Mch. 12-13

Glowing With Color—Alive With Motion
Course Tickets! $6.60, $4.40, $2.50

NEXT MON. AT 2.30 and 8.15

Transcript Feb 2

CUT-OUT

SYMPHONY HALL

TODAY at 3:30 — **KREISLER**

THIS FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
EUGENE GOOSSENS, GUEST CONDUCTOR

NEXT SAT. AFT. JAN. 23 AT 2:30 — **HAROLD BAUER**
25th Anniversary
PIANO RECITAL
POPULAR PRICES
50c to $1.50 plux tax

NEXT SUN. AFT. JAN. 24 AT 3:30 — **PABLO CASALS**
WORLD'S GREATEST 'CELLIST

SUN. AFT. FEB. 7 AT 3:30 — **SCHUMANN-HEINK**
SOLOIST WITH THE
HANDEL & HAYDN SOCIETY EMIL MOLLENHAUER Conductor

SUN. AFT. FEB. 14 AT 3:30 — **GALLI-CURCI**

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

HERAld JAN 17

SYMPHONY HALL

TOMORROW Sunday at 3:30 — **KREISLER**

NEXT FRI. at 2:30 SAT. at 8:15 — **BOSTON SYMPHONY ORCHESTRA**
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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRAVELER JAN 16

SYMPHONY HALL

TODAY at 3:30 — **PABLO CASALS**
WORLD'S GREATEST 'CELLIST $1.00, $1.50, $2.00, $2.50 plus tax

TOMORROW NIGHT AT 8.15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor

THURS. EVE. JAN. 28 AT 8:15 — **THE FIRST WORLD FLIGHT**
In Story and Moving Pictures by One of the Fliers
"SMILING JACK" HARDING
THE EPIC ADVENTURE OF THE AGE
Tickets $2.50, $2.00, $1.50, $1.00 plus tax

Post JAN 24

SUN. AFT. FEB. 7 AT 3:30 — **HANDEL AND HAYDN SOCIETY**
EMIL MOLLENHAUER, Conductor
MME. SCHUMANN-HEINK, Sololist
MISCELLANEOUS PROGRAMME

BURTON HOLMES
FRIDAY EVENINGS—SATURDAY MATS.
A PICTURE GALLERY OF TRAVEL

Seeing FLORENCE, FEB. 12, 13
Enjoying THE ITALIAN LAKES, FEB. 19, 20
Touring THE TYROLEAN ALPS, FEB. 26, 27
Circling MEDITERRANEAN, MAR. 5, 6
Revealing ANGKOR THE GREAT, MAR. 12, 13

Glowing with Color--Alive with Motion

COURSE TICKETS, $6.60, $4.40, $2.50
SALE OPENS MON., FEB 1
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SYMPHONY HALL

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TRANS JAN 23

SUN. AFT. FEB. 7 AT 3.30 — **Handel and Haydn Society**
EMIL MOLLENHAUER, Conductor
Mme. Schumann-Heink, Soloist
MISCELLANEOUS PROGRAM

BURTON HOLMES
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SERGE KOUSSEVIT

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Emil Mollenhauer
MME. SCHUMANN-HEINK, SOLOIST
MISCELLANEOUS PROGRAMME

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EMIL MOLLENHAUER, Conductor
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MISCELLANEOUS PROGRAM

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"THE ARCTIC BY SEA, LAND AND AIR"
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BURTON HOLMES
FRIDAY EVENINGS—SATURDAY MATS.
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Adv JAN 31

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TICKETS—MAT. $1-$2 EVE. $1-$2.50 (plus tax)

[165]

SYMPHONY HALL
COURSE
TICKET

(Symphony Hall)
Course Tickets (All 5 Tours) $6.60, $4.40 $2.50 (Tax inc.)

SYMPHONY HALL
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SUNDAY AFT., FEB. 7, at 3.30
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EMIL MOLLENHAUER, Conductor
SCHUMANN-HEINK
SOLOIST
MISCELLANEOUS PROGRAMME
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TRANS 7

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THIS THURS. EVE. AT 8:15
APOLLO CLUB
Soloists: ABBIE CONLEY RICE-WALTER H. KIDDER
AUSPICES NURSES ALUMNAE ASS'N
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EMIL MOLLENHAUER, Conductor
MME. SCHUMANN-HEINK, Soloist
MISCELLANEOUS PROGRAMME

NEXT MONDAY AT 2:30 and 8:15
DONALD B. MacMILLAN
"THE ARTIC BY SEA, LAND AND AIR"
Tickets—Mat. $1, $2; Eve., $1, $2.50 (plus tax)

SUN. AFT., FEB. 14, AT 3:30
GALLI-CURCI

Herald Feb 2

Amusements

SYMPHONY HALL
BURTON HOLMES
Friday Evenings
Saturday Afternoons
A PICTURE GALLERY OF TRAVEL
FLORENCE Feb. 12-13
THE ITALIAN LAKES Feb. 19-20
THE TYROLEAN ALPS Feb. 26-27
MEDITERRANEAN Mch. 5- 6
ANGKOR THE GREAT Mch. 12-13
Glowing With Color—Alive With Motion
Course Tickets: $6.60, $4.40, $2.50

NEXT MON. AT 2.30 and 8.15

TRANSCRIPT Feb 2

SUN. AFT.
FEB. 7
AT 3:30

Handel and Haydn Society

EMIL MOLLENHAUER, Conductor

Mme. Schumann-Heink, Soloist

MISCELLANEOUS PROGRAM

MONDAY
FEB. 8
AT
2:30 & 8:15

DONALD B. MacMILLAN

"THE ARCTIC BY LAND, SEA AND AIR"
Tickets Now—Mat. $1, $2. Eve. $1, $2.50 (Plus Tax)

WED. EVE.
FEB. 10
AT 8:15

JASCHA GUREWICH

"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

BURTON HOLMES

FRIDAY EVENINGS—SATURDAY MATS.
A PICTURE GALLERY OF TRAVEL

Seeing
FLORENCE, FEB. 12, 13
Enjoying
THE ITALIAN LAKES, FEB. 19, 20
Touring
THE TYROLEAN ALPS, FEB. 26, 27
Circling
MEDITERRANEAN, MAR. 5, 6

Revealing
ANGKOR THE GREAT, MAR. 12, 13

Glowing with Color--Alive with Motion

COURSE TICKETS, $6.60, $4.40, $2.50
SALE OPENS MON., FEB 1
MAIL ORDERS NOW

SUN. AFT.
FEB. 14
AT 3:30

GALLI-CURCI

SECOND AND LAST RECITAL OF THE SEASON

TUES. EVE.
FEB. 16
AT 8:15

GABRILOWITSCH

PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

BOSTON SUNDAY GLOBE—JANUARY 3

SYMPHONY HALL

NEXT
THURS. EVE.
AT 8:15

APOLLO CLUB

SOLOISTS—ABBIE CONLEY RICE—WALTER H. KIDDER
Auspices Nurses Alumnae Ass'n Boston Lying-in Hospital
Tickets $1, $1.50, $2.00, $2.50 (No Tax)
On Sale Symphony Hall, Herrick's, Priscilla Sears' Stores

NEXT
SUN. AFT.
FEB. 7
AT 3:30

Handel and Haydn Society

EMIL MOLLENHAUER, Conductor

Mme. Schumann-Heink, Soloist

MISCELLANEOUS PROGRAM

MONDAY
FEB. 8
AT
2:30 & 8:15

DONALD B. MacMILLAN

"THE ARCTIC BY LAND, SEA AND AIR"
TICKETS NOW—MAT. $1-$2; EVE., $1-$2.50 (Plus tax)

WED. EVE.
FEB. 10
AT 8:15

JASCHA GUREWICH

"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

BURTON HOLMES

FRIDAY EVENINGS
A PICTURE GA

Seeing
FLORENCE, FEB. 12, 1
Enjoying
THE ITALIAN LAKES, FEB. 19, 2
Touring
THE TYROLEAN ALPS, FEB. 26, 2
Circling
MEDITERRANEAN, MAR. 5,

[redacted]

SUN. AFT.
FEB. 14
AT 3:30

GALLI-CURCI

SECOND AND LAST RECITAL OF THE SEASON

TUES. EVE.
FEB. 16
AT 8:15

GABRILOWITSCH

PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Herald Feb 2

SYMPHONY HALL

SUN. AFT.
FEB. 7
AT 3:30

Handel and Haydn Society

EMIL MOLLENHAUER, *Conductor*

Mme. Schumann-Heink, Soloist

MISCELLANEOUS PROGRAM

BURTON HOLMES

THE JOYS OF TRAVEL

FIVE FRIDAY EVE'S, SATURDAY MAT'S
Beginning Feb. 12, 13

FLORENCE	Feb. 12, 13	TIROLEAN ALPS	Feb. 26, 27
ITALIAN LAKES	Feb. 19, 20	MEDITERRANEAN	Mar. 5, 6
REVEALING ANGKOR the Great	Mar. 12, 13	COURSE TICKETS (Five Tours)	6.00, 4.00 2.50 Plus Tax

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Monitor Feb 3.

SYMPHONY HALL
TONIGHT, at 8:15

APOLLO CLUB

SOLOISTS
ABBIE CONLEY RICE—WALTER H. KIDDER
AUSPICES NURSES' ALUMNAE ASS'N
BOSTON LYING-IN HOSPITAL
Tickets $1, $1.50, $2, $2.50 (No Tax)
At Symphony Hall, Herrick's, Priscilla Sears'

NEXT MONDAY at 2:30 & 8:15

DONALD B. MacMILLAN

THE ARCTIC BY SEA, LAND AND AIR
TICKETS—MAT. $1, $2; EVE. $1, $2.50 plus tax

Post Feb 4

Transcript Feb 2

American SYMPHONY HALL Feb 9
TOMORROW EVE. at 8:15

JASCHA GUREWICH

"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
Fifty Buescher True-Tone Saxophones

CUT-OUT

NEXT
SUN. AFT.
FEB. 7
AT 3:30

Handel and Haydn Society

EMIL MOLLENHAUER, Conductor

Mme. Schumann-Heink, Soloist

MISCELLANEOUS PROGRAM

MONDAY
FEB. 8
AT
2:30 & 8:15

DONALD B. MACMILLAN

"THE ARCTIC BY SEA, LAND AND AIR"
Tickets Now—Mat. $1, $2. EVE. $1, $2.50, plus tax

WED. EVE.
FEB. 10
AT 8:15

JASCHA GUREWICH

"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

BURTON HOLMES

FRIDAY EVENINGS—SATURDAY MATS.
A PICTURE GALLERY OF TRAVEL

Seeing
FLORENCE, FEB. 12, 13
Enjoying
THE ITALIAN LAKES, FEB. 19, 20
Touring
THE TYROLEAN ALPS, FEB. 26, 27
Circling
MEDITERRANEAN, MAR. 5, 6

Revealing
ANGKOR THE GREAT, MAR. 12, 13

Glowing with Color--Alive with Motion

COURSE TICKETS, $6.60, $4.40, $2.50
SALE OPENS TOMORROW

SUN. AFT.
FEB. 14
AT 3:30

GALLI-CURCI

SECOND AND LAST RECITAL OF THE SEASON

TUES. EVE.
FEB. 16
AT 8:15

GABRILOWITSCH

PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

SUN. AFT.
FEB. 21
AT 3:30

ROLAND HAYES

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
TOMORROW AFT. at 3:30

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor
Mme. Schumann-Heink
SOLOIST
MISCELLANEOUS PROGRAMME

NEXT MONDAY AT 2:30 and 8:15

DONALD B. MacMILLAN

"THE ARCTIC BY SEA, LAND and AIR"
Tickets—Mat. $1, $2; Eve., $1, $2.50 (plus tax)

SUN. AFT., FEB. 14, at 3:30

Galli-Curci

BURTON HOLMES

5 JOYFUL SCREEN TOURS

FLORENCE .....Feb. 12-13
ITALIAN LAKES.Feb. 19-20

$2.50

Herald Feb

SYMPHONY HALL
TOMORROW AFT. at 3:30

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor
Mme. Schumann-Heink
SOLOIST
MISCELLANEOUS PROGRAMME

NEXT MONDAY AT 2:30 and 8:15

DONALD B. MacMILLAN

"THE ARCTIC BY SEA, LAND and AIR"
Tickets—Mat. $1, $2; Eve., $1, $2.50 (plus tax)

SUN. AFT., FEB. 14, at 3:30

Galli-Curci

BURTON HOLMES

5 JOYFUL SCREEN TOURS

FLORENCE .....Feb. 12-13
ITALIAN LAKES.Feb. 19-20
Tyrolean Alps...Feb. 26-27
Mediterranean ....Mar. 5-6
Angor the Great.Mar. 12-13

Glowing With Color
Alive With Motion

COURSE TICKETS NOW $6.60 $4.40 $2.50

Herald Feb 6

Amusements

SYMPHONY HALL
NEXT SUN. AFT. AT 3.30

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor
Mme. SCHUMANN-HEINK, Soloist
MISCELLANEOUS PROGRAM

NEXT MONDAY AT 2.30 and 8.15

DONALD B. MacMILLAN

"THE ARCTIC BY SEA, LAND AND AIR"
Tickets:Mat. $1, $2; Eve., $1, $2.50 (plus tax)

SUNDAY AFTERNOON, FEB. 14, at 3.30

GALLI-CURCI

BURTON HOLMES

5 JOYFUL SCREEN Tours
2 Similar Courses

FLORENCE Feb. 12-13
ITALIAN LAKES Feb. 19-20
TIROLEAN ALPS Feb. 26-27
MEDITERRANEAN Mar. 5- 6
ANGKOR THE GREAT Mar. 12-13

GLOWING WITH COLOR
ALIVE WITH MOTION

COURSE TICKETS NOW $6.60 $4.40 $2.50

Transcript Feb 5

Globe AMUSEMENTS Feb 6

SMYPHONY HALL
NEXT MONDAY AT 2:30 & 8:15

DONALD B. MACMILLAN

"The Arctic By Land, Sea and Air."
Tickets, MAT. $1, $2—EVE. $1, $2.50 plus tax

BURTON HOLMES

5 JOYFUL SCREEN TOURS

FLORENCE	FEB. 12, 13
ITALIAN LAKES	FEB. 19, 20
TIROLEAN ALPS	FEB. 26, 27
MEDITERRANEAN	MAR. 5, 6
ANGKOR the GREAT	MAR. 12, 13

GLOWING WITH COLOR
ALIVE WITH MOTION

COURSE TICKETS NOW $6.60 $4.40 $2.50

SYMPHONY HALL
Post Feb 9
TOMORROW EVE. AT 8:15

JASCHA GUREWICH

"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

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SYMPHONY HALL

NOW THE JOYS OF TRAVEL

BURTON HOLMES
Monitor SEEING Feb 4

FLORENCE

Sat. AFT. at 2:30 Fri. EVE. at 8:15
TICKETS 50c, $1.10, $1.65

Transcript Amusements Feb 3

SYMPHONY HALL
TOMORROW EVE. AT 8.15

APOLLO CLUB

Soloists: Abbie Conley Rice, Walter H. Kidder
AUSPICES NURSES ALUMNAE ASS'N
BOSTON LYING-IN HOSPITAL
Tickets $1, $1.50, $2, $2.50 (no tax)
At Symphony Hall, Herricks, Priscilla Sears

NEXT SUN. AFT. AT 3:30

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor
Mme. SCHUMANN-HEINK, Soloist
MISCELLANEOUS PROGRAMME

NEXT MONDAY AT 2.30 and 8.15

DONALD B. MacMILLAN

"THE ARCTIC BY SEA, LAND AND AIR"
Tickets:Mat. $1, $2; Eve., $1, $2.50 (plus tax)

NOW FOR THE JOYS OF TRAVEL

BURTON HOLMES

FIVE SPLENDID SCREEN JOURNEYS
2 SIMILAR COURSES { Fri. Eves. Sat. Mats.
Beginning Feb. 12, 13

INTRIGUING TOPICS

GLOWING WITH COLOR
ENLIVENED WITH MOTION

COURSE TICKETS $6.60, $2.50, $4.40 (Inc. tax) NOW

SUNDAY AFTERNOON, FEB. 14, at 3.30

GALLI-CURCI

TUES. EVE., FEB. 16, at 8.15

GABRILOWITSCH

PIANO RECITAL at Popular Prices

SYMPHONY HALL
NEXT MONDAY at 2:30 & 8:15

DONALD B. MacMILLAN

"THE ARCTIC BY LAND, SEA AND AIR"
TICKETS—MAT. $1, $2; EVE. $2.50 plus tax

BURTON HOLMES

5 JOYFUL SCREEN TOURS
2 SIMILAR COURSES

FLORENCE	FEB. 12 & 13
ITALIAN LAKES	FEB. 19-20
TYROLEAN ALPS	FEB. 26-27
MEDITERRANEAN	MARCH 5-6
ANGKOR THE GREAT,	MAR. 12-13

GLOWING WITH COLOR
ALIVE WITH MOTION

COURSE TICKETS NOW $6.60 $4.40 $2.50

Post Feb 6

SYMPHONY HALL

BURTON HOLMES

TOMORROW AT 8:15 P. M.
SATURDAY at 2:30
Post Feb 11
SEEING

FLORENCE

IN COLOR AND MOTION
Tickets 50c-$1.50, plus tax

NEXT SUN. AFT. at 3:30

GALLI-CURCI

NEXT SUN. EVE. at 8:15

JASCHA GUREWICH

"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

SYMPHONY HALL

BURTON HOLMES

Symphony Hall Tonite At 8:15 Sat. At 2:30
SEEING

FLORENCE

Herald Feb 12
Seats 50c to $1.50, plus tax

NEXT SUN. AFT., AT 3:30

GALLI-CURCI

NEXT TUES. EVE. at 8:15

GABRILOWITSCH

Popular Prices 50c to $1.50, plus tax

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Globe

SYMPHONY

TODAY at 3:30 — **Handel and**
EMIL MOL
Mme. Schum
MISCEL

CUT-OUT

TOMORROW AT 2:30 & 8:15 — **DONALD**
"THE ARCTIC BY LAND, SEA AND AIR"
Tickets: Mat. $1-$2; Eve., $1-$2.50, plus tax

THIS TUES. AT 3:15 — **Boston Symphony Orchestra**
SERGE KOUSSEVITZKY, Conductor
Tickets $1.50, $2.00, $2.50, no tax

THIS WED. EVE. AT 8:15 — **JASCHA GUREWICH**
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
FLORENCE CITY OF YESTERDAY AND TODAY
Tickets now selling: 50c, $1.00, $1.50, plus tax

SUN. AFT., FEB. 14, at 3:30
SECOND AND LAST RECITAL THIS SEASON
GALLI-CURCI

TUES. EVE. FEB. 16 AT 8:15 — **GABRILOWITSCH**
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

THURS. EVE. FEB. 18 AT 8:15 — **HARVARD GLEE CLUB**
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, no tax

SUN. AFT. FEB. 21 AT 3:30 — **ROLAND HAYES**

MONDAY AFTERNOON, FEB. 22, at 3:00. THIRD
INTERNATIONAL SONG FESTIVAL
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c

SUNDAY AFTERNOON, FEB. 28, at 3:30
FOURTH CONCERT STEINERT SERIES
GUY MAIER—LEE PATTISON
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00, plus tax
AIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SAT. MAT. AT 2:30
FLORENCE CITY OF YESTERDAY AND TODAY
Tickets now selling: 50c, $1.00, $1.50, plus tax

SUN. AFT., FEB. 14, at 3:30
SECOND AND LAST RECITAL THIS SEASON
Galli-Curci

TUES. EVE. FEB. 16 AT 8:15 — **GABRILOWITSCH**
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Monitor Feb 6

Traveler Feb 13th

TOMORROW AT 3:30 — SYMPHONY HALL
GALLI-CURCI

TOMORROW NIGHT AT 8:15 — **JASCHA GUREWICH**
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

NEXT TUES. EVE. AT 8:15 — **GABRILOWITSCH**
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

NEXT THURS. EVE. AT 8:15 — **HARVARD GLEE CLUB**
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, $1.00, no tax

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
ENJOYING **THE ITALIAN LAKES**
LOVELIEST PLAYGROUND OF ITALY
Tickets Now Selling 50c, $1.00, $1.50, plus tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SEATS—50c to $1.50, plus tax

Post Feb 13

SYMPHONY HALL
BURTON HOLMES
SYMPHONY HALL TODAY AT 2:30
SEEING **FLORENCE**
Seats 50c to $1.50 Plus Tax
TOMORROW AFT. AT 3:30
GALLI-CURCI

Trav Feb 11

SYMPHONY HALL
NEXT SUNDAY EVE. AT 8:15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

Trans Amusements Feb 11

SYMPHONY HALL
BURTON HOLMES
TOMORROW at 8.15 P.M.
SATURDAY at 2.30
SEEING **FLORENCE**
IN COLOR AND MOTION
TICKETS 50c to $1.50, Plus Tax

NEXT SUNDAY AFT. AT 3.30
GALLI-CURCI

NEXT SUNDAY EVE. AT 8.15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good Feb. 14

NEXT TUESDAY EVE. AT 8.15
GABRILOWITCH
Popular Prices—50c, $1.10, $1.65

Transcript Feb 6

AMUSEMENTS PART THREE

SYMPHONY HALL

TOMORROW at 3.30 — **Handel and Haydn Society**
EMIL MOLLENHAUER, Conductor
Mme. **Schumann-Heink**, Soloist
MISCELLANEOUS PROGRAM

MONDAY AT 2.30 & 8.15 — **DONALD B. MACMILLAN**
"THE ARCTIC BY LAND, SEA AND AIR"
Tickets—Mat. $1, $2; Eve. $1, $2.50 (plus tax)

THIS TUES. AT 3.15 — **BOSTON SYMPHONY ORCHESTRA**
SERGE KOUSSEVITZKY, Conductor
Tickets $1.50, $2.00, $2.50, no tax

THIS WED. EVE. AT 8.15 — **JASCHA GUREWICH**
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8.15
SAT. MAT. AT 2.30
FLORENCE CITY OF YESTERDAY AND TODAY
Tickets now selling: 50c, $1.00, $1.50, plus tax

SUN. AFT., FEB 14, at 3.30
SECOND AND LAST RECITAL THIS SEASON
GALLI-CURCI

TUES. EVE. FEB. 16 AT 8.15 — **GABRILOWITSCH**
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

THURS. EVE. FEB. 18 AT 8.15 — **HARVARD GLEE CLUB**
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, no tax

SUN. AFT. FEB. 21 AT 3.30 — **ROLAND HAYES**

MONDAY AFTERNOON, FEB. 22, at 3.00. THIRD
INTERNATIONAL SONG FESTIVAL
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c

SUNDAY AFTERNOON, FEB. 28, at 3.30
FOURTH CONCERT STEINERT SERIES
GUY **MAIER** LEE **PATTISON**
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

GLOBE—FEBRUARY 14, 1926

TONIGHT AT 8:15 — **JASCHA GUREWICH**
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

THIS TUES. EVE. AT 8:15 — **GABRILOWITSCH**
Special Schumann-Chopin Program
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

THIS THURS. EVE. AT 8:15 — **HARVARD GLEE CLUB**
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, $1.00, no tax

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
ENJOYING **THE ITALIAN LAKES**
LOVELIEST PLAYGROUND OF ITALY
Tickets now selling: 50c, $1.00, $1.50, plus tax

NEXT SUN. AFT. AT 3:30 — **ROLAND HAYES**

MONDAY AFTERNOON, FEB. 22, at 3:00. THIRD
INTERNATIONAL SONG FESTIVAL
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c

TUES. EVE. FEB. 23 AT 8:15 — **FLORIZEL VON REUTER**
VIOLIN VIRTUOSO BOSTON DEBUT

SUNDAY AFTERNOON, FEB. 28, at 3:30
FOURTH CONCERT STEINERT SERIES
GUY MAIER LEE PATTISON
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Globe AMUSEMENTS Feb 12

SYMPHONY HALL
BURTON HOLMES
SYMPHONY HALL TONITE AT 8:15 SAT. AT 2:30
SEEING **FLORENCE**
Seats 50c to $1.50 Plus Tax

NEXT SUN. AFT. AT 3:30
GALLI-CURCI

NEXT TUES. EVE. AT 8:15
GABRILOWITSCH
Popular Prices 50c to $1.50 Plus Tax

Eves. 8:15. Mat. Tues., Thurs. and Sat.

Globe Feb 13

SYMPHONY HALL
BURTON HOLMES
Symphony Hall TODAY AT 2:30
SEEING **FLORENCE**
Seats 50c to $1.50, plus tax

TOMORROW AFT. AT 3:30
GALLI-CURCI

MONDAY AFT. AT 4 P. M.
YOUNG PEOPLES' CONCERT
HARVARD GLEE CLUB
No adults admitted unless accompanied by children
TICKETS 25c—AT HALL

at 10:30 and 4:30

Trav Feb 15

SYMPHONY HALL
TOMORROW EVE. at 8:15
GABRILOWITSCH
25th ANNIVERSARY RECITAL
SCHUMANN-CHOPIN PROGRAM
POPULAR PRICES, 50c, $1.10, $1.65

NEXT THURS. EVE. at 8:15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
TICKETS $2.50, $2.00, $1.50, $1.00 No Tax

EVES. at 8:00

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Assisted by
JACQUES THIBAUD
Tickets $2.50, $2, $1.50, $1 (no tax)

Post Feb 18

Post Feb 17

SYMPHONY HALL
TOMORROW EVE. AT 8:15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
Tickets, $2.50, $2, $1.50, $1, No Tax

HER Feb 17

SYMPHONY HALL
TOMORROW EVE. at 8:15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
TICKETS $2.50, $2.00, $1.50, $1.00 No Tax

TO
GAB
25th AN
SCHUMA
POPULAR
NEXT
TRAV
G
Soloist,
TICKET

CUT-OUT

Dec 17
, plus tax

HONY HALL Feb 13
HOLMES
DAY AT 2:30
LORENCE
$1.50 Plus Tax
AFT. AT 3:30
I-CURCI

PHONY HALL
EVE. AT 8:15
GUREWICH
of the Saxophone" Feb 11
xophone Orchestra
N LAUS, Conductor
Congregation of Fifty
True-Tone Saxophones
Feb. 10 Good on Feb. 14

Amusements Feb 11
MPHONY HALL
ON HOLMES
ROW at 8.15 P.M.
ATURDAY at 2.30
EEING
ORENCE
OR AND MOTION
50c to $1.50, Plus Tax
UNDAY AFT. AT 3.30
LI-CURCI
UNDAY EVE. AT 8.15
A GUREWICH
isler of the Saxophone"
N SAXOPHONE
RCHESTRA
N LAUS, Conductor
er True-Tone Saxophones
Feb. 10 Good Feb. 14
ESDAY EVE. AT 8.15
ILOWITCH
ces—50c, $1.10, $1.65

AMUSEMENTS Feb 12
MPHONY HALL
TON HOLMES
TONITE AT 8:15 SAT. AT 2:30
FLORENCE
0c to $1.50 Plus Tax
UN. AFT. AT 3:30
LI-CURCI
ES. EVE. AT 8:15
ILOWITSCH
es 50c to $1.50 Plus Tax

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t. Tues., Thurs. and Today
MPHONY HALL
TON HOLMES Feb 13
TODAY AT 2:30
FLORENCE
0c to $1.50, plus tax
RROW AFT. AT 3:30
LI-CURCI
Y AFT. AT 4 P. M.
NG PEOPLES'
CONCERT
ARD GLEE CLUB
ted unless accompanied by children
TS 25c—AT HALL

10:30 and 4:30
PHONY HALL
W EVE. at 8:15
LOWITSCH
VERSARY RECITAL
CHOPIN PROGRAM
ICES, 50c, $1.10, $1.65
RS. EVE. at 8:15
RVARD Feb 15
E CLUB
ES THIBAUD, Violinist
$2.00, $1.50, $1.00 No Tax
ES, at 8:00

8:15
Feb 17
Violinist
No Tax

Herald Feb 14

TODAY
At 3:30 [redacted] SYMPHONY HALL
-CURCI
GUREWICH
of the Saxophone"
PHONE ORCHESTRA
LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

THIS TUES. EVE. AT 8:15
GABRILOWITSCH
Schumann-Chopin Program 25th ANNIVERSARY
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

THIS THURS. EVE. AT 8:15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, $1.00, no tax

BURTON HOLMES
SYMPHONY HALL— NEXT FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
ENJOYING THE ITALIAN LAKES
LOVELIEST PLAYGROUND OF ITALY
Tickets now selling: 50c, $1.00, $1.50, plus tax

NEXT SUN. AFT. AT 3:30
ROLAND HAYES
[redacted]

TUES. EVE. FEB. 23 AT 8:15
FLORIZEL VON REUTER
VIOLIN VIRTUOSO BOSTON DEBUT
SUNDAY AFTERNOON, FEB. 28, at 3:30
FOURTH CONCERT STEINERT SERIES
GUY **MAIER** —LEE **PATTISON**
A RECITAL BY DUO PIANISTS—Tickets $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TODAY
At 3:30 Post Feb 14 SYMPHONY HALL
GALLI-CURCI

TONIGHT AT 8:15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

THIS TUES. EVE. AT 8:15
GABRILOWITSCH
25th ANNIVERSARY
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

THIS THURS. EVE. AT 8:15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, $1.00, no tax

BURTON HOLMES
SYMPHONY HALL— NEXT FRI. EVE. AT 8.15
SAT. MAT. AT 2:30
ENJOYING THE ITALIAN LAKES
LOVELIEST PLAYGROUND OF ITALY
Tickets now selling: 50c, $1.00, $1.50, plus tax

NEXT SUN. AFT. AT 3:30
ROLAND HAYES
MONDAY AFTERNOON, FEB. 22, at 3:00. THIRD
INTERNATIONAL SONG FESTIVAL
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c

TUES. EVE. FEB. 23 AT 8:15
FLORIZEL VON REUTER
VIOLIN VIRTUOSO Boston Debut
SUNDAY AFTERNOON, FEB. 28, at 3:30
FOURTH CONCERT STEINERT SERIES
GUY MAIER—LEE PATTISON
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Continuous, 9:30 A. M. to 11 P. M.
SYMPHONY HALL
TONIGHT at 8:15
GABRILOWITSCH
25th ANNIVERSARY RECITAL
SCHUMANN-CHOPIN PROGRAM
POPULAR PRICES, 50c, $1.10, $1.65
NEXT THURS. EVE. at 8:15
TRAV **HARVARD** Feb 16
GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
TICKETS $2.50, $2.00, $1.50, $1.00 No Tax

SYMPHONY HALL
TONIGHT at 8:15
GABRILOWITSCH
25th ANNIVERSARY RECITAL
SCHUMANN-CHOPIN PROGRAM
POPULAR PRICES, 50c, $1.10, $1.65
NEXT THURS. EVE. at 8:15
HERALD **HARVARD** Feb 16
GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
TICKETS $2.50, $2.00, $1.50, $1.00 No Tax

SYMPHONY HALL
TONIGHT at 8:15
Harvard Glee Club
HERALD ASSISTED BY Feb 18
JACQUES THIBAUD
TICKETS $2.50, $2.00, $1.50, $1.00 (No Tax)

AMUSEMENTS PART THREE
TRANSCRIPT Feb 13

TOMORROW AT 3.30 SYMPHONY HALL
~~GALLI-CURCI~~

TOMORROW NIGHT AT 8.15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

NEXT TUES. EVE. AT 8.15
GABRILOWITSCH
25th Anniversary Schumann-Chopin Program
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

NEXT THURS. EVE. AT 8.15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, $1.00, no tax

BURTON HOLMES
SYMPHONY HALL— NEXT FRI. EVE. AT 8.15
SAT. MAT. AT 2.30
ENJOYING THE ITALIAN LAKES
LOVELIEST PLAYGROUND OF ITALY
Tickets now selling: 50c, $1.00, $1.50, plus tax

NEXT SUN. AFT. AT 3.30
ROLAND HAYES
MONDAY AFTERNOON, FEB. 22, at 3.00. THIRD
INTERNATIONAL SONG FESTIVAL
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c

TUES. EVE. FEB. 23 AT 8.15
FLORIZEL VON REUTER
VIOLIN VIRTUOSO Boston Debut
SUNDAY AFTERNOON, FEB. 28, at 3.30
FOURTH CONCERT STEINERT SERIES
GUY **MAIER** LEE **PATTISON**
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

TRANS Amusements Feb 15
SYMPHONY HALL
TOMORROW EVE. AT 8.15
GABRILOWITSCH
25TH ANNIVERSARY RECITAL
SCHUMANN-CHOPIN PROGRAM
Popular Prices—50c, $1.10, $1.65
NEXT THURS. EVE. at 8.15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, $1.00—No Tax

TRANSCRIPT Amusements Feb 16
SYMPHONY HALL
TONIGHT AT 8.15
GABRILOWITSCH
25TH ANNIVERSARY RECITAL
SCHUMANN-CHOPIN PROGRAM
Popular Prices—50c, $1.10, $1.65
NEXT THURS. EVE. at 8.15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, $1.00—No Tax

Anita Davis-Chase Announces
mats., 50c to $2.00 | Box Office Open

SYMPHONY HALL
Post TONIGHT AT 8:15 Feb 16
GABRILOWITSCH
25th ANNIVERSARY RECITAL
SCHUMANN-CHOPIN PROGRAMME
POPULAR PRICES, 50c, $1.10, $1.65
NEXT THURS. EVE. AT 8:15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
Tickets, $2.50, $2, $1.50, $1, No Tax

Continuous, 9:30 A. M. to 11 P. M.
SYMPHONY HALL
TONIGHT at 8:15
GABRILOWITSCH
25th ANNIVERSARY RECITAL
SCHUMANN-CHOPIN PROGRAM
POPULAR PRICES, 50c, $1.10, $1.65
NEXT THURS. EVE. at 8:15
HER **HARVARD** Feb 16
GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
TICKETS $2.50, $2.00, $1.50, $1.00 No Tax
Anita Davis-Chase Announces

SYMPHONY HALL
TOMORROW EVE. at 8:15
HERALD **HARVARD** Feb 17
GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
TICKETS $2.50, $2.00, $1.50, $1.00 No Tax

AMUSEMENTS
SYMPHONY HALL
TONIGHT AT 8:15
GABRILOWITSCH
25th Anniversary Recital
Schumann-Chopin Program
Popular Prices 50c, $1.10, $1.65
NEXT THURS. EVE. AT 8:15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2, $1.50, $1, No Tax

Globe Feb 16

SYMPHONY HALL
TOMORROW EVE. at 8:15
TRAV **HARVARD** Feb 17
GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
TICKETS $2.50, $2.00, $1.50, $1.00 No Tax
BURTON HOLMES
NEXT FRI. EVE. at 8:15
SAT. AFT. at 2:30
Touring the South Tyrol
THRILLING ADVENTURES
AMID THE DOLOMITE ALPS
TICKETS NOW 50c, $1.10, $1.65

TRANSCRIPT Amusements Feb 17
SYMPHONY HALL
Tomorrow Eve. at 8.15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, $1.00—No Tax
[redacted]
NEXT TUES. EVE. AT 8.15
VON
REUTER
CELEBRATED EUROPEAN VIOLINIST
SUN. AFT., FEB. 28, at 3.30
MAIER AND PATTISON
Tickets Now—$2.50, $2, $1.50, $1 (plus tax)
SUNDAY AFT., MARCH 7, at 3.30
Onegin
THE GLORIOUS VOICED CONTRALTO

SYMPHONY HALL
BURTON HOLMES
TOMORROW AT 8:15 P. M.
SATURDAY at 2:30
Post SEEING Feb 11
FLORENCE
IN COLOR AND MOTION
Tickets 50c-$1.50, plus tax
NEXT SUN. AFT. at 3:30
GALLI-CURCI
NEXT SUN. EVE. at 8:15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

Popular Song Revue
SYMPHONY HALL
TOMORROW EVE. at 8:15
GABRILOWITSCH
25th ANNIVERSARY RECITAL
SCHUMANN-CHOPIN PROGRAM
POPULAR PRICES, 50c, $1.10, $1.65
NEXT THURS. EVE. at 8:15
HERALD **HARVARD** Feb 15
GLEE CLUB
Soloist, JACQUES THIBAUD, Violinist
TICKETS $2.50, $2.00, $1.50, $1.00 No Tax

SYMPHONY HALL
BURTON HOLMES
SYMPHONY HALL TODAY AT 2:30
Herald SEEING Feb 13
FLORENCE
Seats 50c to $1.50, Plus Tax
TOMORROW AFT. at 3:30
GALLI-CURCI
MONDAY AFT. at 4 P. M.
Young People's Concert
HARVARD GLEE CLUB
No Adults Admitted Unless Accompanied by Children
TICKETS 25c AT HALL

Globe AMUSEMENTS Feb 18
SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
ASSISTED BY
JACQUES THIBAUD
Tickets $2.50, $2, $1.50, $1 (No Tax)

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Soloist, JACQUES THIBAUD, *Violinist*
TICKETS, $2.50, $2, $1.50, $1, no tax
Burton Holmes
TOMORROW AT 8:15
SATURDAY AT 2:30
Enjoying
THE Italian Lakes
Loveliest Playground of Italy
TICKETS, 50c, $1, $1.50, plus tax

Monitor Feb 18

SYMPHONY HALL
TONIGHT AT 8:15
HARVARD GLEE CLUB
Assisted by
JACQUES THIBAUD
Tickets $2.50, $2, $1.50, $1 (no tax)
BURTON HOLMES
Post Tomorrow at 8:15 Feb 18
Saturday at 2:30
ENJOYING THE
ITALIAN LAKES
LOVELIEST PLAYGROUND OF ITALY
TICKETS 50c, $1.00, $1.50 plus tax
NEXT TUES. EVE. AT 8:15
VON
REUTER
CELEBRATED EUROPEAN VIOLINIST

CUT-OUT

Traveler Feb 20

SYMPHONY HALL | TOMORROW AT 3:30
ROLAND HAYES
MON., FEB. 22, at 3:00. THIRD
INTERNATIONAL SONG FESTIVAL
Minuet by Braggiotti Pupils. Russian and Swedish Folk Dances.
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c
NEXT TUESDAY EVE. at 8:15
FLORIZEL von REUTER
CELEBRATED VIOLINIST
American Tour Follows 72 European Concerts This Season.
"One of the most interesting debuts of the season."—N. Y. Her.-Trib.
BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15 SAT. MAT. AT 2:30
TOURING THE SOUTH TYROL Thrilling Adventures Amid the Dolomite Alps
Tickets now selling: 50c, $1.10, $1.65, including tax
SUN AFT., March 7 at 3:30 **ONEGIN** CONTRALTO TICKETS NOW
SUNDAY AFT., MARCH 28, at 3:30
PENSION FUND CONCERT
BRAHMS' REQUIEM
BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets now $2.50, $2.00, $1.50, $1.00 (No tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

AMUSEMENTS PART FOUR
Transcript Feb 20

SYMPHONY HALL | TOMORROW AT 3.30
ROLAND HAYES
MONDAY. FEB. 22 at 3.00. THIRD
INTERNATIONAL SONG FESTIVAL
Minuet by Braggiotti Pupils. Russian and Swedish Folk Dances.
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c
NEXT TUESDAY EVE. at 8.15
FLORIZEL von REUTER
CELEBRATED VIOLINIST
American Tour Follows 72 European Concerts This Season
"One of the most interesting debuts of the season."—N. Y. Herald-Tribune
BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8.15 SAT. MAT. AT 2.30
TOURING THE SOUTH TYROL Thrilling Adventures Amid the Dolomite Alps
Tickets now selling—50c, $1.10, $1.65, including tax
NEXT SUNDAY AFTERNOON at 3.30
FOURTH CONCERT STEINERT SERIES
GUY **MAIER** LEE **PATTISON**
A RECITAL BY DUO PIANISTS Tickets $2.50, $2.00, $1.50, $1.00,-plus tax
SUN. AFT. MARCH 7 AT 3.30 **ONEGIN** CONTRALTO Tickets Now
SUNDAY AFT., MARCH 28, 3.30
PENSION FUND CONCERT
BRAHMS'S REQUIEM
BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets now $2.50, $2.00, $1.50, $1.00, no tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements
Transcript Feb 19.
SYMPHONY HALL
BURTON HOLMES
TONIGHT AT 8.15
TOMORROW AT 2.30
ENJOYING THE
ITALIAN LAKES
LOVELIEST PLAYGROUND OF ITALY
TICKETS 50c, $1.00, $1.50 plus tax
NEXT TUES. EVE. AT 8.15
VON
REUTER
CELEBRATED EUROPEAN VIOLINIS

Globe AMUSEMENTS Feb 19
SYMPHONY HALL
BURTON HOLMES
Tonight at 8:15
Tomorrow at 2:30
ENJOYING THE
ITALIAN LAKES
LOVELIEST PLAYGROUND OF ITALY
TICKETS 50c, $1.00, $1.50 plus tax
NEXT TUES. EVE. at 8:15
VON **REUTER**
Celebrated European Violinist

SYMPHONY HALL
BURTON HOLMES
Trav TONIGHT at 8:15 Feb 19
TOMORROW at 2:30
ENJOYING THE
ITALIAN LAKES
LOVELIEST PLAYGROUND OF ITALY
TICKETS 50c, $1.00, $1.50 plus tax

[redacted]

Herald Feb 19
SYMPHONY HALL
BURTON HOLMES
TONIGHT at 8:15
TOMORROW at 2:30
ENJOYING THE
ITALIAN LAKES
LOVELIEST PLAYGROUND OF ITALY
TICKETS 50c, $1.00, $1.50 plus tax

Traveler Feb 20

SYMPHONY HALL | TOMORROW AT 3:30
ROLAND HAYES
MON., FEB. 22, at 3:00. THIRD
INTERNATIONAL SONG FESTIVAL
Minuet by Braggiotti Pupils. Russian and Swedish Folk Dances.
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c
NEXT TUESDAY EVE. at 8:15
FLORIZEL von REUTER
CELEBRATED VIOLINIST
American Tour Follows 72 European Concerts This Season.
"One of the most interesting debuts of the season."—N. Y. Her.-Trib.
BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15 SAT. MAT. AT 2:30
TOURING THE SOUTH TYROL Thrilling Adventures Amid the Dolomite Alps
Tickets now selling: 50c, $1.10, $1.65, including tax
SUN AFT., March 7 at 3:30 **ONEGIN** CONTRALTO TICKETS NOW
SUNDAY AFT., MARCH 28, at 3:30
PENSION FUND CONCERT
BRAHMS' REQUIEM
BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets now $2.50, $2.00, $1.50, $1.00 (No tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Advertiser Feb 21
SYMPHONY HALL | TODAY AT 3:30
ROLAN

[redacted]

TOMORROW AFTERNOON
INTERNATIONAL SONG
Minuet by Braggiotti Pupils. Russian and Swedish Folk Dances
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c
NEXT TUESDAY EVE. at 8:15
FLORIZEL von REUTER
CELEBRATED VIOLINIST
American Tour Follows 72 European Concerts This Season
"One of the most interesting debuts of the season."—N. Y. Her.-Trib.
BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15 SAT. MAT. AT 2:30
Touring the South Tyrol Thrilling Adventures Amid the Dolomite Alps
Tickets now selling: 50c, $1.10, $1.65, including tax
NEXT SUNDAY AFTERNOON at 3:30
FOURTH CONCERT STEINERT SERIES
GUY **MAIER**—LEE **PATTISON**
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00, plus tax
SUN. AFT. MARCH 7 AT 3:30 **ONEGIN** CONTRALTO TICKETS NOW
SUNDAY AFTERNOON, MARCH 28, at 3:30
PENSION FUND CONCERT
BRAHMS' REQUIEM
BY THE

SYMPHONY HALL
Boston Chronicle Feb 20
Sunday Afternoon, February 21
AT THREE-THIRTY
ROLAND HAYES
TICKETS NOW AT BOX OFFICE

SYMPHONY HALL
TODAY AT 3:00
THIRD
INTERNATIONAL MUSIC FESTIVAL
7 COMPETING CHORUSES
Minuet by Braggiotti Pupils
Russian and Swedish Folk Dances
Tickets $2.20, $1.65, $1.10, 50c, incl. tax
TOMORROW EVE. AT 8:15
Post VON Feb 22.
REUTER
Celebrated European Violinist

SYMPHONY HALL
Trans TONIGHT AT 8.15 Feb 23
VON
REUTER
CELEBRATED EUROPEAN VIOLINIST

SYMPHONY HALL
TONIGHT at 8:15
Trav VON Feb 23
REUTER
Celebrated European Violinist

Transcript Amusements Feb
SYMPHONY HALL
TONIGHT AT 8.15
HARVARD GLEE CLUB
Assisted by JACQUES THIBAUD
Tickets $2.50, $2.00, $1.50, $1.00—No Tax

[redacted]

SYMPHONY HALL
Her TODAY AT 2:30 Feb 20
BURTON HOLMES
ENJOYING THE
ITALIAN LAKES
LOVELIEST PLAYGROUND OF ITALY
TICKETS 50c, $1.10, $1.65, Including Tax

SYMPHONY HALL
TODAY at 3:00
Herald THIRD Feb 22
INTERNATIONAL MUSIC FESTIVAL
7 Competing Choruses
MINUET BY BRAGGIOTTI PUPILS
Russian and Swedish Folk Dances
TICKETS $2.20, $1.65, $1.10, 50c, including tax

SYMPHONY HALL
TODAY AT 3:00
Post THIRD Feb 22
INTERNATIONAL MUSIC FESTIVAL
7 COMPETING CHORUSES
Minuet by Braggiotti Pupils
Russian and Swedish Folk Dances
Tickets $2.20, $1.65, $1.10, 50c, incl. tax
TOMORROW EVE. AT 8:15
VON
REUTER
Celebrated European Violinist

SYMPHONY HALL
TONIGHT AT 8:15
Post VON Feb 23
REUTER
CELEBRATED EUROPEAN VIOLINIST

SYMPHONY HALL
TONIGHT at 8:15
Herald VON Feb 23
REUTER
Celebrated European Violinist

SYMPHONY HALL
Burton Holmes
NEXT FRI. EVE. AT 8:15 SAT. AFT. AT 2:30
Touring the South Tyrol
THRILLING ADVENTURES
Amid the DOLOMITE ALPS
TICKETS NOW 50c, $1.10, $1.65, including tax
NEXT SUNDAY AFT. AT 3:30
FOURTH CONCERT STEINERT SERIES
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
TICKETS $2.50, $2, $1.50, $1, plus tax

C.S.Monitor Feb 24th

Herald Feb 24
NEXT SUN. AFT. AT 3:30
FOURTH CONCERT STEINERT SERIES
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
TICKETS $2.50 $2.00, $1.50, $100 plus tax

SYMPHONY HALL
Amer TONIGHT AT 8:15 Feb 10
JASCHA GUREWICH
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty
Buescher True-Tone Saxophones

CUT-OUT

18
L
5
D
LUB
UES THIBAUD
$1.10, $1.00—No Tax

HALL
OLMES
AT 2:30
RENCE
Plus Tax
AT 3:30
URCI

ONY HALL
AT 2:30 Feb 20
HOLMES
THE
LAKES
GROUND OF ITALY
$1.65, including Tax

ONY HALL
at 3:00
IRD Feb 22
ATIONAL
FESTIVAL
g Choruses
AGGIOTTI PUPILS
dish Folk Dances
$1.10 50c, including tax

ENCE
ND MOTION

ONY HALL
AT 3:00
RD Feb 22
ATIONAL
ESTIVAL
G CHORUSES
ggiotti Pupils
dish Folk Dances
$1.10, 50c, incl. tax
EVE. AT 8:15
ON
TER
pean Violinist

NY HALL
AT 8:15
N Feb 23
TER
OPEAN VIOLINIST

NY HALL
at 8:15
N Feb 23
TER
pean Violinist

NY HALL
Holmes
EVE. AT 8:15
AFT. AT 2:30
South Tyrol
ADVENTURES
LOMITE ALPS
0c, $1.10, $1.65,
g tax
AFT. AT 3:30
STEINERT SERIES
ER
TISON
DUO PIANISTS
$1.50, $1, plus tax

OR
b 24th

AFT. AT 3:30
STEINERT SERIES
AIER
TISON
DUO
$1.50,

NY HALL
8:15 Feb 10
WICH
ophone"
HONE
Fifty

LOBE—FEBRUARY 21, 1926

SYMPHONY HALL

TODAY AT 3:30

ROLAND HAYES

TOMORROW AFTERNOON at 3:00. THIRD
INTERNATIONAL SONG FESTIVAL
Minuet by Braggiotti Pupils. Russian and Swedish Folk Dances.
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c

NEXT TUESDAY EVE. at 8:15
FLORIZEL von REUTER
CELEBRATED VIOLINIST
American Tour Follows 72 European Concerts This Season
"One of the most interesting debuts of the season."—N. Y. Her.-Trib.

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
TOURING THE SOUTH TYROL
Thrilling Adventures Amid the Dolomite Alps
Tickets now selling: 50c, $1.10, $1.65, including tax

NEXT SUNDAY AFTERNOON at 3:30
FOURTH CONCERT STEINERT SERIES
GUY MAIER——LEE PATTISON
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

SUN. AFT., MARCH 7 AT 3:30
ONEGIN
CONTRALTO
TICKETS NOW

SUNDAY AFT., MARCH 28, at 3:30
PENSION FUND CONCERT
BRAHMS' REQUIEM
BY THE
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets now $2.50, $2.00, $1.50, $1.00 (No tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Her Feb 24
SYMPHONY HALL
BURTON HOLMES
NEXT FRI. EVE. at 8:15
SAT. AFT. at 2:30
Touring the South Tyrol
THRILLING ADVENTURES
AMID THE DOLOMITE ALPS
TICKETS NOW 50c, $1.10, $1.65

NEXT SUN. AFT. AT 3:30
FOURTH CONCERT STEINERT SERIES
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
TICKETS $2.50 $2.00, $1.50, $1.00 plus tax

Post Feb 25
SYMPHONY HALL
BURTON HOLMES
TOMORROW EVE. at 8:15
SAT. AFT. at 2:30
TOURING THE SOUTH TYROL
THRILLING ADVENTURE
AMID THE DOLOMITE ALPS
Tickets 50c, $1.10, $1.65 inc. tax

NEXT SUN. AFT. at 3:30
Fourth Concert Steinert Series
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00 plus tax

Transcript Amusements Feb 25
SYMPHONY HALL
BURTON HOLMES
TOMORROW EVE. AT 8.15
SAT. AFT. AT 2.30
Touring the South Tyrol
THRILLING ADVENTURES
AMID THE DOLOMITE ALPS
TICKETS NOW 50c, $1.10, $1.65

NEXT SUN. AFT. at 3.30
Fourth Concert Steinert Series
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00 plus tax

SYMPHONY HALL
BURTON HOLMES
Her TONIGHT at 8:15 Feb 26
TOMORROW AFT. at 2:30
Touring the South Tyrol
THRILLING ADVENTURES
AMID THE DOLOMITE ALPS
Tickets Now 50c, $1.10, $1.65 incl. tax

NEXT SUN. AFT. AT 3:30
FOURTH CONCERT STEINERT SERIES
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
TICKETS $2.50 $2.00, $1.50, $1.00 plus tax

Globe Feb 26
SYMPHONY HALL
BURTON HOLMES
TONIGHT at 8:15
TOMORROW AFT. at 2:30
Touring the South Tyrol
THRILLING ADVENTURES
AMID THE DOLOMITE ALPS
Tickets Now 50c, $1.10, $1.65 incl. tax

NEXT SUN. AFT. AT 3:30
FOURTH CONCERT STEINERT SERIES
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
TICKETS $2.50, $2.00, $1.50 $1.00 plus tax

SYMPHONY HALL
BURTON HOLMES
Her TODAY at 2:30 Feb 27
Touring the South Tyrol
THRILLING ADVENTURES
AMID THE DOLOMITE ALPS
Tickets Now 50c, $1.10, $1.65

TOMORROW at 3:30
FOURTH CONCERT STEINERT SERIES
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
TICKETS $2.50 $2.00, $1.50, $1.00 plus tax

Transcript Amusements Feb 27

Fourth Concert Steinert Series
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00 plus tax

SYMPHONY HALL
BURTON HOLMES
TODAY AT 2:30
TOURING THE SOUTH TYROL
THRILLING ADVENTURE Feb 27
Post AMID THE DOLOMITE ALPS
TICKETS NOW 50c, $1.10, $1.65

TOMORROW AT 3:30
Fourth Concert Steinert Series
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00 plus tax

SYMPHONY HALL
Trans TOMORROW EVE AT 8.15 Feb 9
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

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AMUSEMENTS PART THREE
Transcript Feb 27
SYMPHONY HALL
TOMORROW AT 3.30
A RECITAL BY DUO PIANISTS
GUY MAIER AND LEE PATTISON
FOURTH CONCERT STEINERT SERIES
Tickets—$2.50, $2.00, $1.50, $1.00 (plus tax)

NEXT TUES. AT 8.15
Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
Tickets $1.50, $2.00, $2.50 (no tax)

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8.15
SAT. MAT. AT 2.30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
Tickets now selling: 50c, $1.10, $1.65 (incl. tax)

FIFTH STEINERT CONCERT SUN. AFT., MAR. 14, AT 3.30
EMILIO DEGOGORZA AND YOLANDO MERO
THE CELEBRATED BARITONE HUNGARIAN PIANIST
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

SUN. EVE. MAR. 14 AT 8.15
PAUL ROBESON
and LAWRENCE BROWN
A PROGRAM OF NEGRO SPIRITUALS
BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no tax)

THURS. EVE. MAR. 18 AT 8.15
ONLY BOSTON APPEARANCE THIS SEASON
CHALIAPIN
THE WORLD'S GREATEST SINGER
Tickets now—$1.00 to $3.00 (plus tax)

SUN. AFT. MAR. 21 AT 3.30
KREISLER

THURS. EVE. MAR. 25 AT 8.15
GIANNINI
BENEFIT HOUSEHOLD NURSING ASS'N
Tickets $1. $1.50, $2.00, $2.50, $3.00 (no tax)

BRAHMS'S REQUIEM
WILL BE REPEATED MON. EVE., MAR. 29, AT 8.15
STILL A FEW TICKETS AT $2 AND $2.50 FOR SUN. AFT., MAR. 28
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets now $2.50, $2.00, $1.50, $1.00, no tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
Traveler TOMORROW AT 3:30 Feb 27
A RECITAL BY DUO PIANISTS
GUY MAIER AND LEE PATTISON
FOURTH CONCERT STEINERT SERIES
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
Tickets now selling: 50c, $1.10, $1.65, including tax

SUN. EVE. MAR. 14 AT 8:15
PAUL ROBESON
AND
LAWRENCE BROWN
A PROGRAM OF NEGRO SPIRITUALS
BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no tax)

BRAHMS' REQUIEM
Will Be Repeated Mon. Eve., Mar. 29, at 8:15
STILL A FEW TICKETS AT $2 AND $2.50 FOR SUN. AFT., MAR. 28
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets now—$2.50, $2.00, $1.50, $1.00 (No tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL
TOMORROW EVE. at 8:15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra Feb 9
Trav ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

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SYMPHONY HALL
TODAY at 2:30 & 8:15
DONALD B. MacMILLAN
"The Arctic by Land, Sea and Air"
Tickets—MAT., $1-$2; EVE., $1-$2.50 plus tax

THIS WED. EVE. at 8:15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE
Trav ORCHESTRA Feb 8
ABDON LAUS, Conductor
Fifty Buescher True-Tone Saxophones

Transcript Amusements Feb 8
SYMPHONY HALL
TONIGHT AT 8.15
Donald B. MacMillan
"THE ARCTIC BY LAND, SEA AND AIR"
Tickets: Mat. $1-$2; Eve., $1-$2.50, plus tax

THIS WED. EVE. AT 8.15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher-True-Tone Saxophones

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Adv AMUSEMENTS Feb 11
SYMPHONY HALL
Sun Aft. at 3:30
GALLI-CURCI

SUN. EVE. AT 8:15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

SYMPHONY HALL
Traveler TONIGHT AT 8:15 Feb 10
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

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SYMPHONY HALL
BURTON HOLMES
Her TODAY at 2:30 Feb 27
Touring the South Tyrol
THRILLING ADVENTURES
AMID THE DOLOMITE ALPS
Tickets Now 50c, $1.10, $1.65

TOMORROW at 3:30
FOURTH CONCERT STEINERT SERIES
GUY AND LEE **MAIER PATTISON**
A RECITAL BY DUO PIANISTS
TICKETS $2.50 $2.00, $1.50, $1.00 plus tax

American Feb 8
SYMPHONY HALL
THIS WED. EVE. AT 8:15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

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Transcript Amusements Feb 10
SYMPHONY HALL
TONIGHT at 8.15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

NOW! *THE JOYS OF TRAVEL*
BURTON HOLMES
FRID'Y EVE. 8.15
SAT'Y MAT.
SEEING FLORENCE
TICKETS 50c, $1, $1.50—Plus Tax

NEXT SUNDAY AFT. AT 3.30
GALLI-CURCI

TUES. EVE., FEB. 16, at 8.15
GABRILOWITCH
Tickets 50c, $1.10, $1.65

THURS. EVE., FEB. 18, at 8.15
HARVARD GLEE CLUB
JACQUES THIBAUD, Soloist
Tickets $2.50, $2.00, $1.50, $1.00 (no tax)

SUN. AFT., FEB. 21, at 3.30
ROLAND HAYES

SYMPHONY HALL
BURTON HOLMES
TOMORROW AT 8:15 P. M.
Herald SEEING Feb 11
FLORENCE
IN COLOR AND MOTION
Tickets 50c to $1.50 plus tax

NEXT SUN. AFT. AT 3:30
GALLI-CURCI

SUN. EVE. at 8:15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10 Good on Feb. 14

NEXT TUES. EVE. at 8:15
GABRILOWITSCH
Popular Prices—50c, $1.10, $1.65

SYMPHONY HALL
BURTON HOLMES
Globe Feb 11
Tomorrow AT 8:15 P. M.
SATURDAY AT 2:30
SEEING FLORENCE
IN COLOR AND MOTION
Tickets 50c to $1.50 plus tax

NEXT SUN. AFT. AT 3:30
GALLI-CURCI

SUN. EVE. AT 8:15
JASCHA GUREWICH
"The Kreisler of the Saxophone"
Boston Saxophone Orchestra
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones
Tickets Dated Feb. 10, Good on Feb. 14

TUES. EVE., FEB. 16, at 8:15
GABRILOWITSCH
50c, $1.10, $1.65

CUT-OUT

THE BOSTON HERALD, SUNDAY, FEBRUARY 7, 1926

SYMPHONY HALL

TODAY at 3:30 — **Handel and Haydn Society**
EMIL MOLLENHAUER, Conductor
Mme. **Schumann-Heink,** Soloist
MISCELLANEOUS PROGRAM

TOMORROW AT 2:30 & 8:15 — **DONALD B. MACMILLAN**
"THE ARCTIC BY LAND, SEA AND AIR"
Tickets: Mat. $1-$2; Eve., $1-$2.50, plus tax

THIS TUES. AT 3:15 — **Boston Symphony Orchestra**
SERGE KOUSSEVITZKY, Conductor
Tickets $1.50, $2.00, $2.50, no tax

THIS WED. EVE. AT 8:15 — **JASCHA GUREWICH**
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
FLORENCE CITY OF YESTERDAY AND TODAY
Tickets now selling: 50c, $1.00, $1.50, plus tax

SUN. AFT., FEB. 14, at 3:30
SECOND AND LAST RECITAL THIS SEASON
GALLI-CURCI

TUES. EVE. FEB. 16 AT 8:15 — **GABRILOWITSCH**
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

THURS. EVE. FEB. 18 AT 8:15 — **HARVARD GLEE CLUB**
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, no tax

SUN. AFT. FEB. 21 AT 3:30 — **ROLAND HAYES**

MONDAY AFTERNOON, FEB. 22, at 3:00. THIRD
INTERNATIONAL SONG FESTIVAL
7 COMPETING CHORUSES. Tickets $2.20, $1.65, $1.10, 50c

SUNDAY AFTERNOON, FEB. 28, at 3:30
FOURTH CONCERT STEINERT SERIES
GUY **MAIER**—LEE **PATTISON**
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Feb 7th

SYMPHONY HALL

TODAY at 3:30 — **Handel and Haydn Society**
EMIL MOLLENHAUER, Conductor
Mme. **Schumann-Heink,** Soloist
MISCELLANEOUS PROGRAM

TOMORROW AT 2:30 & 8:15 — **DONALD B. MACMILLAN**
"THE ARCTIC BY LAND, SEA AND AIR"
Tickets: Mat. $1-$2; Eve., $1-$2.50, plus tax

THIS TUES. AT 3:15 — **Boston Symphony Orchestra**
SERGE KOUSSEVITZKY, Conductor
Tickets $1.50, $2.00, $2.50, no tax

THIS WED. EVE. AT 8:15 — **JASCHA GUREWICH**
"The Kreisler of the Saxophone"
BOSTON SAXOPHONE ORCHESTRA
ABDON LAUS, Conductor
A Symphonic Congregation of Fifty Buescher True-Tone Saxophones

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
FLORENCE CITY OF YESTERDAY AND TODAY
Tickets now selling: 50c, $1.00, $1.50, plus tax

SUN. AFT., FEB. 14, at 3:30
SECOND AND LAST RECITAL THIS SEASON
GALLI-CURCI

TUES. EVE. FEB. 16 AT 8:15 — **GABRILOWITSCH**
PIANO RECITAL AT POPULAR PRICES, 50c, $1.10, $1.65

THURS. EVE. FEB. 18 AT 8:15 — **HARVARD GLEE CLUB**
Soloist, JACQUES THIBAUD, Violinist
Tickets $2.50, $2.00, $1.50, no tax

SUN. AFT. FEB. 21 AT 3:30 — **ROLAND HAYES**

MONDAY AFTERNOON, FEB. 22, at 3:00. THIRD
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SUNDAY AFTERNOON, FEB. 28, at 3:30
FOURTH CONCERT STEINERT SERIES
GUY **MAIER**—LEE **PATTISON**
A RECITAL BY DUO PIANISTS
Tickets $2.50, $2.00, $1.50, $1.00, plus tax
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Globe Feb 28

SYMPHONY HALL
TODAY AT 3:30
GUY
A RECITAL BY DUO PIANISTS
MAIER AND PATTISON
FOURTH CONCERT STEINERT SERIES
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

THIS TUES. AT 3:15 — **Boston Symphony Orchestra**
SERGE KOUSSEVITZKY, Conductor
Tickets $1.50, $2.00, $2.50, no tax

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
CIRCLING THE MEDITERRANEAN THE IDEAL CRUISE
Tickets now selling: 50c, $1.10, $1.65, including tax

FIFTH STEINERT CONCERT SUN. AFT., MAR. 14, AT 3:30
EMILIO **DEGOGORZA** AND YOLANDO **MERO**
THE CELEBRATED BARITONE — HUNGARIAN PIANIST
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

SUN. EVE. MAR. 14 AT 8:15 — **PAUL ROBESON**
AND
LAWRENCE BROWN
A PROGRAM OF NEGRO SPIRITUALS
BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no tax)

ONLY BOSTON APPEARANCE THIS SEASON
THURS. EVE. MAR. 18 AT 8:15 — **CHALIAPIN**
THE WORLD'S GREATEST SINGER
Tickets now—$1 to $3, plus tax

SUN. AFT. MAR. 21 AT 3:30 — **KREISLER**

THURS. EVE. MAR. 25 AT 8:15 — **GIANNINI**
BENEFIT HOUSEHOLD NURSING ASS'N
Tickets $1, $1.50, $2.00, $2.50, $3.00. No tax

BRAHMS' REQUIEM
Will Be Repeated Mon. Eve., Mar. 29, at 8:15
STILL A FEW TICKETS AT $2 AND $2.50 FOR SUN. AFT., MAR. 28
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets now—$2.50, $2.00, $1.50, $1.00 (No tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Adv Feb 28

SYMPHONY HALL
TODAY AT 3:30
GUY — A RECITAL BY DUO PIANISTS — LEE
MAIER AND PATTISON
FOURTH CONCERT STEINERT SERIES
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

THIS TUES. AT 3:15 — **Boston Symphony Orchestra**
SERGE KOUSSEVITZKY, Conductor
Tickets $1.50, $2.00, $2.50, no tax

BURTON HOLMES
SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30
CIRCLING THE MEDITERRANEAN THE IDEAL CRUISE
Tickets now selling: 50c, $1.10, $1.65, includ. tax

SUN. EVE. MAR. 14 AT 8:15 — **PAUL ROBESON**
AND
LAWRENCE BROWN
A PROGRAM OF NEGRO SPIRITUALS
BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no tax)

SUN. AFT. MAR. 21 AT 3:30 — **KREISLER**

THURS. EVE MAR. 25 AT 8:15 — **GIANNINI**
BENEFIT HOUSEHOLD NURSING ASS'N
Tickets $1, $1.50, $2.00, $2.50, $3.00, no tax

BRAHMS' REQUIEM
Will Be Repeated Monday Eve., March 29, at 8:15
STILL A FEW TICKETS AT $2 AND $2.50 FOR SUN. AFT., MAR. 28
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets now $2.50, $2.00, $1.50, $1.00 (No tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony H

Amusements

Transcript Mar 5th

SYMPHONY HALL
BURTON HOLMES
TONIGHT AT 8.15
TOMORROW AFT. AT 2.30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
Tickets 50c, $1.10, $1.65, including tax

SUN. AFT., MARCH 28, AT 3.30
MON. EVE., MARCH 29, AT 8.15
BRAHMS REQUIEM
Boston Symphony Orchestra
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
STILL TICKETS FOR MONDAY EVE.
$2.50, $2.00, $1.50, $1.00, no tax

Herald Mar 6

SYMPHONY HALL
BURTON HOLMES
TODAY at 2:30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
Tickets 50c, $1.10, $1.65, including tax

Post Mar 5

SYMPHONY HALL
BURTON HOLMES
TONIGHT at 8:15
TOMORROW at 2:30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
Tickets 50c, $1.10, $1.65 incl. tax

SUN. AFT. MAR. 28 AT 3:30
MON. AFT. MAR. 29 AT 8:15
Brahms' Requiem
BOSTON SYMPHONY ORCHESTRA
Serge Koussevitzky, Conductor
Harvard Glee Club
Radcliffe Choral Society
Still Tickets for Monday Eve
$2.50, $2.00, $1.50, $1.00. No tax

Globe Mar 6

SYMPHONY HALL
BURTON HOLMES
TODAY AT 2:30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
Tickets 50c, $1.10, $1.65, including tax

Post Mar 6

SYMPHONY HALL
BURTON HOLMES
TODAY AT 2:30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
Tickets 50c, $1.10, $1.65 incl. tax

Post Mar 4

SYMPHONY HALL
BURTON HOLMES
TOMORROW EVE. at 8:15
SATURDAY AFT. at 2:30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
Tickets 50c, $1.10, $1.65 incl. tax

Her Mar 4

SYMPHONY HALL
BURTON HOLMES
TOMORROW EVE. AT 8:15
SATURDAY AFT. AT 2:30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
Tickets 50c, $1.10, $1.65, incl. tax

Globe Mar 4

SYMPHONY HALL
BURTON HOLMES
TOMORROW EVE. AT 8:15
SATURDAY AFT. AT 2:30
CIRCLING THE MEDITERRANEAN
THE IDEAL CRUISE
TICKETS NOW 50c, $1.10, $1.65

Transcript

SYMPHONY HALL
BURTON HOLMES
TOMORROW AT 8.15
SATURDAY AT 2.30

RADCLIFFE CHORAL SOCIETY
STILL TICKETS FOR MONDAY EVE.
$2.50, $2.00, $1.50, $1.00, no tax

CUT-OUT

Herald Mar 6

S

E

AN

CRUISE

, including tax

Post Mar 5

HALL

HOLMES

at 8:15

at 2:30

G THE

RANEAN

CRUISE

, $1.65 incl. tax

R. 28 AT 3:30

R. 29 AT 8:15

Requiem

ONY ORCHESTRA

zky, Conductor

Glee Club

oral Society

or Monday Eve

, $1.00, No tax

NY HALL

HOLMES

AT 2:30 Mar 6

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$1.65, including tax

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T 2:30 Mar 6

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RANEAN

CRUISE

$1.65 incl. tax

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CRUISE

$1.65 incl. tax

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0c, $1.10, $1.65

Transcript

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2.30

. AFT. AT 3:30

ERT STEINERT SERIES

AIER

ATTISON

BY DUO

2.00, $1.50, tax

Herald Feb 28

SYMPHONY HALL

TODAY AT 3:30

GUY LEE

A RECITAL BY DUO PIANISTS

MAIER AND PATTISON

FOURTH CONCERT STEINERT SERIES

Tickets $2.50, $2.00, $1.50, $1.00, plus tax

THIS TUES. AT 8:15 — Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

Tickets $1.50, $2.00, $2.50, no tax

BURTON HOLMES

SYMPHONY HALL— NEXT FRI. EVE. AT 8:15 SAT. MAT. AT 2:30

CIRCLING THE MEDITERRANEAN THE IDEAL CRUISE

Tickets now selling; 50c, $1.10, $1.65, including tax

FIFTH STEINERT CONCERT SUN. AFT., MAR. 14, AT 3:30

EMILIO DE GOGORZA AND YOLANDO MERO

THE CELEBRATED BARITONE — HUNGARIAN PIANIST

Tickets $2.50, $2.00, $1.50, $1.00, plus tax

SUN. EVE. MAR. 14 AT 8:15 — PAUL ROBESON AND LAWRENCE BROWN

A PROGRAM OF NEGRO SPIRITUALS

BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no tax)

ONLY BOSTON APPEARANCE THIS SEASON

THURS. EVE. MAR. 18 AT 8:15 — CHALIAPIN

THE WORLD'S GREATEST SINGER

Tickets now—$1 to $3, plus tax

SUN. AFT. MAR. 21 AT 3:30 — KREISLER

THURS. EVE. MAR. 25 AT 8:15 — GIANNINI

BENEFIT HOUSEHOLD NURSING ASS'N

Tickets $1, $1.50, $2.00, $2.50, $3.00, no tax

BRAHMS' REQUIEM

Will Be Repeated Mon. Eve., Mar. 29, at 8:15

STILL A FEW TICKETS AT $2 AND $2.50 FOR SUN. AFT., MAR. 28

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY

Tickets now—$2.50, $2.00, $1.50, $1.00 (No tax)

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Traveler Mar 6 T.F.

SYMPHONY HALL

BURTON HOLMES

SYMPHONY HALL— NEXT FRI. EVE. AT 8:15 SAT. MAT. AT 2:30

ANGKOR THE GREAT

"JUNGLE-BURIED CITY OF CAMBODIA"—(The World's Supreme Sight)

EXTRA SAT. AFT., MARCH 20

ROME TWO GLORIOUS HOURS IN THE SPIRITUAL CAPITAL OF THE UNIVERSE

Tickets now 50c, $1.10, $1.65, including tax

SUNDAY AFTERNOON, MAR. 14, AT 3:30—FIFTH STEINERT CONCERT

EMILIO DE GOGORZA AND YOLANDA MERO

THE CELEBRATED BARITONE — HUNGARIAN PIANIST

Tickets $2.50, $2.00, $1.50, $1.00, plus tax

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SUNDAY AFT., MARCH 28, AT 3:30 MON. EVE., MARCH 29, AT 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY

Tickets for Second Performance—$2.50, $2.00, $1.50, $1.00 (No tax)

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Post Mar 10

SYMPHONY HALL

BURTON HOLMES

NEXT FRI. EVE. AT 8:15 SAT. AFT. AT 2:30

ANGKOR THE GREAT

JUNGLE-BURIED CITY OF CAMBODIA

THE WORLD'S SUPREME SIGHT

TICKETS, 50c, $1.10, $1.65, Including Tax

Post Mar 11

SYMPHONY HALL

BURTON HOLMES

TOMORROW AT 8:15 SAT. AFT. AT 2:30

ANGKOR THE GREAT

JUNGLE-BURIED CITY OF CAMBODIA

THE WORLD'S SUPREME SIGHT

TICKETS, 50c, $1.10, $1.65, Including Tax

NEXT SUN. AFT. AT 3:30

FIFTH STEINERT CONCERT

De GOGORZA AND YOLANDA MERO

TICKETS $2.50, $2.00, $1.50, $1.00, plus tax

Globe Mar 11

SYMPHONY HALL

BURTON HOLMES

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JUNGLE-BURIED CITY OF CAMBODIA

THE WORLD'S SUPREME SIGHT

Tickets 50c, $1.10, $1.65, Including Tax

NEXT SUN. AFT. AT 3:30

FIFTH STEINERT CONCERT

DE GOGORZA AND YOLANDA MERO

Tickets $2.50, $2, $1.50, $1. Plus Tax

Advertiser Mar 7

SYMPHONY HALL

BURTON HOLMES

SYMPHONY HALL— NEXT FRI. EVE. AT 8:15 SAT. MAT. AT 2:30

ANGKOR THE GREAT

"JUNGLE-BURIED CITY OF CAMBODIA"—(The World's Supreme Sight)

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THURS. EVE. MAR. 18 AT 8:15 — CHALIAPIN The World's Greatest Singer

Tickets now—$1 to $3, plus tax

SUN. AFT. MAR. 21 AT 3:30 — KREISLER

SUN. EVE. MAR. 21 AT 8:15 — ROSE ZULALIAN Famous Armenian Contralto

"OF THE GLOWING VOICE"—TRANSCRIPT

THURS. EVE. MAR. 25 AT 8:15 — GIANNINI

BENEFIT HOUSEHOLD NURSING ASS'N

Tickets $1, $1.50, $2.00, $2.50, $3.00, no tax

SUNDAY AFT., MARCH 28, AT 3:30 MON. EVE., MARCH 29, AT 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY

Tickets for Second Performance—$2.50, $2.00, $1.50, $1.00 (No tax)

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Herald Mar 7

SYMPHONY HALL

BURTON HOLMES

SYMPHONY HALL— NEXT FRI. EVE. AT 8:15 SAT. MAT. AT 2:30

ANGKOR THE GREAT

"JUNGLE-BURIED CITY OF CAMBODIA"—(The World's Supreme Sight)

EXTRA SAT. AFT., MARCH 20

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BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB, RADCL

Tickets for Second Performance—$2.50

MAIL ORDERS PROMPTLY FILLED—C

Transcript Mar 3

Amusements

SYMPHONY HALL

BURTON HOLMES

NEXT FRI. EVE. at 8.15 SAT. AFT. at 2.30

CIRCLING THE MEDITERRANEAN

THE IDEAL CRUISE

Tickets 50c, $1.10, $1.65, including tax

SUN. AFT., MARCH 14, at 3.30

Fifth Steinert Concert

DE GOGORZA AND YOLANDO MERO

Tickets $2.50, $2.00, $1.50, $1.00, plus tax

SUN. EVE., MARCH 14, at 8.15

PAUL ROBESON AND LAWRENCE BROWN

A PROGRAM OF NEGRO SPIRITUALS

Benefit Civic Music Ass'n

Tickets $2.50, $2.00, $1.50, $1.00, no tax

THURS. EVE., MARCH 18, at 8.15

CHALIAPIN

THE WORLD'S GREATEST SINGER

Tickets $1, $1.50, $2.00, $2.50, $3.00, plus tax

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Herald Mar 3

SUNDAY AFT., MARCH 14, AT 3:30

FIFTH STEINERT CONCERT

DE GOGORZA and YOLANDO MERO

Tickets $2.50, $2.00, $1.50, $1.00, plus tax

CUT-OUT

Globe Mar 7th

SYMPHONY HALL

BURTON HOLMES

SYMPHONY HALL— **NEXT** FRI. EVE. AT 8:15
SAT. MAT. AT 2:30

ANGKOR THE GREAT

"JUNGLE-BURIED CITY OF CAMBODIA"—(The World's Supreme Sight)

EXTRA SAT. AFT., MARCH 20

ROME TWO GLORIOUS HOURS IN THE SPIRITUAL CAPITAL OF THE UNIVERSE

Tickets now 50c, $1.10, $1.65, including tax

NEXT SUNDAY AFTERNOON AT 3:30—FIFTH STEINERT CONCERT

EMILIO **DE GOGORZA** AND YOLANDA **MERO**

THE CELEBRATED BARITONE HUNGARIAN PIANIST

Tickets $2.50, $2.00, $1.50, $1.00, plus tax

NEXT SUN. EVE. MAR.

PAUL ROBESON

AND

[redacted]

RENCE BROWN

AM OF NEGRO SPIRITUALS

MUSIC ASS'N— $1-$2.50 (no tax)

N. APPEARANCE THIS SEASON

ALIAPIN

LD'S GREATEST SINGER

s now— $1 to $3, plus tax

EISLER

SUN. EVE. MAR. 21 At 8:15

ROSE ZULALIAN Famous Armenian Contralto

"OF THE GLOWING VOICE."—TRANSCRIPT

THURS. EVE. MAR. 25 AT 8:15

GIANNINI

BENEFIT HOUSEHOLD NURSING ASS'N

Tickets $1, $1.50, $2.00, $2.50, $3.00, no tax

[redacted]

MON. EVE., MARCH 29, AT 8:15

REQUIEM

ONY ORCHESTRA

VITSKY, Conductor

OCLIFFE CHORAL SOCIETY

$2.50, $2.00, $1.50, $1.00 (No tax)

—Checks Payable to Symphony Hall

Amusements Mar 10

Y HALL

HOLMES

FRI. EVE. AT 8.15
SAT. MAT. AT 2.30

HE GREAT

"—(The World's Supreme Sight)

AFT., MARCH 20

S HOURS IN THE SPIRITUAL CAPITAL OF THE UNIVERSE

1.65 (including tax)

0—FIFTH STEINERT CONCERT

YOLANDA

A AND MERO

HUNGARIAN PIANIST

0, $1.00 (plus tax)

ROBESON

VRENCE BROWN

OF NEGRO SPIRITUALS

SIC ASS'N—$1-$2.50 (no tax)

PPEARANCE THIS SEASON

LIAPIN

S GREATEST SINGER

$1.00 to $3.00 (plus tax)

MON. EVE., MARCH 29, AT 8.15

REQUIEM

NY ORCHESTRA

TZKY, Conductor

LIFFE CHORAL SOCIETY

0, $2.00, $1.50, $1.00 (no tax)

Checks Payable to Symphony Hall

SYMPHONY HALL

BURTON HOLMES

TOMORROW AT 8:15
SAT. AFT. AT 2:30

ANGKOR THE GREAT

JUNGLE-BURIED CITY OF CAMBODIA
THE WORLD'S SUPREME SIGHT
TICKETS, 50c, $1.10, $1.65, incl. tax

Herald

NEXT SUN. AFT. AT 3:30
FIFTH STEINERT CONCERT

DE GOGORZA Mar 11

AND

YOLANDA MERO

TICKETS, $2.50, $2.00, $1.50, $1.00, Plus Tax

SUNDAY AFT., MARCH 28, AT 3:30
MONDAY EVE., MARCH 29, AT 8:15

BRAHMS' REQUIEM

Boston Symphony Orchestra
SERGE KOUSSEVITZKY, CONDUCTOR
HARVARD GLEE CLUB
RADCLIFFE CHORAL SOCIETY
TICKETS FOR MONDAY, $1.00, $2.50, No Tax

Transcript Amusements Mar 12

SYMPHONY HALL

BURTON HOLMES

TONIGHT AT 8.15
TOMORROW AT 2.30

ANGKOR THE GREAT

Jungle-Buried City of Cambodia
The World's Supreme Sight
Tickets 50c, $1.10, $1.65, including tax

NEXT SUN. AFT. AT 3.30
Fifth Steinert Concert

De GOGORZA AND YOLANDA MERO

Ticket $2.50, $2.00, $1.50, $1.00, plus tax

SYMPHONY HALL

BURTON HOLMES

TODAY AT 2:30

ANGKOR THE GREAT

JUNGLE-BURIED CITY OF CAMBODIA
THE WORLD'S SUPREME SIGHT
TICKETS, 50c, $1.10, $1.65, including tax

Herald

SUN. AFT. AT 3:30
FIFTH STEINERT CONCERT

DE GOGORZA Mar 13

AND

YOLANDA MERO

TICKETS, $2.50, $2.00, $1.50, $1.00, Plus Tax

SUN. EVE. AT 8:15

PAUL ROBESON

and LAWRENCE BROWN
A Program of Negro Spirituals
BENEFIT CIVIC MUSIC ASS'N
Tickets $1 to $2.50, no tax

Globe AMUSEMENTS Mar 13

SYMPHONY HALL

BURTON HOLMES

TODAY AT 2:30

ANGKOR THE GREAT

JUNGLE-BURIED CITY OF CAMBODIA
THE WORLD'S SUPREME SIGHT
Tickets 50c, $1.10, $1.65, Including Tax

SUNDAY AFT. AT 3:30
FIFTH STEINERT CONCERT

DE GOGORZA

AND

YOLANDA MERO

Tickets $2.50, $2, $1.50, $1, Plus Tax

SUN. EVE. AT 8:15

PAUL ROBESON

AND

LAWRENCE BROWN

A Program of Negro Spirituals, Benefit Civic Music Ass'n. Tickets $1 to $2.50, no tax.

Trans

SYMPHONY HALL
NEXT THURS. EVE. AT 8.15
Last Concert Appearance for Two Years

CHALIAPIN

THE WORLD'S GREATEST SINGER
Tickets $1 to $3 plus tax

Mar 15

Traveler

SYMPHONY HALL Mar 13

TOMORROW AT 3:30—FIFTH STEINERT CONCERT

EMILIO **DE GOGORZA** AND YOLANDA **MERO**

THE CELEBRATED BARITONE HUNGARIAN PIANIST

Tickets $2.50, $2.00, $1.50, $1.00, plus tax

TOMORROW NIGHT AT 8:15

PAUL ROBESON

AND

LAWRENCE BROWN

A PROGRAM OF NEGRO SPIRITUALS
BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no tax)

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
MICHAEL PRESS, Guest Conductor
YOUNG PEOPLE'S CONCERT WED. AFT., MAR. 17, at 4 P. M.
ADULTS ADMITTED ACCOMPANIED BY CHILDREN
TICKETS 35c, ON SALE MONDAY AT THE BOX OFFICE

NEXT THURS. EVE. AT 8:15

ONLY BOSTON APPEARANCE THIS SEASON

CHALIAPIN

THE WORLD'S GREATEST SINGER
Tickets now—$1 to $3, plus tax

NEXT SAT. AFT. AT 2:30

BURTON HOLMES

WILL PRESENT HIS INIMITABLE LECTURE

ROME ANCIENT, MEDIEVAL AND MODERN ONLY TIME IN BOSTON

EXTRA FRI. EVE., SAT. AFT. **MAR. 26, 27**

So This Is FLORIDA!

FRESHLY FILMED IN ALL ITS FRENZIED ACTIVITY AND FASHIONABLE FRIVOLITY

Tickets now 50c, $1.10, $1.65, including tax

SUNDAY AFT., MARCH 28, AT 3:30 MON. EVE., MARCH 29, AT 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets for Second Performance—$2.50, $2.00, $1.50, $1.00 (No tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TOMORROW AT 3:30—FIFTH STEINERT CONCERT

EMILIO **DE GOGORZA** AND YOLANDA **MERO**

Monitor

THE CELEBRATED BARITONE HUNGARIAN PIANIST

Tickets $2.50, $2.00, $1.50, $1.00, plus tax Mar 13

TOMORROW NIGHT MAR. 14 AT 8:15

PAUL ROBESON

AND

LAWRENCE BROWN
A PROGRAM OF NEGRO SPIRITUALS
BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no tax)

BOSTON SYMPHONY ORCHESTRA

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CHALIAPIN

"THE WORLD'S GREATEST SINGER"
Tickets now—$1 to $3

NEXT SAT. AFT. AT 2:30

BURTON HOLMES

Will Present His Inimitable Lecture

ROME ANCIENT MEDIEVAL AND MODERN ONLY TIME IN BOSTON

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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

CONCERT

DE GOGORZA

AND

YOLANDA MERO

TICKETS, $2.50, $2.00, $1.50, $1.00, Plus Tax

ANGKOR THE GREAT

JUNGLE-BURIED CITY OF CAMBODIA
THE WORLD'S SUPREME SIGHT
TICKETS, 50c, $1.10, $1.65, including tax

Herald

SUN. AFT. AT 3:30
FIFTH STEINERT CONCERT

DE GOGORZA Mar 13

AND

YOLANDA MERO

TICKETS, $2.50, $2.00, $1.50, $1.00, Plus Tax

SUN. EVE. AT 8:15

PAUL ROBESON

and LAWRENCE BROWN
A Program of Negro Spirituals
BENEFIT CIVIC MUSIC ASS'N
Tickets $1 to $2.50, no tax

Post

SYMPHONY HALL
NEXT THURS. EVE. AT 8:15
Last Concert Appearance for Two Years

CHALIAPIN

Mar 15

The World's Greatest Singer
TICKETS $1 TO $3, PLUS TAX

Globe SYMPHONY HALL Mar 15

NEXT THURS. EVE. AT 8:15
Last Concert Appearance For Two Years

CHALIAPIN

THE WORLD'S GREATEST SINGER
TICKETS $1 TO $3, PLUS TAX

Herald SYMPHONY HALL Mar 15

NEXT THURS. EVE. at 8:15
LAST CONCERT APPEARANCE FOR TWO YEARS

CHALIAPIN

THE WORLD'S GREATEST SINGER
Tickets $1 to $3 plus tax

Traveler SYMPHONY HALL Mar 15

NEXT THURS. EVE. at 8:15
LAST CONCERT APPEARANCE FOR TWO YEARS

CHALIAPIN

THE WORLD'S GREATEST SINGER
Tickets $1 to $3 plus tax

Trans SYMPHONY HALL Mar 16

NEXT THURS. EVE., AT 8:15

CHALIAPIN

LAST CONCERT APPEARANCE for 2 YEARS OF THE WORLD'S GREATEST SINGER
Tickets $1, $1.50, $2, $2.50, $3, plus tax

Traveler SYMPHONY HALL Mar 16

NEXT THURS. EVE. AT 8:15

CHALIAPIN

LAST CONCERT APPEARANCE FOR TWO YEARS OF THE WORLD'S GREATEST SINGER
Tickets $1, $1.50, $2, $2.50, $3, plus tax

Globe SYMPHONY HALL Mar 17

TOMORROW EVE. AT 8:15

CHALIAPIN

LAST CONCERT APPEARANCE FOR TWO YEARS OF THE WORLD'S GREATEST SINGER
Tickets $1, $1.50, $2, $2.50, $3, plus tax

BURTON HOLMES

SAT. AFT. AT 2:30

ROME

ONLY TIME IN BOSTON
TICKETS 50c, $1.10, $1.65

SYMPHONY HALL

NEXT THURS. EVE. AT 8:15

CHALIAPIN

LAST CONCERT APPEARANCE FOR TWO YEARS OF THE WORLD'S GREATEST SINGER
Tickets $1, $1.50, $2, $2.50, $3, plus tax

Post Mar 16

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CUT-OUT

AMUSEMENTS PART THREE

Transcript MAR 13

SYMPHONY HALL

TOMORROW AT 3.30—FIFTH STEINERT CONCERT

EMILIO YOLANDA
DE GOGORZA AND MERO
THE CELEBRATED BARITONE HUNGARIAN PIANIST
Tickets $2.50, $2.00, $1.50, $1.00 (plus tax)

TOMORROW NIGHT AT 8.15
PAUL ROBESON
and LAWRENCE BROWN
A PROGRAM OF NEGRO SPIRITUALS
BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no tax)

BOSTON SYMPHONY ORCHESTRA
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MICHAEL PRESS, Guest Conductor
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KREISLER

SUN. EVE. MAR. 21 AT 8.15
ROSE ZULALIAN Famous Armenian Contralto
"OF THE GLOWING VOICE."—TRANSCRIPT.

THURS. EVE. MAR. 25 AT 8.15
GIANNINI
BENEFIT HOUSEHOLD NURSING ASS'N
Tickets $1, $1.50, $2.00, $2.50, $3.00 (no tax)

SUNDAY AFT., MARCH 28, AT 3.30 MON. EVE., MARCH 29, AT 8.15
BRAHMS'S REQUIEM
BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY
Tickets for Second Performance—$2.50, $2.00, $1.50, $1.00 (no tax)
MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

SYMPHONY HALL

TODAY AT 3:30 – FIFTH STEINERT CONCERT

EMILIO Post MAR 14 YOLANDA
DE GOGORZA AND MERO
THE CELEBRATED BARITONE HUNGARIAN PIANIST
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

TONIGHT AT 8:15
PAUL ROBESON
AND
LAWRENCE BROWN
A PROGRAM OF NEGRO SPIRITUALS
BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no tax)

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
MICHAEL PRESS, Guest Conductor
YOUNG PEOPLE'S CONCERT WED. AFT., MAR. 17, at 4 P. M.
ADULTS ADMITTED ACCOMPANIED BY CHILDREN
TICKETS 35c ON SALE MONDAY AT THE BOX OFFICE

ONLY BOSTON APPEARANCE THIS SEASON
NEXT THURS. EVE. AT 8:15
CHALIAPIN
THE WORLD'S GREATEST SINGER
Tickets now—$1 to $3, plus tax

NEXT SAT. MAT. AT 2:30
BURTON HOLMES
WILL PRESENT HIS INIMITABLE LECTURE
ROME ANCIENT, MEDIEVAL AND MODERN ONLY TIME IN BOSTON

EXTRA FRI. EVE. SAT. AFT. MAR. 26, 27
SO THIS IS FLORIDA!
FRESHLY FILMED IN ALL ITS FRENZIED ACTIVITY AND FASHIONABLE FRIVOLITY
Tickets now 50c, $1.10, $1.65, including tax

SUN. AFT. MAR. 21 AT 3:30
KREISLER

SUN. EVE. MAR. 21 AT 8:15
ROSE ZULALIAN Famous Armenian Contralto
"OF THE GLOWING VOICE."—TRANSCRIPT

THURS. EVE. MAR. 25 AT 8:15
GIANNINI
BENEFIT HOUSEHOLD NURSING ASS'N
Tickets $1, $1.50, $2.00, $2.50, $3.00, no tax

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SYMPHONY HALL

Today at 3:30-FIFTH STEINERT CONCERT

Advertiser MAR 14

EMILIO YOLANDA
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GLOBE—MARCH 14, 1926

SYMPHONY HALL

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Globe MAR 15

SYMPHONY HALL

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CHALIAPIN
Last Concert Appearance for Two Years of the World's Greatest Singer. Chaliapin will sing arias from "The Barber of Seville," "Faust," "Don Carlos," and "Don Quixote."
Still Good Seats at the Box Office
$1, $1.50, $2.00, $2.50, $3.00 Plus Tax

BURTON HOLMES
NEXT SAT. AFT. AT 2:30
ROME
Ancient, Medieval and Modern
Only Time in Boston

Transcript Amusements MAR 19

SYMPHONY HALL

TOMORROW AT 2.30
Burton Holmes
LAST TIME IN BOSTON
ROME CLASSIC and CATHOLIC
Color Views Motion Pictures

EXTRA FRI. EVE. SAT. MAT. Mar. 26, 27
SO THIS IS FLORIDA
FRESHLY FILMED IMPRESSIONS—AMAZING PICTURES
TICKETS 50c, $1.10, $1.65

Post MAR 19

SYMPHONY HALL

TOMORROW AT 2:30
BURTON HOLMES
Last Time in Boston
ROME CLASSIC AND CATHOLIC
Color Views Motion Pictures

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Freshly Filmed Impressions
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HER Amusements MAR 19

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LAST TIME IN BOSTON
ROME CLASSIC and CATHOLIC
COLOR VIEWS—MOTION PICTURES

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FRESHLY FILMED IMPRESSIONS
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Herald Amusements MAR 20

SYMPHONY HALL

TODAY at 2:30
BURTON HOLMES
LAST TIME IN BOSTON
ROME CLASSIC and CATHOLIC
COLOR VIEWS MOTION PICTURES

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CUT-OUT

Herald MAR 14

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Transcript Amusements MAR 17 Amusements

SYMPHONY HALL

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EASTER SUNDAY, APRIL 4, AT 3.30

HANDEL AND HAYDN SOCIETY

ELIJAH

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Amusements Traveler Mar 18 Amusements

SYMPHONY HALL

TONIGHT AT 8:15

CHALIAPIN

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THE PROGRAMME WILL INCLUDE ARIAS FROM "DON QUIXOTE" AND SEVERAL OTHER OPERAS

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Amusements Herald Amusements

SYMPHONY HALL

TONIGHT AT 8:15 Mar 18

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Amusements Amusements

SYMPHONY HALL

Post

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Amusements Transcript Mar 18 Amusements

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SYMPHONY HALL

EXTRA! THIS FRIDAY EVE. AT 8:15 SATURDAY MAT. AT 2:30

Traveler Mar 20

BURTON HOLMES

WILL PRESENT HIS

FRESHLY FILMED IMPRESSIONS OF **FLORIDA**

MARVELOUS PICTURES **SEE IT** YOU WILL BE AMAZED

TICKETS NOW SELLING, 50c TO $1.50, PLUS TAX

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EASTER SUN. AFT. APRIL 4 AT 3:30

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

MENDELSSOHN'S

ELIJAH

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto; Lewis James, Tenor; Henri Scott, Bass.

Tickets, $2.50, $2.00, $1.50, $1.00, no tax.

SUN. AFT. APRIL 11 AT 3:30

PEOPLE'S SYMPHONY ORCHESTRA

STUART MASON, Conductor

Soloist, MARY LEWIS, Soprano

Sensational 1926 Debutante of Metropolitan Opera Co. Auspices Ladies Auxiliary Committee. Tickets $2.50, $2, $1.50, $1, no tax.

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HER Amusements Mar 20

SYMPHONY HALL

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LAST TIME IN BOSTON

ROME CLASSIC and CATHOLIC

COLOR VIEWS MOTION PICTURES

EXTRA FRI. EVE. SAT. AFT. **MAR. 26, 27**

SO THIS IS **FLORIDA**

FRESHLY FILMED IMPRESSIONS

AMAZING PICTURES

TICKETS—50c, $1.10, $1.65

Transcript Amusements Mar 22

SYMPHONY HALL

NEXT THURSDAY EVENING at 8.15

GIANNINI

BENEFIT HOUSEHOLD NURSING ASS'N.

Tickets $2.50, $2.00, $1.50. No tax.

SUNDAY AFTERNOON, MARCH 28, at 3.30

MONDAY EVENING, MARCH 29, at 8.15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor.

HARVARD GLEE CLUB

RADCLIFEE CHORAL SOCIETY

Tickets for Monday, $2.50, $2, $1.50 (no tax)

HER SYMPHONY HALL Mar 22

NEXT THURS. EVE. at 8:15

GIANNINI

Benefit Household Nursing Ass'n

Tickets $1, $1.50, $2.00, $2.50, $3.00, no tax

SUN. AFT., MARCH 28 at 3:30

MON. EVE., MARCH 29 at 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Harvard Glee Club, Radcliffe Choral Society

Tickets for Second Performance—$2.50, $2.00, $1.50, (no tax)

HER SYMPHONY HALL Mar 22

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MON. EVE., MARCH 29 at 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

Harvard Glee Club, Radcliffe Choral Society

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TRAV SYMPHONY HALL Mar 22

NEXT THURS. EVE. at 8:15

GIANNINI

Benefit Household Nursing Ass'n

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SUN. AFT., MARCH 28 at 3:30

MON. EVE., MARCH 29 at 8:15

BRAHMS' REQUIEM

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SERGE KOUSSEVITZKY, Conductor

Harvard Glee Club, Radcliffe Choral Society

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Globe AMUSEMENTS Mar 23

SYMPHONY HALL

Next Thurs. Eve. at 8:15

GIANNINI

Benefit Household Nursing Ass'n

Tickets $2.50, $2.00, $1.50, $1.00—No Tax

Sun. Aft., March 28, at 3:30

Mon. Eve., March 29, at 8:15

Brahms' Requiem

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB

RADCLIFFE CHORAL SOCIETY

Tickets for Monday, $2.50, $2, $1.50—No Tax

SYMPHONY HALL

TOMORROW NIGHT AT

ROSE ZULALIAN Famous Armenian Contralto

"OF THE GLOWING VOICE."—TRANSCRIPT.

Extra! Next FRIDAY EVE. AT 8:15
SATURDAY MAT. AT 2:30

Burton Holmes

WILL PRESENT HIS

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EASTER SUN. AFT. APRIL 4 AT 3:30

HANDEL AND HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MENDELSSOHN'S

ELIJAH

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto; Lewis James, Tenor; Henri Scott, Bass.
Tickets, $2.50, $2.00, $1.50, $1.00 (No tax)

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Monitor Mar 20

Transcript Mar 20

AMUSEMENTS PART THREE

SYMPHONY HALL

TOMORROW AT 3.30 — **KREISLER**

TOMORROW NIGHT AT 8.15 — **ROSE ZULALIAN** Famous Armenian Contralto
"OF THE GLOWING VOICE."—TRANSCRIPT.

NEXT THURS. EVE MAR. 25 AT 8.15 — **GIANNINI**
BENEFIT HOUSEHOLD NURSING ASS'N
Tickets $1, $1.50, $2.00, $2.50, $3.00 (no tax)

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Soloist, MARY LEWIS, Soprano
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MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

CUT-OUT

Globe Mar 21

SYMPHONY HALL

TODAY AT 3:30 — **KREISLER**

TONIGHT AT 8:15 — **ROSE ZULALIAN** Famous Armenian Contralto
"OF THE GLOWING VOICE."—TRANSCRIPT

[redacted]

AT 8:15 — BENEFIT HOUSEHOLD NURSING ASS'N
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SUN. EVE. MAR. 28 AT 8:00

SILVER MASK TENOR
Assisted by O'LEARY'S IRISH MINSTRELS, ALFRED BOYLE, Tenor Soloist, and Miss Ethel Crishbaum, Soprano; Mrs. Mary White Mullen, Contralto. Benefit William Vincent Wallace Memorial. Tickets 50c, $1.00, $1.50.

EASTER SUN. AFT. APRIL 4 AT 3:30

HANDEL and HAYDN SOCIETY
EMIL MOLLENHAUER, Conductor
MENDELSSOHN'S

ELIJAH

Soloists: Emily Rosevelt, Soprano; Alma Beck, Alto; Lewis James, Tenor; Henri Scott, Bass.
Tickets, $2.50, $2.00, $1.50, $1.00, no tax

SUN. AFT. APRIL 11 AT 3:30

PEOPLE'S SYMPHONY ORCHESTRA
STUART MASON, Conductor
Soloist, MARY LEWIS, Soprano
Sensational 1926 Debutante of Metropolitan Opera Co. Auspices Ladies' Auxiliary Committee. Tickets $2.50, $2, $1.50, $1, no tax.

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Advertiser Mar 21

SYMPHONY HALL

TODAY AT 3:30 — **KREISLER**

TONIGHT At 8:15 — **ROSE ZULALIAN** Famous Armenian Contralto
"OF THE GLOWING VOICE"—TRANSCRIPT

NEXT THURS. EVE. MAR. 25 AT 8:15 — **GIANNINI**
BENEFIT HOUSEHOLD NURSING ASS'N
Tickets $1, $1.50, $2.00, $2.50, $3.00, no tax

EXTRA! THIS FRIDAY EVE. at 8:15
SATURDAY MAT. at 2:30

BURTON HOLMES

WILL PRESENT HIS

FRESHLY FILMED IMPRESSIONS OF **FLORIDA**

MARVELOUS PICTURES **SEE IT** YOU WILL BE AMAZED

TICKETS NOW SELLING, 50c TO $1.50, PLUS TAX

SUNDAY AFT., MARCH 28, AT 3:30 MON. EVE., MARCH 29, AT 8:15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

HARVARD GLEE CLUB, RADCLIFFE CHORAL SOCIETY

Tickets for Second Performance—$2.50, $2.00, $1.50 (No tax)

SUN. EVE. MAR. 28 AT 8:00

SILVER MASK TENOR
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Herald Mar 21st

SYMPHONY HALL

TODAY AT 3:30	**KREISLER**
TONIGHT AT 8:15	**ROSE ZULALIAN** Famous Armenian Contralto "OF THE GLOWING VOICE."—TRANSCRIPT
NEXT THURS. EVE MAR. 25 AT 8:15	**GIA**[redacted] BENEFIT HOUSE

Tickets $1, $1.50, $2.00, $2.50, $3.00, no tax

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Transcript Mar 17

SYMPHONY HALL

TOMORROW NIGHT AT 8.15

CHALIAPIN

Last Concert Appearance for 2 Years of the World's Greatest Singer
TICKETS NOW—$1, $1.50, $2, $2.50, $3 ,plus tax

NEXT SAT. AFT. [redacted] **BURTON HOLMES**

sent His Inimitable Lecture

T, MEDIEVAL AND MODERN ONLY TIME IN BOSTON

TICKETS—50c, $1.10, $1.65, including tax

SUNDAY AFT., MARCH 28, AT 3.30 MON. EVE., MARCH 29, AT 8.15

BRAHMS' REQUIEM

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor
HARVARD GLEE CLUB, RADCLIFFE, CHORAL SOCIETY
Tickets for Second Performance—$2.50, $2, $1.50, $1 no tax

EASTER SUNDAY, APRIL 4, AT 3.30
HANDEL AND HAYDN SOCIETY

ELIJAH

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ITEMS ABOUT MUSIC

Impending Sunday Concerts — DePachmann and the Puff Pompous—Monteux a Chevalier — Mr. Damrosch Plans a Beethoven Cycle—Random Notes

Trans [illegible]

IN the recent distribution of places in the Legion of Honor, Monsieur Pierre Monteux was awarded the rank of chevalier, a recognition surely due to France's most noted orchestral conductor abroad. To Monsieur Henri Rabaud, not too pleasantly remembered as leader for a season of the Boston Symphony Orchestra, the minister of public instruction and fine arts has announced the award of the rank of "officier"—as surely the recognition accorded a dutiful and methodical, if unimaginative, musician. Among the elder and graver composers Monsieur Paul Dukas was also named "officier," while the younger were represented by Roger-Ducasse.

Even at [illegible] the concert season begins to assume its customary appearance of activity. To the singers already announced at Symphony Hall are now added Shalyapin, who will sing Sunday afternoon, Oct. 14; DePachmann, who will play one week later; and Madame Schumann-Heink, who will appear on Oct. 28.

Numerous artists will lend distinction and importance to the season of Sunday concerts at Symphony hall, which is to begin with October, following the appearance of Cherkassty, the boy pianist, on Sept. 30. On the four Sunday afternoons in October, the following artists will be heard: John McCormick (Oct. 7 and also 9), Chaliapin, the Russian bass (Oct. 14); DePachmann, the great pianist just returned to this country after many years absence (Oct. 21), and Schumann-Heink, the famous contralto (Oct. 28).

SYMPHONY HALL
SUNDAY CONCERT

The Sunday concerts in Symphony Hall, which together with the Symphony Orchestra concerts comprise the bulk of Boston's musical season, will begin with October. These artists will open the season, on the four Sunday afternoons of October. John McCormack, (October 7 and also 9). Chaliapin, the Russian bass singer, (October 14). DePachmann, the great pianist just returned to this country after many years absence, (October 21) and Schumann-Heink, the famous contralto, (October 28).

[illegible]

SUNDAY ARTISTS

In Symphony hall, on three successive Sunday afternoons in October, there will be heard three of the foremost artists in this country:

On Oct. 14 Feodor Chaliapin, the great Russian dramatic singer; Oct. 21 Vladimir de Pachman, the famous pianist, who has returned from Europe for a farewell tour of America, and Ernestine Schumann-Heink, the contralto. The concert of De Pachman will be his only appearance in Boston and will follow the opening of his tour in Carnegie hall, New York, on the previous Wednesday.

CHALIAPIN, DE PACHMANN

Three great artists will give concerts in Symphony Hall on three successive Sunday afternoons as follows: On Oct. 14, Feodor Chaliapin, the great Russian dramatic singer; on Oct. 21, Vladimir de Pachmann, the pianist, who has just returned to this country after a number of successful seasons in Europe; and on Oct. 28, Ernestine Schumann-Heink, the famous contralto.

P 9/14

SYMPHONY HALL STARS

Feodor Chaliapin, the Russian singer, whose recitals are rivaled only by his appearances in opera, and Ernestine Schumann-Heink, contralto, are among the coming stars at the Symphony Hall Sunday afternoon concerts.

[illegible]

Chaliapin-Schumann-Heink

After the concerts of McCormack, two other great singers will appear in Symphony Hall on Sunday afternoons, notably Feodor Chaliapin, the Russian bass singer, whose recitals are only rivalled by his appearances in opera, and Ernestine Schumann-Heink, the contralto, who holds her place in the opinion of many at the head of the singers of two generations.

[illegible]

CONCERTS

J. 9-14

Three great artists will give concerts in Symphony Hall on three successive Sunday afternoons as follows: On October 14, Feodor Chaliapin, the great Russian dramatic singer; on October 21, Vladimir de Pachman, the pianist, who has just returned to this country after a number of successful seasons in Europe, and on October 28, Ernestine Schumann-Heink, the famous contralto.

De Pachman, long celebrated as the supreme interpreter of Chopin, is returning after many seasons' absence for what is announced as his farewell tour of America. His Boston concert, which will be his only appearance here, is to be the second concert of his tour, which is to open in New York on the previous Wednesday.

OTHER ARTISTS

Three great artists will appear in Sypmhony hall on Sunday afternoons in October, namely, Chaliapin, the great Russian bass, on Oct. 14; DePachmann, the pianist, who is making his farewell tour of America, on Oct. 21, and Ernestine Schumann-Heink, the beloved contralto of many seasons, on Oct. 28.

[illegible]

MUSIC FUTURES

Amer 10/16

OCTOBER 14—
Feodor Chaliapin at Symphony Hall.

OCTOBER 16—
Choir of Sistine Chapel at Symphony Hall.

OCTOBER 21—
Vladimir de Pachmann at Symphony Hall.

OCTOBER 28—
Mme. Schumann-Heink at Symphony Hall. (Afternoon.)
Fisk Jubilee Singers at Symphony Hall. (Evening.)

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SYMPHONY HALL

TODAY at 3:30 and 8:15

SOUSA AND HIS BAND

Lt. Commander JOHN PHILIP SOUSA, Conductor,

The world's greatest musical organization. 3rd of a Century tour.

EVERYTHING NEW

NEW MARCHES—"The National Game"
NEW SUITE—"Cuba Under Three Flags"
NEW JAZZ—"Jazz America"
NEW HUMORESQUE—"Follow the Swallow"
NEW WALTZ—"Co-eds of Michigan"

REVIVAL

"LIBERTY BELL MARCH" (Featured by Sousa during his First Tour, 1892)

NOVELTIES

SOUSA'S SAXOPHONE OCTETTE
SOUSA'S SYNCOPATORS (100 PIECES)
SOUSA'S PICCOLO SEXTETTE

SOLOISTS

MISS MARJORIE MOODY, SOPRANO
Miss Winifred Bambrick...Harp
R. E. Williams...........Flute
John Dolan ....Cornet
Geo. J. Carey.......Xylophone
H. L. Stephens......Saxophone

Prices $1, $1.50, $2 plus tax
Symphony Hall Box Office Opens at 10 A. M. TODAY

Local Direction: Albert Steinert

SUN. AFT. Oct. 11 At 3:30	**ROSA PONSELLE** Opening Concert of Steinert Series.
WED. EVE. Oct. 14 At 8:15	**ELENA GERHARDT**
FRI. EVE. Oct. 16 At 8:15	**HARVARD-OXFORD DEBATE**
SUN. AFT. TUES. EVE. Oct. 18 & 20	**JOHN McCORMACK**
SUN. AFT. Nov. 1 At 3:30	**MISCHA ELMAN**

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STEINERT CONCERT SERIES

Symphony Hall—Five Concerts

Oct. 11—ROSA PONSELLE, The Golden-voiced Soprano

Oct. 21—THE PHILHARMONIC ORCHESTRA of NEW YORK
Mr. WILLEM MENGELBERG, Conductor
Mme. MARIA DORMONT, Soprano Soloist

Dec. 15—WILL ROGERS, "Prince of Entertainers"
AND
The DE RESZKE SINGERS

Feb. 28—A TWO-PIANO RECITAL by Messrs. GUY MAIER and LEE PATTISON

March 14—Mme. SCHUMANN-HEINK

Price for Season Tickets

$4.50—$6—$7.50—$10 (plus tax)

Season Tickets are for sale now at SYMPHONY HALL
Also at M. STEINERT & SONS, 162 Boylston Street

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POPULAR PRICED SERIES

TEN FAMOUS ATTRACTIONS

$8.00 $10.00 $15.00 Plus Tax—For Ten Concerts

Only by Subscription Series Can Such Prices Be Offered

THURSDAY EVENINGS, OCTOBER TO APRIL

FIRST CONCERT, OCTOBER 22

MATZENAUER, HOFMANN, WERRENRATH, LASHANSKA, *10* SPALDING, HANSEN, KURENKO, JOHNSON,
CLEVELAND ORCHESTRA, Nicolai Sokoloff, Conductor
LONDON STRING QUARTET

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Seats are being assigned in order of application. Send in your order Now with check (including tax) to AARON RICHMOND, Mgr., Pierce Building, Boston, or to Box-Office, Symphony Hall.

SYMPHONY HALL

The Radcliffe News

VOL. XIV. No. 17. CAMBRIDGE, MASS., MARCH 5, 1926. PRICE TEN CENTS

FRESHMAN CLASS TO GIVE MILNE COMEDY

Committee Announces Cast for "Mr. Pim Passes By."

The word whimsical is used so often to describe a play by Milne that it is hard to break away when it is the most fitting adjective. "Mr. Pim Passes By," the play which has been chosen by the Freshmen for production on March 26 and 27, is no exception to the rule. It is a comedy whose plot depends on the complete misunderstanding caused by Mr. Pim, a charming old man who has a remarkable faculty for mixing things up, both by remembering and forgetting what he should not. The author deals with a subject which might be commonplace in other hands but to which he gives his customary little twist. The characters are delightful. A pecunious artist, a romantic girl, a conventional husband, and an unconventional wife with a delicious sense of humor, are the people among whom Mr. Pim throws his bomb shell. The scene is laid in rural England, the characters being of well to do station; in fact the typical Milne setting. However, with Milne, the word typical should not be used, as nothing happens in the usual way. The lines of the play are most amusing and as one might expect, everything comes out most satisfactorily in the end.

Mary Leonard '27 is to coach the play. The cast of characters is as follows:

George Marden,	Frances Allen
Olivia (his wife),	Edwina Bearse
Dinah (his niece),	Mildred Gill
Lady Marden (his aunt),	Jeanne Goodstein
Brian Strange,	Ruth Foster
Carraway Pim,	Fordham Webster
Ann,	Dorothy Woodrow

OFFICIAL

According to the regulations every student who intends to complete the requirements for the degree at the end of the academic year, must notify the Radcliffe Office. Blanks for this purpose may be obtained from the Secretary's Office and must be filed before March 15. This refers to students who expect to complete the requirements for the A.B., A.M., or Ph.D. degree in June, 1926.

MR. EDWARD GOODNOW,
Coach of Open Idler.

MR. GOODNOW GIVES OPINION OF "SCHOOL OF PRINCESSES"

"It is delightful high comedy on 'The Swan' theme," said Mr. Edward Goodnow in speaking of "The School of Princesses," the play which the Idler is giving for its open production this evening and tomorrow afternoon and evening. "It is interesting technically," he continued, "because it furnishes a type of acting which amateurs rarely have the opportunity to try, inasmuch as the diction is stilted, and steeped in literary quotations which require a half-natural and half-artificial manner of reading."

Mr. Goodnow graduated from Harvard in 1917, getting a "war degree." While in college he was much interested in dramatics, as one might suspect, and enjoyed the honor and also the duties connected with his position as vice-president of Harvard Dramatics. The 47 Workshop also acquired his attention, and he was active in that organization from the second year of its existence, doing anything and everything from "prompting to scenery, to acting." His favorite role was the part of the "Undertaker" in "Makers of Life," although Mr. Goodnow's attitude and personality form a contrast to the gloominess naturally associated with that profession.

Mr. Goodnow did not plan to coach plays, and even now he only does it as an avocation and exclusively for certain groups.

PHI BETA KAPPA ELECTS MEMBERS

President Comstock and Professor Hocking Speak.

The election of Alice Warren '26, Pearl Birnbaum '27, Louise Rappoport '27 and Catherine Stewart '27, to Phi Beta Kappa was announced at Noon Hour last Monday by Mrs. David G. Lyon, president of the Radcliffe Chapter. Two of these, Alice Warren and Pearl Birnbaum, are concentrating in History; Louise Rappoport is majoring in Romance Languages, and Catherine Stewart in Biology. The other undergraduate members of Phi Beta Kappa are Lydia Cutler '26, Anita Carley '26, Elizabeth Evans '26, Emma Gilbert '26, and Mary Siegel '26.

After the announcement of the elections President Comstock, who has been made an associate member of the Radcliffe Chapter of Phi Beta Kappa, extended congratulations to the new members. She spoke of three kinds of scholarship: for decorative purposes, for commercial purposes, and for love of learning.

Professor William E. Hocking, Alford Professor of Natural Religion at Harvard, chose as his topic, "The Instinct of Workmanship." Referring to business men who continue to work long after it has ceased to be a necessity for them to do so, he said that students likewise continue to study purely for the love of it, until, as in Solomon's temple, the stone becomes overlaid with cedar.

Debating Teams Are Chosen

The two final teams for the Intercollegiate Debates to be held March 20 at Vassar and in Cambridge were chosen last Monday. The negative team which will go to Vassar is composed of Nina Ridenour '26, Frances Cooper Marshall '28, and Dorothy Sibley '27. The former two won commendation in the recent debate at the University of New Hampshire on "Coeducation," while Dorothea Sibley was the president of the Debating Club in Springfield Central High School. The affirmative team debating at Agassiz House, consists of Constance Wellman '26, last year's debating chairman, Margaret MacGregor '28, this year's debating chairman, and Elizabeth Stewart '27. The subject to be

(Continued on page seven)

The Radcliffe News

FRIDAY, MARCH 5, 1926.

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Subscription price for the year, $1.75
Notices for the News should be sent to the editors not later than Tuesday noon.

Entered at the Boston Post Office, Boston, Mass., as second class mail matter.

Published by the students of Radcliffe College, Cambridge (Boston), Mass., on Fridays of the college year, exclusive of midyears and vacation.

CRIMSON PRINTING COMPANY
14 Plympton Street, Cambridge 38, Mass.

AN IDEAL NOON-HOUR

The ideal noon-hour—it suggests a prompt beginning, a prompt ending, an address that is short and to the point, a college song that is appropriate for the occasion. There are no tardy entrances and slamming of doors, at the ideal noon-hour. Nor are there early departures because of an attempt to get back to lunch. Nor is there above all, an atmosphere of uneasiness. The audience at the ideal noon-hour is intent on what the speaker is saying.

Very near ideal was the Phi Beta Kappa noon-hour. It began exactly at one. It ended at one-thirty in time for all residents to return to lunch. The speakers did not take a long time to say little; they said much in a few minutes. They made their audience interested, and they left their audience inspired to go further in the realm of real knowledge. We hope that there will be many more such noon-hours.

SAVIOUR OR WORLD MENACE?

"Fascism is idealistic—it believes that the individual exists for the good of society, and it opposes materialistic individualism, though it does stand for a maximum of personal liberty so long as personal liberty does not react against the social good."

There is no doubt that the "black shirts" under Mussolini restored order out of chaos in Italy in 1923, but it is also doubtful whether a government which builds its constitution, if it has a constitution, on too dictatorial principles must not meet oppostion, not only in its own country but in every country. Partial suppression of the press has been effected in Italy, and a threat of violence against the Rome correspondent of the London Daily Express was published by an extreme Fascist paper. The Mussolini regime is established frankly on fear and force. The maximum of personal liberty which would not react against the social good is firmly fixed by the governing authority. And yet, in the face of all criticism, does not the good work of the "black shirts," their efforts to hold down the reds, to feed the people, to increase the productiveness of the soil, and to recognize labor unions go far on the road toward improving the condition of Italy? A necessary evil is hard to bear, though its real quantity of goodness or badness cannot be estimated in a day or a year.

RED FLAGS AND SOCRATES

The approaching intercollegiate debate on "Freedom of Speech" may elict much thought in the mind of the person who desires some knowledge upon a subject which is, at the present time, widely agitated. Is Freedom of Speech a question of constitutionality involving the Bill of Rights, the Fourteenth Amendment and subsequent acts which have been passed by thirty-two states in the Union? Or is it a question of principle which has been advocated from the time of Socrates? Or is it a question of pure absurdity when in Connecticut it is considered criminal to read the constitution of New Hampshire before a group of ten people, and when the Red-flag Law of Massachusetts had to be repealed upon finding that such a law made the good old Harvard Crimson banners illegal? Whatever may be the case the question is worth considering when we realize that in the state of California alone there are today ninety-six men who are serving from one to fourteen years as felons for holding political doctrines contrary to the great majority of industrial interests of the state.

LETTER BOX

The Letter Box is for the free discussion of questions of public interest. The editors solicit contributions, but assume no responsibility for the ideas and opinions expressed. All letters must be signed when submitted, but the signature will be with-held on request. The News, however, reserves the right to refuse to publish letters without signatures.

Freshman Play.

To the College:

It is true that a rumor went around college that the Freshmen had chosen for their play "Arms and the Man." The source of this rumor, however, we have yet to discover. The committee did consider the play, but were not unanimously in favor of it and when we suggested it to the Idler they, in their greater wisdom and experience, advised us not to give it. We are very grateful to them for showing us the difficulties and we have decided, for the reputation of the class, that it is too hard a play for us to try to produce. Even now our choice of a play may be too ambitious, but we think we shall have a good time producing it and when the time comes we hope the college will "be to our fault a little blind," and that we shall have a good laugh together.

ELIZABETH PLIMPTON,
Chairman F. P. Committee.

Ha, Ha!

To the College:

Ha! The NEWS! News? Ha, ha! In these days of glaring signs and blatant billboards it has become scarcely necessary for us to give a notice more than a passing glance—we are certain to bump into it a dozen times before the time comes to act upon it. At each encounter we absorb a little more of its information, vainly looking for a slight variation in the text, which now palls on our insulted memories. Our eyes are blinded to the finer beauties of nature, by the same process which the movies employ in destroying our appreciation of a good play. An oak tree must be placarded with "I PRODUCE ACORNS!" A cowslip must be labeled in letters not less than six inches high. If Wrigley men did not prance through every cow pasture, we should have to guess at what the cows were chewing. Then when a safe and sane paper undertakes to inform us of events past and present, our intelligences are insulted by being asked to reconsider what is already hopelessly cluttering up our minds. No wonder people think twice before pay-

(Continued on page seven)

CALENDAR

Friday, March 5.
1.00—'26 Song Practice. Living Room.
8.00—Open Idler. Theatre.
Saturday, March 6.
2.00—Open Idler. Theatre.
8.00—Open Idler. Theatre.
Sunday, March 7.
11.00—Appleton Chapel. Rev. Willard Sperry, D.D., Professor of Homiletics and Dean of the Theological School.
Monday, March 8.
1.00—'28 Song Practice. Theatre.
Tuesday, March 9.
3.00—Choral. Theatre.
1.00—'26 Song Practice. Theatre .
1.00—'29 Song Practice. Living Room.
Wednesday, March 10
1.00—Noon Hour. Theatre.
4-6—Dean's Tea. Living Room.
Thursday, March 11.
3.00—Choral. Theatre.
1.00—Song Practice. Theatre.
Friday, March 12.
1.00—'28 Song Practice. Theatre.

Student Government

ITS PLANS AND POLICIES

Here is Your Chance

Do you know of a course which is not offered at Radciffe but which you would like to have given? Would you make any changes in the required courses? What about the tutorial system? Do A's represent a sufficient amount of thinking or an exorbitant amount of memory? What suggestions would you make for next year's curricular committee?

The curricular committee is getting out a questionnaire consisting of such questions as these and also leaving plenty of room for your own suggestions. When you find one in your box we hope you will fill it out. There are many things in the college system that deserve at least to be thought over by students.

The college authorities will not ignore well-thought out suggestions for changes which we might make. Our courses may demand too many facts to leave us much room for reflection, but we can at least reflect on the possibilities of changing that situation.

ALICE WARREN,
Chairman of Curricular Committee.

JUNIORS

During March, an opportunity is given to the Juniors to consult with Miss O'Meara at the Appointment Bureau about vocational matters. Please make individual appointments on the schedule posted on the Appointment Bureau bulletin board in Agassiz House.

RADCLIFFE'S LIGHT LITERATURE IS DISCLOSED

If you have ever browzed around at a magazine counter, you have probably been fascinated by the variety of titles. The variety of magazines read by Radcliffites offers the same fascination. Ninety-seven people answered the NEWS questionnaire indicating a choice of sixty-five magazines read "more or less regularly."

The leader is that classical standby of Cambridge—**The Atlantic Monthly**—with thirty-two votes. In spite of the frivolity of the times, there are thirty who take **Life** seriously, though twenty-nine of these (all but one) relax over the week end with the **Saturday Evening Post. The Literary Digest** is evidently less of a collegiate than a medical journal, for in spite of its 51,900 physician readers only twenty-seven Radcliffe students mention it. These four magazines are decidedly the favorites. The next is **The American,** with eighteen loyal readers; **The National Geographic,** with thirteen; and **The American Mercury** and **Harpers,** each with eleven votes. Those domestically inclined, apparently, are few, for **The Ladies' Home Journal, Good Housekeeping,** and **The Woman's Home Companion** drew only eleven, ten, and four votes, respectively. Fourteen like **College Humor,** doubtless to get a better view of the humor of the situation. **Cosmopolitan** and **The Golden Book** each have nine supporters; **Vogue** boasts eight; and we hope the seven **Judges** are not too grave. After them there are **Vanity Fair** and **Scribner's** with five. Four still cling to childhood with **The Youth's Companion;** four believe in building their nest a la **House Beautiful;** four keep pace with society via **Modes and Manners;** four find literary gems in **The Red Book;** and we wonder if the four who read **The Saturday Review** are taking English 31. In fact, "four is the large small number."

The host of magazines mentioned one, two, or three times includes almost any one you can name—from **Breezy Stories** to **Asia,** to **Boys' Life,** and from **The Christian Register** to **Time** to **Whiz-Bang.** Only one person is loyal to **The Bay Tree.** There are two **Radio** fans. And one busy person read exclusively **The Review of Reviews.** Her nearest kindred spirits are the two who read—also exclusively—**The Literary Digest.** One person diets on **Life** alone, while another, less rigorous, adds **The Lampoon.** One senior (who must have had an over-dose of literature) manages to exist on **Whiz-Bang, Film Fun, True Confessions, Snappy Stories, Breezy Stories, Romance, and Love Stories!** But the next person must live for snap courses: she reads regularly nineteen periodicals—**The Literary Digest, The Golden Book, Famous Story, The Readers' Digest, Good Housekeeping, Cosmopolitan, The Woman's Home Companion, The Christian Herald, McCall's, The American, The Ladies' Home Journal, The Saturday Evening Post, The Red Book, The Review of Reviews, The Christian Endeavor World, The Watchman, The Examiner, The Baptist,** and **Current History!** We hope she belongs to a magazine club! With this as our masterpiece we take our leave, and thank you for your co-operation.

RADCLIFE TO PLAY POSSE

Come to the basketball game at Posse on Saturday at 3 P. M., and bring these words with you to sing.

O, Radcliffe team you're out for fame—out for fame.
There is no other quite the same—quite the same.
So we'll stand here
And cheer, cheer you
Until this fine old game is thro'
Radcliffe Team we just adore it
See it carry all before it
Come and join the sidelines in a cheer.
Give a cheer!
They leap, they glide, just see them slide
See them slide.
They chase the ball from side to side
Now up; now down, everywhere but on their feet.
But even upside down that team will beat!

Look at our team lined up against you.
We are out today to beat
Take a tip—we go zip—watch your step.
Radcliffe Team we're right behind you.
For you're never known defeat
Pass the ball down the hall
Show some pep!
O, Radcliffe, brave Radcliffe
You've a vim that will trim them off the floor.
May we ever be victorious
Always piling up and up the score!

Radcliffe College
We chase 'em up—we chase 'em down
We scare 'em all from miles around.
Radcliffe College.
We are out for glory and fame
For glory and for fame
Radcliffe Team.
Just wear a grin, and on your feet
You're sure to win, you can't be beat.
All we want in the wide, wide world is
To cheer the famous Radcliffe
To cheer the famous Radcliffe Team.

Come now, let's get together
Cheer our team's play
We're standing with you
To fight this game today.
'Gainst the Radciffe onslaught
All must give in .
Three cheers for Radcliffe
For we must win!

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Freshman News Next Week
Entire Staff from 1919

The Thermostat

Introducing Aunt Fanny.

Many letters have recently come to the editor of the NEWS from girls who were troubled by problems concerning which they sought advice. The authors of this column together with the editor have given up space this week to what they feel to be a crying need. Are Radcliffe girls going to go through life making mistakes just because there is no one who can answer their questions confidentially and wisely? No, indeed! We have been extremely fortunate in securing for the position of confidante a middle-aged lady of impeccable social standing and a married experience. She will be known as Aunt Fanny, and you can correspond with her through these columns, confident that any questions of a personal nature will receive careful and wise consideration. Write to her frankly. We take the liberty this week of publishing letters already received, and we hope that in the future many will make use of this golden opportunity.

* * * * *

An attractive young man has been paying attention to me for five years. He has plenty of money to get married but he does not "propose." What should I do?

PERPLEXED.

Perplexed: Such is often the lot of women. Alas! We must just wait and be patient. I wonder, however, if you have laid sufficient emphasis on your feminine charm and daintiness? No man ever fell in love with an 'independent" woman, remember that. Sympathize with him, cling to him, and let him help you across streets.

AUNT FANNY.

* * * * *

I am a young girl eighteen years of age, and have always admired Lon Chaney. Last summer I was chosen Miss Lynn in the Lynn midsummer carnival, and I sent my picture to Mr. Chaney ,requesting his in return. Now seven months have passed and I have not heard yet. What should I do? Should I send a different picture?

BOTHERED.

Bothered: No indeed, my dear, do not send another picture. I think perhaps the root of the trouble lies in the fact that you did not send twenty-five cents in stamps with your request. If you write again, enclosing the money, I feel certain you will obtain your wish.

AUNT FANNY.

* * * * *

I recently went out for a drive with a party who I supposed to be a gentleman, and had to walk two and one-half miles home and ruined my good shoes. When the party calls up, what should I say to him? Should I charge him for the shoes?

B. P. L.

B. P. L.: My poor child! I sympathize with you in your difficulty. When your friend calls up, I should tell him that you will see him only if he consents to be just good boy and girl pals without any foolishness.

AUNT FANNY.

WHY HE REFUSED A PHI BETA KAPPA KEY

Last December, Floyd Simonton of the University of Kansas refused to become a member of Phi Beta Kappa, because he considered the prevalent system of grading a "false criterion of scholarship . . . dangerous foundation for intellectual idealism and achievement." He declared that he could not see how, under the present educational system, "it is possible for a student to be a 'straight A man' without wasting much of his energy on the forms and husks which are inevitable in courses which are taught, not to individuals, but to classes of 30, 90, 100 and 150."

Oscar Voorhees, secretary of the honor society, defended Phi Beta Kappa in a letter to The New Student, by declaring that the key award is not based entirely on grades, that few students have refused membership in recent years, that Phi Beta Kappa "will not miss them."

"In the last three years," wrote Mr. Voorhees, "only three students have declined to accept membership in Phi Beta Kappa." Two of these were women. The last one is Mr. Simonton. During the same period, we have had about 6,000 acceptances; hence the declinations do not bulk very large, and Phi Beta Kappa is not at all worried.

'I wrote at the time to the two young ladies and found that both of them declined under a misapprehension and I judge, if the newspaper report is correct, that the same is true respecting Mr. Simonton.

"Phi Beta Kappa does not claim that grades are the final test of scholarship. It does believe, however, that men and women who are in college cannot claim to have made good use of their opportunities unless their work secures some recognition on the part of the faculty. Nor does Phi Beta Kappa base its elections entirely upon grades. The theory prevails that these must be supplemented by good moral character and such interest in the affairs of the institution as to indicate a wide sympathy with the best things in education. It may be that in some cases those who are administrating the affairs of the chapters are not as careful as they might be to ap-

(Continued on next page)

PHI BETA KAPPA KEY

(Continued from page four)

praise these other qualifications. The fact that these are in our theory of elections should be rcognized.

"It is a very simple matter, of course, for a young man to manifest a supercilious attitude toward Phi Beta Kappa. That can only be the case when he fails to appreciate the serious purpose of the organization, its remarkable history, and the great number of distinguished men and women in other generations as well as our own who have counted it an honor to be members. You can readily see we do not worry at all when they take this attitude. Phi Beta Kappa will not miss them. They will miss an association which might be exceedingly helpful and consequently are the only losers."

Despite this reply, we find this additional bit of news in 'New Student" of February 3: One more Phi Beta Kappa key goes begging. Miss Janet Reich, senior at Butler University, Ind., Liberal Arts College, refused the "highest scholastic honor." Her reason: "Anyone who has had my advantages and environment could not help being interested in scholarship. Travel in Europe and Asia have given me opportunities not open to everyone."

EDITORS CHANGE THEIR TITLES

The NEWS wishes to announce certain changes in the make-up of the staff. Hereafter the "News Editor" will be known as the "Managing Editor" and the "Head Reporter" will become "News Editor." The changes are made so that the titles of these positions will more nearly describe the duties actually performed.

PROFESSOR'S TEA

The tea for the Department of Romance and Germanic Languages will be held on Wednesday, March 10, from 4-6. Norma MacRury is chairman.

RADCLIFFE BEATS BOUVE SCHOOL

Our varsity basket ball team had its first opportunity this year to show its ability last Friday, February 26, in a spirited game with Miss Bouve's School of Physical Education. At the wish of the Bouve team the game was most informal, having the coaches of both teams as referees. It was one of the cleanest games of the year, according to both referees and spectators, and was in every way a credit to Radcliffe. Radcliffe outshone Bouve in team play, and it was this advantage which caused the large score of 58-15.

GOLDEN ROSE TO BE PRIZE AT POETRY TOURNAMENT

New England Colleges Compete.

Following a fourteenth century French custom, perpetuated in the 'Jeux Floreaux" of literary France, a Poetry Tournament, open to all undergraduates, both men and women, in New England universities and colleges, will be held in Boston on May 1, under the auspices of the Second Church Chapter of the Laymen's League.

A Golden Rose, the work of a French jeweller, offered last year, and won by Prof. Earl Marlatt, of Boston University, under different conditions of competition, will again become the prize of the poet who most felicitously interprets the genius of May Day.

The spirit of the literary joust in the earlier day has been set forth by an old writer thus: "to say and recite good and remarkable words . . . for the teaching of the ignorant, for restraining mad and foolish lovers, for living with joy and mirth, and for fleeing ennui and sadness, enemies of the Gay Science."

A festival so blithe is surely worthy of finding a permanent place in the calendar of Puritan New England, presumably appealing to students of English, especially those who would restore poetry to May Day.

The judges who have agreed to pass upon the merits of the poems submitted are: Prof. Bliss Perry, of Harvard, Prof. Chauncey Brewster Tinker, of Yale, and Miss Abbie Farwell Brown, President of the New England Poetry Club.

Competitors will send poems, signed with a "nom de plume," to Mr. J. Russell Abbott, Secretary, 41 Osborne Road, Brookline, Mass., on or before Saturday, April 17, a separate envelope with author's own name and address accompanying the poem. No limit of length or standard of form has been set.

From these anonymous poems the judges will select three to be read in person, or by deputy, at the Poetry Tournament in Boston, on May 1, the Golden Rose then and there being awarded for possession until the next annual competition.

All poems submitted will be duly returned to their authors, the Chapter claiming no right to permanent possession or to publication.

To all New England college undergraduates an invitation to compete is hereby extended.

JAMES B. NOYES, President.

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Alice Irene Eddy '26 to Ernest Parker, U. S. Naval Academy '26.

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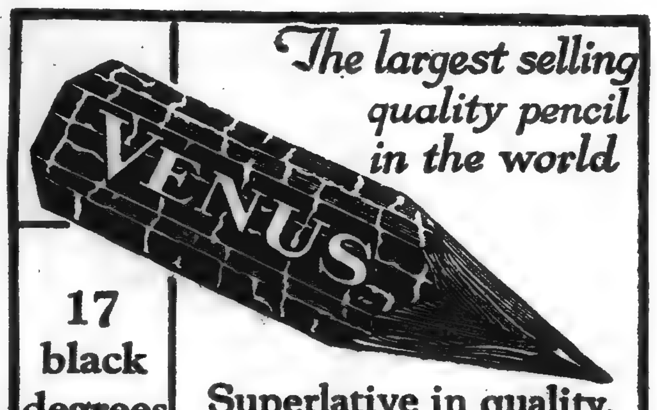

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ANTHOLOGIES RAMPANT

To my jaundiced eye and cynic's mind, it seems that whenever a minor literati is kept at home with a hard cold, he gets out a big pair of shears and all the year-old magazines he can lay his hands on, and before his cold has reached the coughing stage, the new anthology, "Whatnot Stories of 1925" is on the counters and selling by the thousand. "Anthology," by the way, is from a Greek word or words meaning "a gathering of flowers"—a term which is generally interpreted by editors as anything from "Best Cat Stories of all Times" to "Hard Drinkers I have Necked: an Anthology." So it is well to tread lightly over this territory which is essentially "made land," unless you are fond of having your year's subscription to half a dozen magazines handed to you at the end of the year in a super-rarified dose.

However, as some one has remarked or a walk through the Common, it's good pick-up work. During the bath, or while avoiding the next day's Chaucer assignment, I am all for the anthology. Now to get down to the specific.

"The Best Short Stories of 1925" edited by O'Brien, is the current number of a series which has been running, with a good deal of prestige, for several years. Mr. O'Brien is a conscientious editor, and there is nothing slip-shod or trivial in his choices,but he does have a tendency toward the distinctly darker side of life, to the exclusion of most other forms of American literary phenomena. However, if you enjoy the soul struggle story, the tale filled with the grimness of life and life's problems, all, to be sure, written by the "masters" of the contemporary short story, you should have the O'Brien. I add, in duty to my readers, that his favorite writer is Sherwood Anderson.

"The O. Henry Prize Story Collection," edited yearly by an association, is to me the most representative and generally interesting of the lot. Humor has been known to intrude into its pages, and it has had, at times, a slight tendency toward a very laudable colloquialism. Quaintly enough, Mr. O'Brien and the O. Henryers seldom if ever duplicate each other in their choices of excellence.

"The Best Continental Short Stories," edited by Konrad Bercovici—in translation of course. What these tales lose by translation they doubtless regain in the exotic quality which seems so irresistible to the American public. (Just say "Russia" to it, "Russia" alone, and see what happens!).

"More Aces," is brought out by the Community Workers of the New York Guild of the Jewish Blind, and represents the best story written by each of a selected group of authors in the past year. It reads like a great big wonderful number of the Cosmopolitan with the "Why I Shot my Husband" articles left out. Hence it is the most representative of the average public taste in magazine reading.

"The Best College Short Stories of 1924-25" (Schnittkind) is pretty terrible. Radcliffe is not represented, so I can say that broadly, but I probably would anyhow. Why this passion on the part of the public for the adolescent dabblings of young collegiates without style, experience, or matter, is beyond my comprehension, but who cares really? In this volume (glanced over by me, I freely confess, while waiting at the Coop for some one to buy a Manila envelope) there was only one story that made me sorry that most of the pages were uncut—and that story had better be left in its original innocence. Its not worth $2.50—though I did have to struggle over it.

And speaking of all this, watch for the new Anthology, as yet unnamed, to be brought out by the Dial Press in the spring, a compilation from the college magazines of eight or ten different colleges. Radcliffe is represented. Modesty forbids me to say more. And the Harvard Advocate has nine contributions. Well!

K. H.

SHALL WE USE RESTRAINT?

The opinion of the masses at song practice on Wednesday (if "masses at song practice" be not too much of a paradox), seemed rather in favor of abolishing compulsory attendance. Someone thought that the same people that come now would come if fines were abolished. Another opinion was that a system of fines which is not enforced is a farce and should not be attempted since it never can be really enforced. It was, in fact, the belief of at least the audible part of the meeting that the better spirit caused by the lifting of fines would more than counteract the few extra attendants which is obtained by comparison.

CAN YOU TYPE OR WAIT?

The demand for expert typists, trained waitresses for small dinner parties and experienced students to take care of children and help with housework is still somewhat greater than the supply. The Appointment Bureau will be glad to know of students with free afternoons who have had such training or who wish to learn.

DEBATING TEAMS ARE CHOSEN

(Continued from page one)

debated is 'Resolved, that all laws in this country restricting freedom of speech in regard to political and industrial matters be repealed."

Elizabeth Chase '27 is business manager, Alice Goodrich '27 is supervising the entertainment of the Bates team, Lydia Edwards '27 has charge of the judges and patronesses, and Alice Wheeler '26 is directing the press.

LETTER BOX

(Continued from page two)

ing nearly two dollars for additional weekly insults!

For this there is obviously only one remedy—don't read the bill boards. How much energy is wasted on the bulletin boards around college! Think of the time lost making duplicate notices for the Dean's board, the President's board, the R. A. A. board, the Class boards, the Idler boards (I have not named them all, nor mentioned the clothesline) nor the time lost hunting tacks wherewith to stick up the useless things. We might better employ our minds in thinking over that last lecture, instead of gazing, stupidly at stale notices on untidy bulletin boards! Replace this method by the economical one—an important, live, college paper; and, just as with our lectures and required reading, one interested perusal would suffice for a thorough knowledge of the subject. Ergo: be blind to bulletin boards—read the NEWS!

THE SCEPTIC '27.

Membership is Pitiful

To the College:

I think that the idea of combining the small language clubs is splendid. The present size of the Italian Club is pitiful, and, I have been told, that of the others is just as bad. If there were but one club for those interested in Romance Langauges the officers, knowing that there would be a reasonable number present at each meeting could prepare more interesting programs, and, in the end everybody would be more satisfied.

ESTELLE M. JOBIN '26,
President of the Italian Club.

Interests Cosmopolitan

To the College:

It seems that the plan of combining the language clubs would make possible an increase in the number of meeting, larger membership, and opportunity for greater cosmopolitan interests. The membership of the club is so small, that by joining them together they would become a more vital part of college life.

HELEN GILBERT '26,
President of the Spanish Club.

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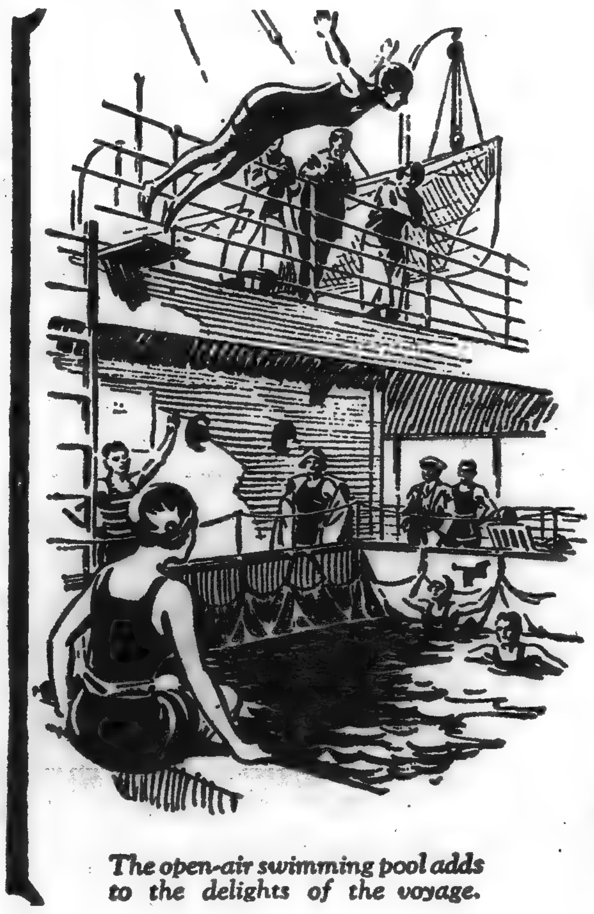
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THE SINGING ACTORS OF THE WORLD'S FOREMOST STAGE

By Oliver Sayler.

(From "Prospectus of Moscow Art Theatre Musical Studio")

Unquestionably the outstanding entry in the annals of the American stage for the season of 1925-26 has been the arrival of the singing actors of the world's foremost stage. More than two years of negotiations on the part of Morris Guest, capped by a monster petition addressed by American connoisseurs of Art, Drama and Music, to Anatoly V. Lunatcharsky, Minister of Education, have resulted in a brief leave of absence from Russia for the Moscow Art Theatre Musical Studio of Vladimir Nemirovitch-Dantchenko and permission for it to come to America for a season of lyric drama. Opening with Aristophanes' hilarious comedy, "Lysistrata," December 4, 1925, the company found a companion piece in popularity in the passionately intense "Carmencita and the Soldier," with which it is now rounding out a twelve weeks' engagement at Jolson's Fifty-ninth Street Theatre in New York. Eager to extend the influence of these bold artistic innovators beyond the metropolis, Mr. Guest has arranged to present at the Boston Opera House throughout the week of March 8, immediately following the finale in New York, these two outstanding successes from the company's repertory.

Like the Moscow Art Theatre's dramatic company, which Boston knows, the Musical Studio is a product of the most vigorous standards of rehearsal, of repertory presentation, of scorn for the star system, of rotation of roles, and of inner psychological truth in the interpretation of those roles—standards which were extended five years ago to apply to the co-founder with Stanislavsky of the Moscow Art Theatre.

On the other hand, the art of the Musical Studio is lyric instead of dramatic. Rather, lyric and dramatic. Its company is composed of actor-singers, or, rather, of singing-actors. Its repertory is one in which the singing voice obliterates the barriers to enjoyment of a performance in a foreign tongue. Moreover, its company consists of young people, eager, enthusiastic, gay, high-spirited, passionately intense.

In its brief engagement with us, the Moscow Art Theatre Musical Studio counts confidently not only on making friends with the friends of its parents but also on winning new friends of its own.

The engagement at the Boston Opera House will open with a Gala Premiere on Monday evening, March 8, and will be limited to one week only.

The play for the gala premiere will be "Carmencita and the Soldier," the thrilling and picturesque tragic drama drawn direct from Merimee's story by Constantin Lipskeroff and utilizing the music of Bizet's "Carmen." "Carmencita and the Soldier" will be repeated Tuesday, Wednesday and Thursday evening and Wednesday and Thursday matinee.

On Friday evening, March 12, Aristiphanes' "Lysistrata" will have its premiere and it will be repeated Saturday afternoon and evening. The Tretyakovsky Chorus, made up from members of the company, will give for the first time in America a group of Russian folk songs in peasant costume following each performance of "Lysistrata."

The productions will be presented in Russian. English translations, however, have been prepared by George S. and Gilbert Seldes, with all the literary mastery and critical authority of the author of "The Seven Lively Arts." These translations have been attractively printed and pubished, as the Morris Gest Edition of Librettos, by Brentano's, and they are available to purchasers of seats at the box office of the Boston Opera House, at Ticket Agencies, or by mail addressed with remittance to Morris Gest, Boston Opera House. The prices will be 35 cents a single play (40 cents postpaid), or 70 cents for the two (80 cents postpaid).

SOPHOMORE TEA DANCE NOVEL

The Sophomore tea dance of a week ago proved all that was hoped for, Addison Simmons' orchestra and stags adding much to the fun. Individual tables were grouped about the Living Room, with white cloths and lighted orange candles in black holders. Candy, sandwiches, cakes, and tea were served. Eleanor Pattee, Muriel Poland, Harriet Leonard, and Margaret MacGregor poured. Mrs. Holcombe and Mrs. Bolles were patronesses.

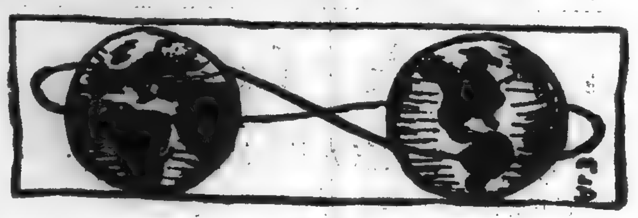
WILL SHOW PICTURES ON PARK

A lecture on Glacier National Park, illustrated by pictures, is in store for those who attend noon hour on Wednesday, March 10. President Comstock arranged this innovation.

SAD, BUT IN A MEASURE, CONSOLED

Eliot Hall is regretting the absence of its Hall Mistress, Miss Margaret F. Miller, who gave up her position this week to travel in Europe until fall. She is planning to spend most of her time abroad in Italy.

Mrs. Frank W. Snow, who formerly studied at Radcliffe, has been chosen by the Halls of Residence Committee to take Miss Miller's place.



WORLD NEWS

Every European nation is at a high pitch of political excitement in view of the special meeting of the League of Nations which is scheduled for March 8. At that meeting Germany will be formally admitted to a permanent seat in the Council and German representatives will be given offices in the various departments. **England** is of the opinion that **France** will try at the meeting to force the admission to permanent seats in the Council of one or several Latin nations, namely: **Spain, Poland** and **Brazil.** Foreign Secretary Chamberlain has publicly declared himself in favor of such a move but Premier Baldwin and the government in general disapproves of admitting more nations. The English leaders are trying to reach an agreement as to their policy before the meeting of the League convenes. The Balkans have taken sides with France to support **Poland's** admission, as a representative of the Latin people in Eastern Europe. Foreign Minister Benes of **Czechoslavia,** who is well known for his excellent diplomacy, supports Poland's policy. That **Italy** will bring up the question of mandates is almost certain, since she desires to acquire mandate before Germany is given any.

The Tyrol question was thought to have been quieted after Chancellor Ramek of Austria spoke to Parliament and after the governments of **Italy** and **Austria** had exchanged diplomatic courtesies. But among the people of **Austria** the suggestion that the German minorities in the Italian Tyrol are unfairly treated has taken root. The result is a series of demonstrations against the conciliatory and pacific attitude of Chancellor Ramek. It is feared that a governmental crisis may result in Vienna.

The trade war which has existed for some time between **Austria** and **Hungary** is about to be concluded with the signing of a trade treaty. The negotiations lasted fourteen months, during which period both countries suffered serious industrial depression.

Party politics in the United States Senate have, for purely political reasons, raised such an opposition to the **Italian** debt refunding bill that the bill cannot now pass the Senate. The grievance of the Democrats who refuse to vote for the bill is that the Finance Committee omitted certain formalities of hearings before presenting the bill to the Senate. Their official opposition rests on the fear that France will demand as favorable terms as those we plan to grant Itay.

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Cherkassky

BOY PIANIST

A boy of 11, whose command of the piano compares with the best of mature virtuosos has been lately discovered in Baltimore, where he came with his father and mother as a refugee from unlivable conditions in Russia last spring. He has been sponsored by the Peabody Institute and under their direction he is to make a single appearance in Boston on Sunday afternoon, Sept. 30, in Symphony hall. Trav 9-8

Traveler Sept 8

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Globe Sept 9

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Post Sept 9

BOY PIANIST Trav 9/15

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Traveler Sept 15

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Globe Sept 16

ELEVEN-YEAR PIANIST

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Post Sept 16

CHERKASSKY PROGRAM

Shura Cherkassky, boy pianist, who created a sensation in Baltimore and Washington, will make a single appearance in Boston, at Symphony Hall, Sunday afternoon, September 30. His program will include classic pieces and his own "Prelude Pathetique." Adv 9/23

Advertiser Sept 23

Program for Boy Pianist Trav 9/22

Shura Cherkassky, the remarkable boy pianist who has recently come from Russia and astounded all who heard him in a few recitals in Baltimore and Washington last spring, is to make a single appearance in Boston, when he will play in Symphony hall on Sunday afternoon, Sept. 30.

His program will include Handel's Variations in D-minor, Ecossaises, by Beethoven, Weber's Invitation to the Dance, Etue, Fantaisie, Impromptu and Valse by Chopin, Prelude and Scherzo by Mendelssohn, Barcarolle and Polka by Rachmaninoff, Prelude Pathetique, his own composition, and Liszt's 13th Rhapsody.

Traveler Sept 22

SHURA CHERKASSKY

Boston's musical season will open with the appearance in Symphony hall of Shura Cherkassky, the skilled pianist of 11 years, who will play in that hall on Sunday afternoon, Sept. 30, at 3:30 o'clock. He is scarcely known here because he has not appeared widely, nor do his sponsors wish to force his talents beyond a normal development.

He came to this country last spring with his parents, who were fleeing the hardships of Russia. They found their way to Baltimore and the Peabody Conservatory of Music, where the director, Harold Randolph, pronounced the little boy far in advance of any one he had ever heard at his age, not excepting Josef Hofmann. The boy has played to the Baltimore public. The only other public appearance which he made was in Washington, although he played before President and Mrs. Harding at the While House by special invitation.

Herald Sept 9

SURA CHERKASSKY Her 9/23

Boy Pianist at Symphony, Sept. [illegible]

Shura Cherkassky, the boy pianist, who will play in Symphony Hall on Sept. 30, will give the following program:

Aria can Variazioni, in D minor....Handel
Ecossaises ....Beethoven-Busoni
Invitation to the Dance, Op. 65. Von Weber
Etude in C sharp minor, op. 25, No. 7..
Fantaisie-Impromptu..................
Impromptu in A flat major, op. 29.....
Valse in C sharp minor, op. 64, No. 2..
Chopin
Prelude in E minor...........Mendelss
Scherzo in E minor, op. 16....Mendelss
Barcarolle ....Rachmani
Polka ....Rachmani
Prelude Pathetique............Cherkas
Rhapsodie Hongroise No. 13...........Li

Herald Sept 23

The manager of Shura Cherkasky, the 11-year-old pianist, who will play in Symphony hall next Sunday afternoon, assures us that the boy is an accomplished shooter of marbles. He never shoots "cunny thumb"; a few days after he touched the sacred soil of America he learned the meaning of "commies" and "shooters"; and before he gave his first recital in Baltimore he had won and lost agates and been "bawled out" for "hunching."

Herald Sept 28

CHERKASSKY, CHILD PIANIST, BEGAN PLAYING AT TWO

Gl 9/23

It is related by Paul Cherkassky, the Russian virtuoso recently come from Europe to join the first violins of the Boston Symphony Orchestra, that his cousin, the boy Shura Cherkassky, who is to give a piano recital in Symphony Hall Sunday afternoon, Sept 30, revealed extraordinary talents while still a baby.

At the age of 2 he could readily name the notes of a chord struck on the piano without looking at the keyboard. At 3 he could improvise astonishingly, and at 4, after his first visit to the opera, he played portions by ear, showing remarkable accuracy both in the melody and harmony of the score.

Young Shura has had no piano teacher but his mother, who is a fine musician, and has been a teacher at the Conservatory of Odessa, where the prodigy was born. Shura is in a sense, however, self taught, in that he first learned to play through observation of others. His father, who is a doctor, was alarmed for the boy's health, fearing the effect of music upon his nerves, but found it a sheer impossibility to keep Shura and music apart.

The family came to the United States last Spring, fugitives from terrible conditions in Russia. The boy was enthusiasticaly praised by Harold Randolph, director of the Peabody Conservatory of Music. He is giving only a few recitals in order not to interfere with his music development.

Globe Sept 23

CHERKASSY'S CONCERT

P 9/23

Shura Cherkassky, the 12-year-old boy pianist, who created a sensation at his several recitals in Baltimore and Washington last spring, where he arrived with his family a fugitive from Russia, will make a single appearance in Boston and play in Symphony Hall on Sunday afternoon, Sept. 30.

Cherkassky will play compositions by Handel, Beethoven-Busoni, C. M. von Weber, Chopin, Mendelssohn, Rachmaninoff, Shura Cherkassby and Liszt.

Post Sept 23

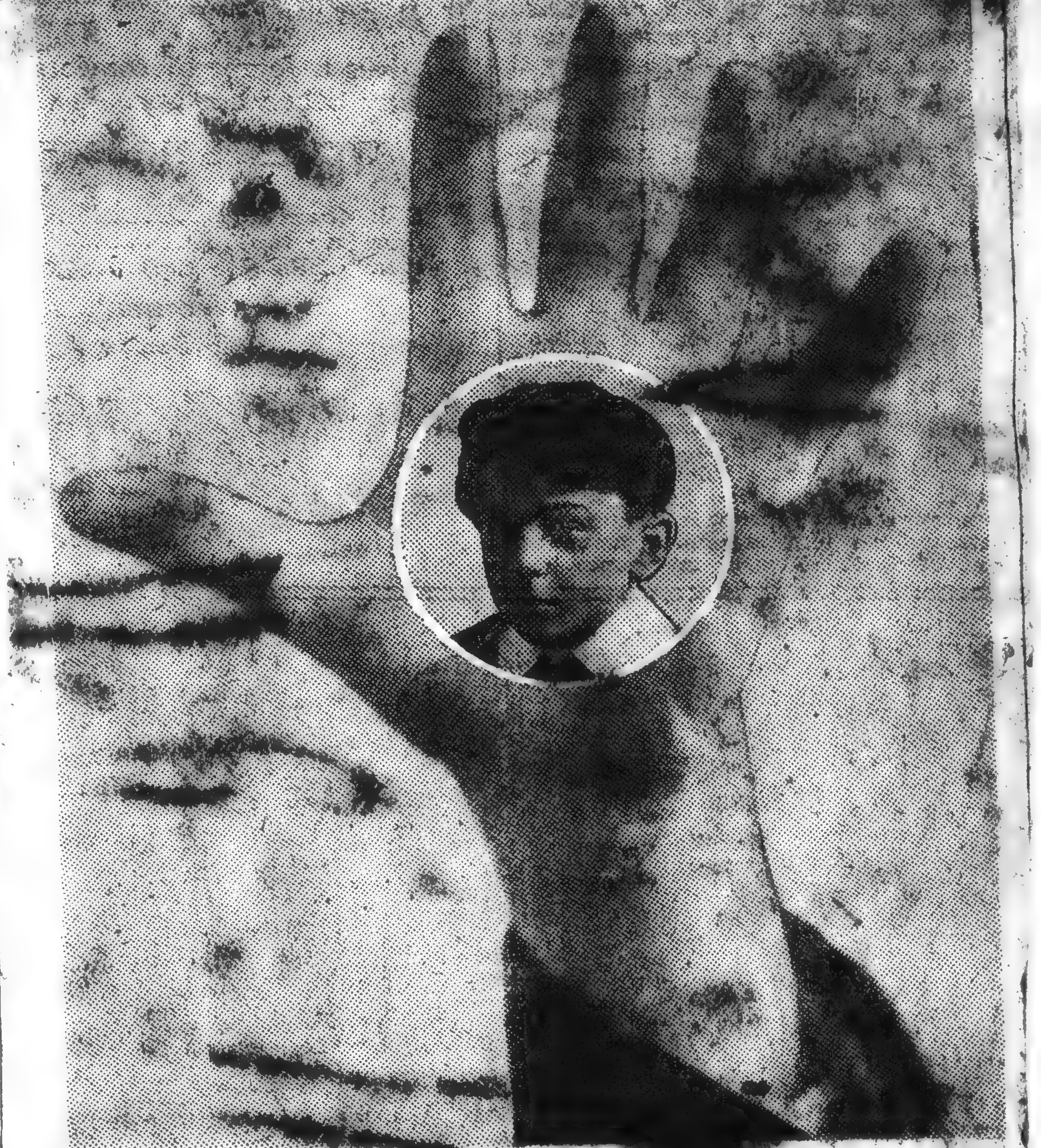
CONCERT CALENDAR Trav 9/29

TOMORROW afternoon, at 3.30, in Symphony Hall: Shura Cherkassy, pianist of eleven years, fugitive from Russia, sheltered last season in Baltimore, and now, despite his youth, essaying the concert stage. Thrice-familiar bits from Handel, from Weber, from Chopin, dot his programme. Also he sets thereon a "prelude pathétique" of his own devising. Liszt's Thirteenth Rhapsody crowns the

Transcript Sept 29

12-Year Old Pianist Lacks Artist's Hand

P



Shura Cherkassky, the juvenile [illegible] muscular hand. (Jeanne Bennett photo.)

He has the square, stubby hand of a laboring man.

And yet he holds genius in the hollow of it, or, rather, in the fingers.

"How in the world does he do it?" say people who have watched this twelve-year-old prodigy at the piano who is coming to Boston this week.

The hands of pianists have often been a subject for study and wonder. Recently experts made examinations of the hands of 12-year-old Shura Cherkassy, the phenomenal Russian boy, who will give a concert next Sunday afternoon in Symphony Hall.

Some will be surprised to observe that the hand and fingers of Cherkassy are not long and tapering, but the fingers rather broad at the ends and of the spatulate type.

But the fact is, that the hands of many celebrated pianists have been precisely of this character. It is the heavier, broader finger which gives the fullest and most beautiful tone, while the long finger is likely to bring out a tone tending to be thin and dry.

Rubenstein's Fat Fingers

The hand of the pianist Rubinstein was a case in point. The finger tips were so broad that often Rubinstein could not strike between the black keys and hit the white keys that they surrounded. Yet he had a phenomenal technique and as great an amount of beauty and variety of tonal effects as any pianist who ever lived.

Palmists, too, have begun to rave over Thura Cherkassy's hand. According to one of them, the "line of life" and "line of the heart" indicate both sensitiveness and love of beauty and truth. The good fairies are all about! The type of the heart line indicates romance, and the life line shows an increase of health and vitality with the years.

It will be observed that the little finger seems to branch off somewhat from the other fingers of the hand, and this, we are told, is a formation often found in people who are to be public characters, especially in the cases of actors and musicians.

The Cherkassy family is preeminently musical. By a coincidence, the same year in which the 12-year-old Shura Cherkassy comes to America to play is the year in which his cousin, Paul Cherkassy, is engaged as a first violinist of the Boston Symphony Orchestra.

Paul's account of the talent of Shura more than bears out the indications of the hand of the prognostications of the fortune tellers.

Began to Show Genius in Cradle

Paul says that at the age of 2, little Shura Cherkassy could tell without looking at the keyboard the notes of any chord played on the piano. At 3 Shura improvised. At 4 he could reproduce long passages of music he had heard at an opera performance from memory.

Shura was fortunate in his environment, for his mother was a teacher at the Conservatory of Odessa, and is the only instructor he has had up to the present time. Other than her lessons, Shura is self-taught and feels that he learned a great deal from listening to great artists as well as to his mother's instruction.

From the beginning he has thought of nothing but music. His father, a physician, did what he could to keep the boy away from the keyboard, since he felt that his feverish interest was inimical to health. But it proved impossible to keep Shura and his art apart.

The family came to America last spring, fugitives from terrible conditions in Russia. Harold Randolph, head of the Peabody Conservatory of Music, where Shura is now studying, states it as his opinion that he is even more wonderful a talent than was Josef Hoffman when he played at the age of 10 with the Boston Symphony Orchestra.

Post Sept 23

CONCERTS

Trav 9/29

CHERKASSKY, TOMORROW

The recital of Shura Cherkassky, the boy pianist of 11, in Symphony Hall, tomorrow afternoon at 3:30, may prove his only Boston appearance for a long while, for this remarkable little artist is making but few public appearances. So far, only Baltimore, Washington and the critics of New York have heard him.

His Boston program will include Handel's Variations in D minor, Eccossaises by Beethoven, Weber's Invitation to the Dance, Prelude and Scherzo of Mendelssohn, Etude, Fantaisie, Impromptu and Waltz by Chopin, Barcarolle and Polka by Rachmaninoff, Prelude Pathetique, his own composition, and Liszt's Thirteenth Hungarian Rhapsody.

Traveler Sept 29

Boy Pianist at Symphony Hall

Adv 9/30

SHURA CHERKASSKY, boy pianist, will be heard in Symphony Hall this afternoon. Baltimore and Washington have heard him and applauded him. It was to relatives in Baltimore that he came with his family last Spring in flight from Russia.

The boy is only eleven. He has been more highly praised than any other pianist since the first appearance of Josef Hofmnn. His program today consists of classic pieces, two Rachmaninoff selections and his own "Prelude Pathetique."

Advertiser Sept 30

[181]

Cherkassky

BOY PIANIST

A boy of 11, whose command of the piano compares with the best of mature virtuosos has been lately discovered in Baltimore, where he came with his father and mother as a refugee from unlivable conditions in Russia last spring. He has been sponsored by the Peabody Institute and under their direction he is to make a single appearance in Boston on Sunday afternoon, Sept. 30, in Symphony hall.

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Globe Sept 9

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Globe Sept 16

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Advertiser Sept 23

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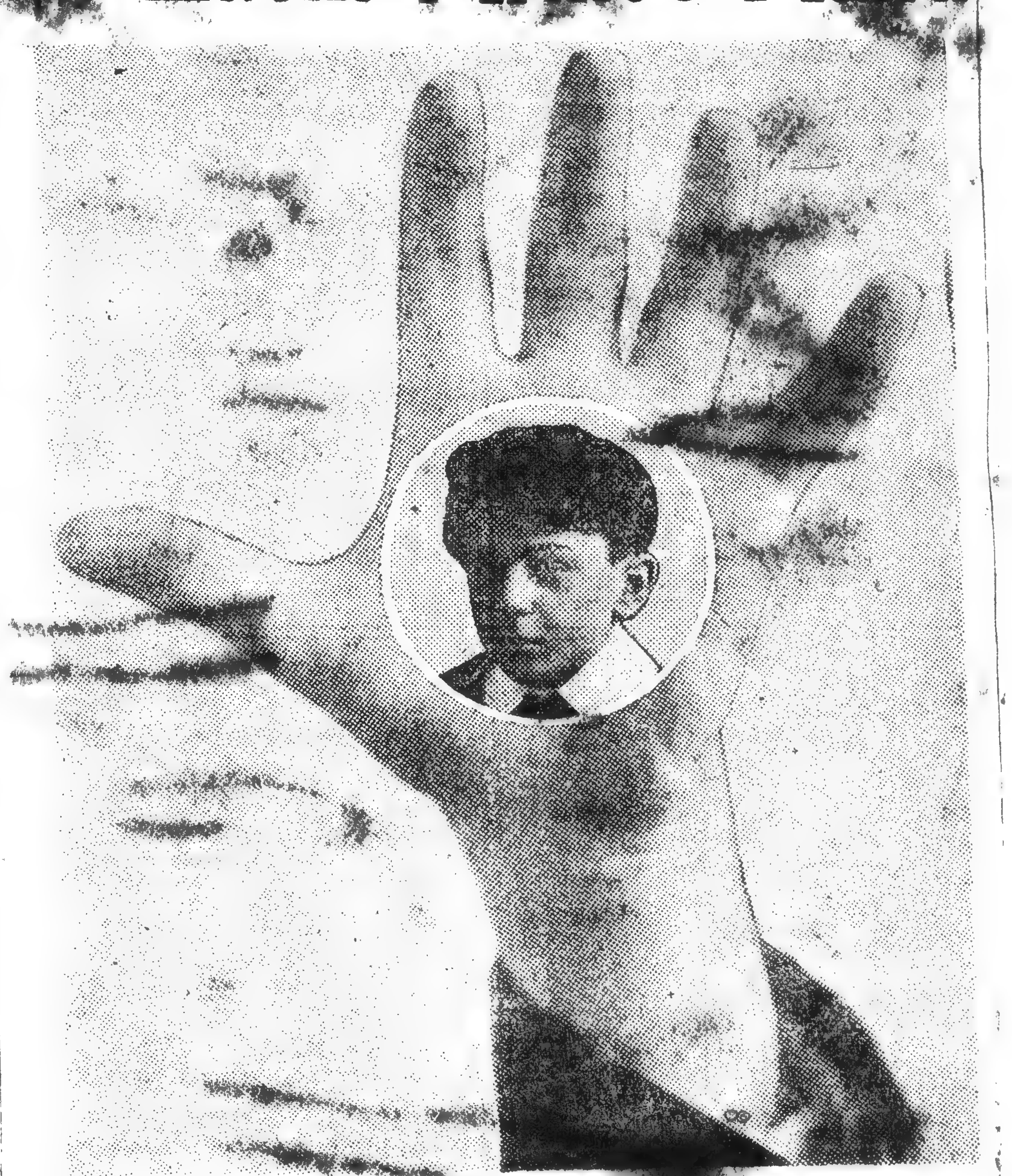
Post Sept 23

12-Year Old Pianist Lacks Artist's Hand



Shura Cherkassky, the juvenile [illegible] muscular hand. (Jeanne Bennett photo.)

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Rubenstein's Fat Fingers

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Palmists, too, have begun to rave over Thura Cherkassy's hand. According to one of them, the "line of life" and "line of the heart" indicate both sensitiveness and love of beauty and truth. The good fairies are all about! The type of the heart line indicates romance, and the life line shows an increase of health and vitality with the years.

It will be observed that the little finger seems to branch off somewhat from the other fingers of the hand, and this, we are told, is a formation often found in people who are to be public characters, especially in the cases of actors and musicians.

The Cherkassy family is preeminently musical. By a coincidence, the same year in which the 12-year-old Shura Cherkassy comes to America to play is the year in which his cousin, Paul Cherkassy, is engaged as a first violinist of the Boston Symphony Orchestra.

Paul's account of the talent of Shura more than bears out the indications of the hand of the prognostications of the fortune tellers.

Began to Show Genius in Cradle

Paul says that at the age of 2, little Shura Cherkassy could tell without looking at the keyboard the notes of any chord played on the piano. At 3 Shura improvised. At 4 he could reproduce long passages of music he had heard at an opera performance from memory.

Shura was fortunate in his environment, for his mother was a teacher at the Conservatory of Odessa, and is the only instructor he has had up to the present time. Other than her lessons, Shura is self-taught and feels that he learned a great deal from listening to great artists as well as to his mother's instruction.

From the beginning he has thought of nothing but music. His father, a physician, did what he could to keep the boy away from the keyboard, since he felt that his feverish interest was inimical to health. But it proved impossible to keep Shura and his art apart.

The family came to America last spring, fugitives from terrible conditions in Russia. Harold Randolph, head of the Peabody Conservatory of Music, where Shura is now studying, states it as his opinion that he is even more wonderful a talent than was Josef Hoffman when he played at the age of 10 with the Boston Symphony Orchestra.

Post Sept 23

SURA CHERKASSKY

Boy Pianist at Symphony, Sept. 30

Shura Cherkassky, the boy pianist, who will play in Symphony Hall on Sept. 30, will give the following program:

Aria can Variazioni, in D minor	Handel
Ecossaises	Beethoven-Busoni
Invitation to the Dance, Op. 65	Von Weber
Etude in C sharp minor, op. 25, No. 7..	
Fantaisie-Impromptu	
Impromptu in A flat major, op. 29	
Valse in C sharp minor, op. 64, No. 2	Chopin
Prelude in E minor	Mendelss
Scherzo in E minor, op. 16	Mendelss
Barcarolle	Rachmani
Polka	Rachmani
Prelude Pathetique	Cherkas
Rhapsodie Hongroise No. 13	Li

Herald Sept 23

The manager of Shura Cherkasky, the 11-year-old pianist, who will play in Symphony hall next Sunday afternoon, assures us that the boy is an accomplished shooter of marbles. He never shoots "cunny thumb"; a few days after he touched the sacred soil of America he learned the meaning of "commies" and "shooters"; and before he gave his first recital in Baltimore he had won and lost agates and been "bawled out" for "hunching."

Herald Sept 28

CONCERT CALENDAR

TOMORROW afternoon, at 3.30, in Symphony Hall: Shura Cherkassy, pianist of eleven years, fugitive from Russia, sheltered last season in Baltimore, and now, despite his youth, essaying the concert stage. Thrice-familiar bits from Handel, from Weber, from Chopin, dot his programme. Also he sets thereon a "prelude pathetique" of his own devising. Liszt's Thirteenth Rhapsody crowns the concert.

Transcript Sept 29

CONCERTS

CHERKASSKY, TOMORROW

The recital of Shura Cherkassky, the boy pianist of 11, in Symphony Hall, tomorrow afternoon at 3:30, may prove his only Boston appearance for a long while, for this remarkable little artist is making but few public appearances. So far, only Baltimore, Washington and the critics of New York have heard him.

His Boston program will include Handel's Variations in D minor, Eccossaises by Beethoven, Weber's Invitation to the Dance, Prelude and Scherzo of Mendelssohn, Etude, Fantaisie, Impromptu and Waltz by Chopin, Barcarolle and Polka by Rachmaninoff, Prelude Pathetique, his own composition, and Liszt's Thirteenth Hungarian Rhapsody.

Traveler Sept 29

Boy Pianist at Symphony Hall

SHURA CHERKASSKY, boy pianist, will be heard in Symphony Hall this afternoon. Baltimore and Washington have heard him and applauded him. It was to relatives in Baltimore that he came with his family last Spring in flight from Russia.

The boy is only eleven. He has been more highly praised than any other pianist since the first appearance of Josef Hofmnn. His program today consists of classic pieces, two Rachmaninoff selections and his own "Prelude Pathstique."

Advertiser Sept 30

Cherkassky

CHERKASSKY, PIANIST OF ELEVEN AT SYMPHONY HALL SUNDAY AFTERNOON

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Camb Sent

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Camb. Sentinel Sept 28

Schura Tſcherkaſſkijs.

Rahts 9/2

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Hallê, mums rakſta: „Winſch jau diwi gadi wezumâ parahdija leelas muſika dahwanas, ſpehdams noſaukt notis tikai pehz ſkanas, nepaſkatidamees uſ klaweerem; triju gadu wezumâ improwiſejis apbrihnomâ kahrtâ; tſchetru gadu wezumâ pehz pirmâ operas apmeklejuma, winſch noſpehlejis dalas no dſirdetàs muſikas ar newehrojamu akuratibu tiklab melodijâ, kà harmonijâ. Schuras weenigais ſkolotajs ir bijuſe wina mahte, kura ſtrahdajuſe kà muſikas ſkolotaja ...eſas konſerwatorijâ. Wina tehws ... ahrſts. Baididamees, ka pahragrà muſizeereſchanà neſabojà dehlena weſelibu — winſch gribeja noleegt, bet muſika un Schura biſ diwas neſchkiramas ...atas. Tſcherkaſſku gimene atzeloja no ...eſas uſ Ameriku pagahjuſchà pawaſari".

Rahts Sept 28

CHERKASSKY

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Herald Sept 30

CHERKASSKY TODAY

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Post Sept 30

BOY PIANIST LIKES SWAN BOATS BEST

Shura Cherrassky, Genius of 11, Arrives in Boston and Inspects City

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The boy came to America last spring with his mother and father, fugitives from the famine in Russia, which threatened his health and his art. No one but his mother has taught him to play, although he has a remarkable sense of emulation, and is partly self-taught. The family settled with relatives in Baltimore.

Herald Sept 30

11-Year-Old Prodigy Takes Swan Boat Ride

9/30

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Shura Cherkassky, 11-year-old music prodigy, composer and pianist was an obscure Russian refugee, who arrived with his destitute parents from Odessa last spring and has since risen to a place of recognition in the opinion of the older, established artists of the piano. He came to Boston yesterday and is to appear on the concert platform of Symphony Hall this afternoon.

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Post Sept 30

Cherkassky, Pianist of Eleven, to Play in Boston

Waltham Free Press 9/26

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Cherkassky, 11 year old Musical Prodigy

In the interest of his normal development, he is to make very few public appearances indeed. A recital has been arranged in Boston, however, and those who hear him in Symphony hall on Sunday afternoon, September 30th, will see for the first time what may prove to be one of the greatest geniuses of the world.

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Waltham Free Press Tribune

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Tr 9/30

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See Reviews
7th page following

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Cherkassky

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Camb. Sentinel Sept 28

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Herald Sept 30

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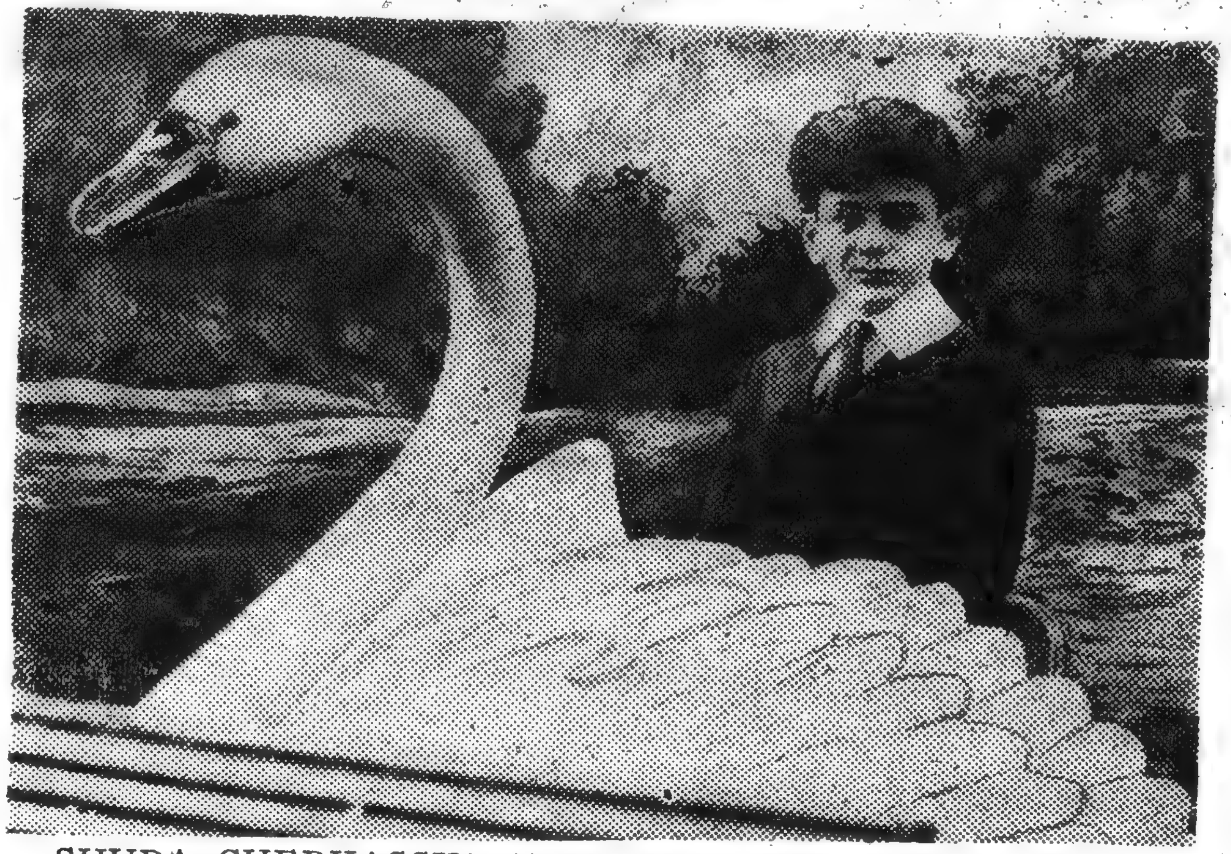
Herald Sept 30

11-Year-Old Prodigy Takes Swan Boat Ride

Post 9/30



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Waltham

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See Reviews 7th page following

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Camb. Sentinel Sept 28

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Herald Sept 30

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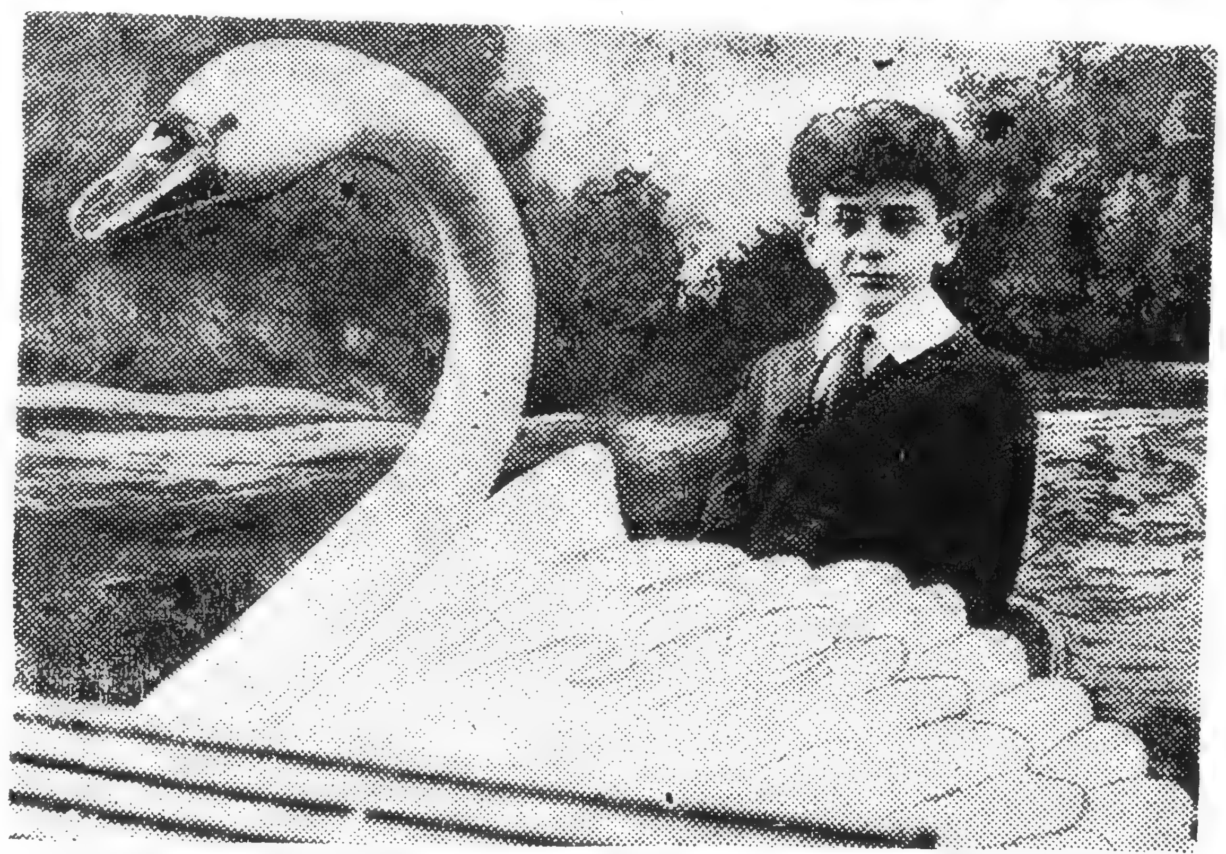

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Cherkassky, 11 year old Musical Prodigy

In the interest of his normal development, he is to make very few public appearances indeed. A recital has been arranged in Boston, however, and those who hear him in Symphony hall on Sunday afternoon, September 30th, will see for the first time what may prove to be one of the greatest geniuses of the world.

Shura Cherkassky was born in Odessa. His sole piano teacher was his mother, a musician of considerable talent. He was largely self-taught, however, for he was at the keyboard even from the age of two and learned much on his own initiative simply by observation. His Boston programme will include—Handel's variations in D minor, Ecossaises by Beethoven, Weber's Invitation to the Dance, Prelude and Scherzo of Mendelsohn, Etude, Fantaisie Impromptu and Waltz by Chopin, Barcarolle and Polka by Rachmaninoff, Prelude Pathetique, his own composition, and Liszt's Thirteenth Hungarian Rhapsody.

Waltham Free Press Sept 26

SYMPHONY HALL—Today at 3:30, Shura Cherassky, pianist. (First time here.)

Aria Con Variazioni, in D minor, Handel; "Ecossaises," Beethoven-Busoni; "Invitation to the Dance," Op. 65, Weber; Etude in C-sharp minor, Op. 25, No 7, Fantaise Impromptu, Impromptu in A-flat major, Op. 29, and Valse in C-sharp minor, Op. 64, No 2, Chopin; Prelude in E minor and Scherzo in E minor, Op. 16, Mendelssohn; Barcarolle, Rachmaninoff; Polka, "Prelude Pathetique," Shura Cherkassky; "Rhapsodie Hongroise," No 13, Liszt.

See Reviews 7th page following

[182]

McCormack

John McCormack, as always nowadays in Boston, schedules two concerts at Symphony Hall near together, in the probably vain hope of somewhere near satisfying the demand for tickets. Has any one ever, in the past 10 years, noted a McCormack concert in Boston, an occasion when the house was not sold out? For the benefit of other singers who would like to become as popular as John McCormack let it be suggested that it isn't necessary at all to be Irish or to adopt an Irish name. One need only be and appear a human being whom people instinctively take to, and gifted with musical brains and a reasonably good voice of grand opera caliber. The voice of an angel will not otherwise draw as McCormack draws the plain people, as well as the connoisseurs. Gl 9-9

Globe Sept 9

JOHN McCORMACK

John McCormack, the Irish tenor, who has not sung since his remarkable debuts in Berlin and Prague last spring, is returning to the United States and will open the tour with two concerts in Symphony Hall. These will take pace on Sunday afternoon, Oct. 7, and Tuesday evening, Oct. 9. P 9/16

Post Sept 9

JOHN McCORMACK

John McCormack, the Irish tenor, who has not sung since his debuts in Berlin and Prague last spring, is returning to the United States and will open the tour with two concerts in Symphony hall. These will take place on Sunday afternoon, Oct. 7, and Tuesday evening, Oct. 9. Trav 9/11

Traveler Sept 11

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Herald Sept 16

McCORMACK CONCERTS

John McCormack will open his tour of America with two concerts in Symphony Hall on Sunday afternoon, October 7, and Tuesday evening, October 9.

Advertiser Sept 23

John McCormack

John McCormack, the famous Irish tenor, will open his tour of America with two concerts in Symphony Hall. These will be given on Sunday afternoon, Oct. 7, at 3:30, and Tuesday evening, Oct. 9, at 8:15. Post 9/23

Post Sept 23

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John McCormack, the Irish tenor, who has not sung since his remarkable debuts in Berlin and Prague, last spring, is returning to the United States and will open the tour with two concerts in Symphony Hall. These will take pace on Sunday afternoon, Oct. 7, and Tuesday evening, Oct. 9.

Post Sept 16

JOHN McCORMACK

John McCormack, the Irish tenor, will make two appearances in Symphony hall on Sunday afternoon, Oct. 7, and Tuesday evening, Oct. 9, in entirely different programs. He will be assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. Trav 9-29

Traveler Sept 29

There will be no duplications of numbers on McCormack's two Boston programs of Oct 6 and 8. Gl 9/30

Globe Sept 30

JOHN McCORMACK

John McCormack will give two concerts in Symphony hall on Sunday, Oct. and Tuesday evening, Oct. 9, assisted by Lauri Kennery, 'cellist, and Edwin Schneider, pianist. The programs will be entirely different.

Herald Sept 30

JOHN M'CORMACK

John McCormack will give two concerts in Symphony Hall, appearing next Sunday, Oct. 7, and the following Tuesday evening, Oct. 9. He will be assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist. The programmes for the two concerts will be entirely different. Post 9/30

Post Sept 30

PROGRAMMES IN PROSPECT

Mr. McCormack's Trans 10/5

At his concert in Symphony Hall on Sunday afternoon next, Mr. McCormack, returning after nine months of absence, will sing two airs from Bach—"Let Us But Rest Awhile" and "Jesus Christ, the Son of God"; four songs of Schubert—"Die Liebe hat gelogen," "Der Jungling und der Quelle," "Das sie hier gewesen," "Die Entzuckung an Laura"; four Irish folk-pieces; numbers from Elgar, Scott and minor composers.

At a second concert in Symphony Hall on Tuesday evening next, the tenor will be heard in an air from an ancient oratorio by Scarlatti; another old Italian piece by da Vinci and an air from Musorgsky's recently resurrected opera, "The Fair at Sorotchinsk." His songs will include the usual folk-pieces, the usual Anglo-American numbers, Sibelius's "Was It a Dream?" Rakhmaninov's "Daisies" and "How Fair This Spot." By way of innovation, each concert will begin with a piece for violin and piano to be played by Mr. Kennedy, a new violinist, and the familiar pianist, Mr. Schneider. On Sunday it will be an ancient Sonata by Sammartini; on Tuesday, a fragment of Beethoven.

Transcript Oct 5

Sunday, Oct 6, at 3:30; John McCormack, tenor; assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist; Sonata, Sammartini; "Let Us But Rest Awhile," "Jesus Christ the Son of God," Bach; Sarabande and Burree, Bach; "Die Liebe hat Gelogen," "Der Jungling under der Quelle," "Das sie her gewesen," "Die entzuckung an Laura," Schubert; "The Meeting of the Water," arr by Robinson; "Reynardine," arr by Hughes; "The Song of the Fairy King," arr by Stanford; "Kitty, My Love," arr by Hughes; "Romance," Palmgren; "Dragon Flies," Nandor Szolt; "Pleading," (first time) A. Walter Kramer; "From Afar," Cyril Scott; "The Cave," Edwin Schneider; "Is She Not Passing Fair," Edward Elgar. Gl 9/30

Globe Sept 30

JOHN McCORMACK

John McCormack will give two concerts in Symphony hall with entirely different programs tomorrow afternoon at 3:30 and Tuesday evening at 8:15. On each occasion he will be assisted by Lauri Kennedy, 'Cellist, and Edwin Schneider, pianist.

His Sunday program will include arias by Bach, four songs of Schubert, a group of Irish folk songs, and a group of English and American songs.

His program for Tuesday evening will include arias by Scaratti and da Vinci, songs by Sibelius, Rachmaninoff, and Moussorgsky, a group of Irish folk songs, and a group of Engish and American songs. Trav 10/6

Traveler Oct 6

McCormack in Concerts in Symphony Hall

John McCormack will give two concerts in Symphony Hall with entirely different programmes tomorrow afternoon at 3:30 and Tuesday evening at 8:15. On each occasion he will be assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist. His Sunday programme will include arias by Bach, four songs of Schubert, a group of Irish folk songs, and a group of English and American songs.

American Oct 6

Mr. McCormack

T 10/6

To begin a long tour over the length and breadth of the United States, Mr. McCormack, the tenor, again in full scope and quality of voice, will twice be heard at Symphony Hall—tomorrow afternoon and again on Tuesday evening. Old airs from Bach, seldom sung; four songs of Schubert, also unhackneyed; Irish folk-pieces and balladry by Elgar, Scott and other Anglo-American composers fill the programme on Sunday afternoon. Ancient Italian pieces; an air from Musorgsky's rediscovered opera, "The Fair at Sorotchinsk"; songs of Sibelius and Rakhmaninov; the Irish miscellany, the Anglo-American miscellany, are the tenor's pieces for Tuesday evening. A new violinist, Lauri Kennedy, will provide the interludes and, at the beginning of each concert, share a number with the pianist, Mr. Schneider. On Sunday the piece is a seventeenth-century Sonata of Sammartini; on Tuesday a fragment of Beethoven.

Transcript Oct 6

Symphony Hall today at 3:30, John McCormack, tenor; assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. Sonata, Sammartini, "Let Us But Rest Awhile," "Jesus Christ the Son of God,"—Bach, Sarabande and Bourree, Bach, "Die Liebe hat gelogen," "Der Jungling and der Quelle," "Das sie hier gewesen," "Die entzuckung an Laura," Schubert, Irish Folk Songs: "The Meeting of the Waters," "Reynardine," "The Song of the Fairy King," "Kitty my Love," "Romance," Palmgren, "Dragon Flies," Nandor Szolt, "Pleading," A. Walter Kramer; "From Afar," Cyril Scott, "The Cave," Edwin Schneider, "Is She Not Passing Fair," Sir Edward Elgar. Gl 10/7

Tuesday at 8:15 John McCormack, tenor, assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. Sonata, G minor (first movement), Beethoven; "Caldo Sangue," from the oratorio "Re di Jerusalem," Scarlatti; "Sentiri il petto accendere," da Vinci; Grave, allegro, Minuetto, Porpora; "Was It a Dream," Sibelius; "Daisies" (first time) and "How Fair This Spot," Rachmaninoff; air de Gritski, from "La Foire de Sorotchinsk," Musorgsky; Irish Folk Songs: "At the Mid Hour of Night," "The Leprehaun," "The Lark in Clear Air," "The Snowy Breasted Pearl"; "Tarantelle," Popper; "Home They Brought Her Warrior Dead," Graham Peel; "So Perverse," Frank Bridge; "A Brown Bird Singing," Haydn Wood; "The Voices of Children," Walter Rummel.

Globe Oct 7

McCORMACK HERE

Adv 10/7

John McCormack will sing at Symphony Hall this afternoon and next Tuesday evening. He will be assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist.

Advertiser Oct 7

McCORMACK'S PROGRAMS

The programs which will be presented by John McCormack at his two concerts in Symphony hall, assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist, are as follows:

Sonata.......................Sammartini
Mr. Kennedy and Mr. Schneider.
Air. Let us but rest awhile..............Bach
Air. Jesus Christ the Son of God.........Bach
Mr. McCormack.
Sarabande and Bourree...................Bach
Mr. Kennedy.
Die Liebe hat gelogen................Schubert
Der Jungling and der Quelle.........Schubert
Das sie hier gewesen................Schubert
Die entzuckung an Laura.............Schubert
Mr. McCormack.
Irish Folk Songs:
The Meeting of the Waters.
Reynardine.
The Song of the Fairy King.
Kitty My Love.
Mr. McCormack.
Romance..........................Palmgren
Dragon Flies....................Nador Szolt
Mr. Kennedy.
Pleading...................A. Walter Kramer
From Afar.........................Cyril Scott
The Cave.....................Edwin Schneider
Is She not Passing Fair.........Edward Elgar

TUESDAY

Sonata, G minor (first movement)...Beethoven
Mr. Kennedy and Mr. Schneider.
Caldo Sangue from the Oratorio, "Re di Gerusalem"......................Scarlatti
Sentirsi il petto accendere...............DaVinci
Mr. McCormack.
Grave, Allegro, Minuetto..............Porpora
Mr. Kennedy.
Was It a Dream........................Sibelius
Daisies (first time)..............Rachmaninoff
How Fair This Spot...............Rachmaninoff
Air de Gritski, from "La Foire de Sorotchinsk"....................Moussorgsky
Mr. McCormack.
Irish Folk Songs:
At the Mid Hour of Night.
The Leprehaun.
The Lark in Clear Air.
The Snowy Breasted Pearl.
Mr. McCormack.
Air..........................Herbert Hughes
Tarantelle.............................Popper
Mr. Kennedy.
Home they brought her warrior dead.
Graham Peel
So Perverse....................Frank Bridge
A Brown Bird Singing............Haydn Wood
The Voices of Children.........Walter Rummel
Mr. McCormack.

Herald Oct 7

JOHN M'CORMACK IN SYMPHONY HALL

Large Audience Enjoys Opening Concert

Her 10/8

SYMPHONY HALL—Concert by John McCormack. The program was as follows:

Sonata (Allegro, Grave, Vivace)...Sammartini
Mr. Kennedy and Mr. Schneider.
Air: "Let us but rest awhile"..............Bach
Air: (Chorale) "Jesus Christ the Son of God"..............................Bach
Mr. McCormack.
Sarabande and Bourree...................Bach
Mr. Kennedy.
"Die Liebe hat Gelogen"..............Schubert
"Der Jungling an der Quelle"........Schubert
"Das sie hier gewesen"...............Schubert
"Die entzuckung an Laura"...........Schubert
Mr. McCormack.
Irish Folk Songs:
The Meeting of the Waters.Arr. by Robinson
Reynardine.................Arr. by Hughes
The Song of the Fairy King..Arr. by Stanford
Kitty My Love..............Arr. by Hughes
Mr. McCormack.
Romance..........................Palmgren
Dragon Flies...................Nandor Szolt
Mr. Kennedy.
Pleading (first time)......A. Walter Kramer
From Afar.........................Cyril Scott
The Cave.....................Edwin Schneider
Is She not Passing Fair.........Edward Elgar
Mr. McCormack.

John McCormack, in his first concert of the season at Symphony Hall yesterday afternoon, was his accustomed genial self, with the exception of a slight huskiness that was most noticeable in the earlier part of the program, and responsive to the overwhelming applause of his large audience. It was unfortunate that the piano accompaniment so completely engulfed his voice in the Bach Airs, for they are not his particular forte.

The program was a pleasant one, and interspersed with Mr. McCormack's songs, were well tabulated violoncello solos played easily by Mr. Kennedy. Mr. Schneider, the accompanist, varied in disposition and execution from the mechanical trumpeting of the Bach Airs to the delicate trilling of the Irish folk songs.

With the songs of Schubert, Mr. McCormack entered into his own province, singing the lyrics and folk tunes with a superb tenderness and sincerity, never deeply tragic, never overly sentimental. He is not a singer of Bach Chorales, and under his touch they became monotonous and labored, but his Irish folk songs were executed with a dramatic fervor and lightness that is the result of strength in control, rather than mere surface brushing. His Mother Machree, which he gave as one of his encores, is a thing of warmth and affecting sentiment. His appeal is simple and unaffected, and he sings of homely things with spontaneity and art.

[illegible]

Herald Oct 8

MUSIC

Mr. McCormack Again

Mon 10/7

John McCormack gave his second recital in three days in Symphony Hall last night. Few are the artists of the concert platform who can safely make such a venture; but if there is a human certainty in a humanly uncertain world, it is that whenever Mr. McCormack chooses to sing in Symphony Hall, more than 2570 people will want to hear him. In a well chosen program including airs of Scarlatti and Vinci, songs of Sibelius and Rachmaninoff, an air from Moussorgsky's "Fair at Sorotchinsk," and the usual Irish ballads, he again displayed his matured powers as vocalist and musician, to the just delight of his audience. Lauri Kennedy, cellist, and Edwin Schneider, pianist, assisted him.

Monitor Oct 7

M'CORMACK MASTER OF ART OF SONG

Post 10/8

Gives Little Known Pieces at First Concert

BY OLIN DOWNES

John McCormack gave his first Boston concert of the season yesterday afternoon in Symphony Hall. He sang with the most gratifying mastery. He sang first two airs of Bach, "Let Us Rest But Awhile," and the chorale, "Jesus Christ the Son of God," the later one of those confounding expressions of the genius of Bach, wherein the singer maintains the air of the chorale, while jubilant arabesques of tones are flung about it by the instrument, as old Italian artists put flying cherubim in their skies in glowing religious pictures.

UNFAMILIAR SONGS

Mr. McCormack's second group consisted of four unfamiliar songs of Schubert: "Die liebe hat gelogen," "Der jungling an die quelle," "Das sie heir gewesen" and "Die entzuckung an Laura." These, a group of Irish folk songs of no less genius and imagination, and a group of songs by Walter Kramer, Cyril Scott, Edwin Schneider and Edward Elgar made his list.

With Mr. McCormack was Kauri Kennedy, an admirable 'cellist, and not a mere stop-gap to amuse the audience when the singer was not on the stage. He showed taste, a very beautiful tone and sentiment, and the most musicianly poise in the melodious sonata of Sammartini, the unaccompanied Sarabande and Bourree of Bach, and smaller compositions by Palmgren and Nandor Szolt.

Mr. McCormack, returning here after an absence of a few months, brought back that which was his before he left and something more, which he had experienced and recreated in the interim. The Bach music was more than a noble line sustained with remarkable skill and breath control by a born singer. This music and the songs of Schubert had a depth of feeling which stirred everyone who listened, whether or not he understood the precise meaning of the German texts.

And in the Schubert songs and in the little miracles of inspiration found in the folk songs of Ireland, what wonders Mr. McCormack wrought.

Schubert's Exquisite Fancy

Following the tragic "Liebe hat geoloben" was the exquisite fancy of "Der jungling an die quelle," when the tone was of a texture as gossamer and as fleeting as the sentiment of a song. Nothing remains with more charm in the memory than that rare melody, as the singer sustained it, and the echoing cry of the conclusion.

These things, the mastery of phrase and of ornamentation in the old music of Bach and Handel, the true emotion, the humor, fantasy and beauty of the Irish folk music, all were the expression of a great singer, whose concerts, patronized by the public to the limit of the law, become each season more significant artistic events.

Post Oct 8

M'CORMACK SINGS TO GREAT THRONG

Enthusiasm Aroused by Good Music Well Sung

Gl 10/8

John McCormack gave his first Boston recital of the season yesterday afternoon at Symphony Hall to an enthusiastic throng. As usual the sign "No more tickets of any kind" was displayed at the box office before the concert began. An unusual number of speculators were offering admission for sale on the sidewalk. Those who were unable to hear McCormack yesterday have a second chance Tuesday evening, when he will give an entirely different program in the same hall.

The tenor, whose popularity with Boston audiences is unexcelled by that of any other musician, received a warm welcome when he first came on the stage. Prolonged applause at nearly every break in a long and exacting program induced him to add extra numbers. He was plainly suffering from a cold, though there was little in his singing to indicate the fact; so that at least one listener wished that, for his own sake McCormack were less generous with encores.

He being what he is could hardly evade so acknowledging the sort of applause he got. A less kindly and generous man under the circumstances might have bowed and bowed and sung no more than was set down on the program.

McCormack's exquisite taste in music and his extraordinary gift of making almost anything he sings go to the hearts of his hearers were admirably illustrated by the first half of yesterday's program. He sang nothing but Bach and Schubert before the intermission, except two encores, one of them Handel's "Sleep, why dost thou leave me?" and the other a modern encore song of superior quality.

Many singers would hesitate to offer an audience of professed "musicians" so much of such music. But McCormack made an audience drawn from the general rather than the musical public enjoy the classics he sang. He did it by enjoying them himself and spending on his Bach airs and Schubert songs every resource of his subtle musical technique.

One wished that he had sung the Schubert in English, as he did the Bach because then the audience would have understood the words as well as the music. The difficulty of getting a good translation that fits the music is probably what deterred him.

The rest of the program contained as usual a group of Irish folk songs, beautifully sung and keenly appreciated by the audience; and a group of modern English and American songs. Here, too, Mr McCormack has notably raised the musical level of the average program. Kramer's new "Pleading" is one of the most effective and tasteful of recent American songs. Mr Schneider's "Cave" is one of his best works.

When one remembers that John McCormack not so many years ago was a singer at whom many musical people looked askance, because he began by singing popular ballads, it is perhaps worth noting that Mr Monteux, conductor of the Boston Symphony, was noticed in yesterday's audience listening intently to the tenor's Bach and Schubert.

Yet as if to prove he has not lost touch with his original public he sang as an extra, "Mother Machree," and so beautifully and movingly as almost to persuade one music critic that it is good music, despite a consensus of critical opinion to the contrary. There is still only one John McCormack, and not likely ever to be another.

Globe Oct 8

JOHN M'CORMACK IN THE FULLNESS OF MANY POWERS

FROM BACH TO BALLADRY VIA SCHUBERT

Voice, Skill, Understanding and Expression Nearly Flawless — The Singer's New Poise—Perception and Revelation—Lessened Compromises

Trans 10/8

THERE is no narrower vision than that of the high-brow in the arts; while narrowest of all does it become in the contemplation of the art of music. With one accord, keen-eared and unprepossessed Europeans testify to the fillip our jazz is lending rhythm, and outstrip one and another of our bolder composers in artful and zestful usage of it. Meanwhile our lofty ones, our circumspect ones, count all jazz "vulgar" and forswear discrimination. "Modernists," here, there and everywhere, may be trying to slough away the dross that nineteenth-century romanticism accumulated upon music; to sharpen anew the expressive means that a later impressionism dulled and blurred—and the high-brow answers with the superiorities of "safe and sane" composers. In these days, American composers—Loeffler, Bloch, Griffes, Carpenter—have written music that in kind will bear most contemporary company. Yet the mistrustful high-brow prefers in his heart to subsidize concerts for the exhibition of a dry-as-dust German, like Pfitzner, or listens in a delusion of admiration to some Parisian mediocrity, whose primary object as "missioner to America" is a ribbon or rosette in the Legion of Honor. To touch the immediate hour, Mr. John McCormack passes justly in Europe and in America as rare and high-placed singer, unexcelled in certain species of song. Yet there are those—and in this town—who still believe him a dispenser of sentimental ditties to audiences of chambermaids.

Transcript Oct 8

(over)

[183]

McCormack

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Globe Sept 9

JOHN McCORMACK

John McCormack, the Irish tenor, who has not sung [illegible] remarkable debuts in Berlin and [illegible] last spring, is returning to [illegible] States and will open the tour with [illegible] concerts in Symphony Hall. These will take pace on Sunday afternoon, Oct. 7, and Tuesday evening, Oct. 9. P 9/16

Post Sept 9

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John McCormack, the Irish tenor, who has not sung since his debuts in Berlin and Prague last spring, is returning to the United States and will open the tour with two concerts in Symphony hall. These will take place on Sunday afternoon, Oct. 7, and Tuesday evening, Oct. 9.

Traveler Sept 15

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Herald Sept 16

McCORMACK CONCERTS

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Advertiser Sept 23

John McCormack

John McCormack, the famous Irish tenor, will open his tour of America with two concerts in Symphony Hall. These will be given on Sunday afternoon, Oct. 7, at 3:30, and Tuesday evening, Oct. 9, at 8:15.

Post Sept 23

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Post Sept 16

JOHN McCORMACK

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Traveler Sept 29

There will be no duplications of numbers on McCormack's two Boston programs of Oct 6 and 8.

Globe Sept 30

JOHN McCORMACK

John McCormack will give two concerts in Symphony hall on Sunday, Oct. 7, and Tuesday evening, Oct. 9, assisted by Lauri Kennery, 'cellist, and Edwin Schneider, pianist. The programs will be entirely different.

Herald Sept 30

JOHN M'CORMACK

John McCormack will give two concerts in Symphony Hall, appearing next Sunday, Oct. 7, and the following Tuesday evening, Oct. 9. He will be assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist. The programmes for the two concerts will be entirely different.

Post Sept 30

PROGRAMMES IN PROSPECT

Mr. McCormack's

AT his concert in Symphony Hall on Sunday afternoon next, Mr. McCormack, returning after nine months of absence, will sing two airs from Bach—"Let Us But Rest Awhile" and "Jesus Christ, the Son of God"; four songs of Schubert—"Die Liebe hat gelogen," "Der Jungling und der Quelle," "Das sie hier gewesen," "Die Entzuckung an Laura"; four Irish folk-pieces; numbers from Elgar, Scott and minor composers.

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Transcript Oct 5

Sunday, Oct 6, at 3:30; John McCormack, tenor; assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist; Sonata, Sammartini; "Let Us But Rest Awhile," "Jesus Christ the Son of God," Bach; Sarabande and Burree, Bach; "Die Liebe hat Gelogen," "Der Jungling under der Quelle," "Das sie her gewesen," "Die entzuckung an Laura," Schubert; "The Meeting of the Water," arr by Robinson; "Reynardine," arr by Hughes; "The Song of the Fairy King," arr by Stanford; "Kitty, My Love," arr by Hughes; "Romance," Palmgren; "Dragon Flies," Nandor Szolt; "Pleading," (first time) A. Walter Kramer; "From Afar," Cyril Scott; "The Cave," Edwin Schneider; "Is She Not Passing Fair," Edward Elgar.

Glb Sept 3.

JOHN McCORMACK

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His Sunday program will include arias by Bach, four songs of Schubert, a group of Irish folk songs, and a group of English and American songs.

His program for Tuesday evening will include arias by Scaratti and da Vinci, songs by Sibelius, Rachmaninoff, and Moussorgsky, a group of Irish folk songs, and a group of Engish and American songs. Trv 10/6

Traveler Oct 6

McCormack in Concerts in Symphony Hall

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American Oct 6

Mr. McCormack

To begin a long tour over the length and breadth of the United States, Mr. McCormack, the tenor, again in full scope and quality of voice, will twice be heard a Symphony Hall—tomorrow afternoon and again on Tuesday evening. Old airs from Bach, seldom sung; four songs of Schubert, also unhackneyed; Irish folk-pieces and balladry by Elgar, Scott and other Anglo-American composers fill the programme on Sunday afternoon. Ancien Italian pieces; an air from Musorgsky's rediscovered opera, "The Fair at Sorotchinsk"; songs of Sibelius and Rakhmaninov; the Irish miscellany, the Anglo-American miscellany, are the tenor's pieces for Tuesday evening. A new violinist, Lauri Kennedy, will provide the interludes and, at the beginning of each concert, share a number with the pianist Mr. Schneider. On Sunday the piece i a seventeenth-century Sonata of Sammartini; on Tuesday a fragment of Beethove

Transcript Oct 6

Symphony Hall today at 3:30, John McCormack, tenor; assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. Sonata, Sammartini, "Let Us But Rest Awhile," "Jesus Christ the Son of God,"—Bach, Sarabande and Bourree, Bach, "Die Liebe hat gelogen," "Der Jungling and der Quelle," "Das sie hier gewesen," "Die entzuckung an Laura," Schubert, Irish Folk Songs: "The Meeting of the Waters," "Reynardine," "The Song of the Fairy King," "Kitty my Love," "Romance," Palmgren, "Dragon Flies," Nandor Szolt, "Pleading," A. Walter Kramer, "From Afar," Cyril Scott, "The Cave," Edwin Schneider, "Is She Not Passing Fair," Sir Edward Elgar.

Tuesday at 8:15 John McCormack, tenor, assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. Sonata, G minor (first movement), Beethoven; "Caldo Sangue," from the oratorio "Re di Jerusalem," Scarlatti; "Sentiri il petto accendero," da Vinci; Grave, allegro, Minuetto, Porpora; "Was It a Dream," Sibelius; "Daisies" (first time) and "How Fair This Spot," Rachmaninoff; air de Gritski, from "La Foire de Sorotchinsk," Musorgsky; Irish Folk Songs: "At the Mid Hour of Night," "The Leprehaun," "The Lark in Clear Air," "The Snowy Breasted Pearl"; "Tarantelle," Popper; "Home They Brought Her Warrior Dead," Graham Peel; "So Perverse," Frank Bridge; "A Brown Bird Singing," Haydn Wood; "The Voices of Children," Walter Rummel.

Globe Oct 7

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cCORMACK HERE

John McCormack will sing at ymphony Hall this [illegible] nd next Tuesday evening. He ill be assisted by Lauri Ken- edy, 'cellist, and Edwin Schneid- , pianist.

Advertiser Oct 7

McCORMACK'S PROGRAMS

The programs which will be presented by John McCormack at his two concerts in Symphony hall, assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist, are as follows:

Sonata....................Sammartini
Mr. Kennedy and Mr. Schneider.
Air, Let us but rest awhile....................Bach
Air, Jesus Christ the Son of God....................Bach
Mr. McCormack.
Sarabande and Bourree....................Bach
Mr. Kennedy.
Die Liebe hat gelogen....................Schubert
Der Jungling and der Quelle....................Schubert
Das sie hier gewesen....................Schubert
Die entzuckung an Laura....................Schubert
Mr. McCormack.
Irish Folk Songs:
The Meeting of the Waters.
Reynardine.
The Song of the Fairy King.
Kitty My Love.
Mr. McCormack.
Romance....................Palmgren
Dragon Flies....................Nador Szolt
Mr. Kennedy.
Pleading....................A. Walter Kramer
From Afar....................Cyril Scott
The Cave....................Edwin Schneider
Is She not Passing Fair....................Edward Elgar

TUESDAY

Sonata, G minor (first movement)...Beethoven
Mr. Kennedy and Mr. Schneider.
Caldo Sangue from the Oratorio, "Re di Gerusalem"....................Scarlatti
Sentirsi il petto accendere....................DaVinci
Mr. McCormack.
Grave, Allegro, Minuetto....................Porpora
Mr. Kennedy.
Was It a Dream....................Sibelius
Daisies (first time)....................Rachmaninoff
How Fair This Spot....................Rachmaninoff
Air de Gritski, from "La Foire de Sorotchinsk"....................Moussorgsky
Mr. McCormack.
Irish Folk Songs:
At the Mid Hour of Night.
The Leprehaun.
The Lark in Clear Air.
The Snowy Breasted Pearl.
Mr. McCormack.
Air....................Herbert Hughes
Tarantelle....................Popper
Mr. Kennedy.
Home they brought her warrior dead.
Graham Peel
So Perverse....................Frank Bridge
A Brown Bird Singing....................Haydn Wood
The Voices of Children....................Walter Rummel
Mr. McCormack.

Herald Oct 7

JOHN M'CORMACK IN SYMPHONY HALL

Large Audience Enjoys Opening Concert

SYMPHONY HALL—Concert by John McCormack. The program was as follows:

Sonata (Allegro, Grave, Vivace)....Sammartini
Mr. Kennedy and Mr. Schneider.
Air: "Let us but rest awhile"..........Bach
Air: (Chorale) "Jesus Christ the Son of God"..........Bach
Mr. McCormack.
Sarabande and Bourree..........Bach
Mr. Kennedy.
"Die Liebe hat Gelogen"..........Schubert
"Der Jungling an der Quelle"..........Schubert
"Das sie hier gewesen"..........Schubert
"Die entzuckung an Laura"..........Schubert
Mr. McCormack.
Irish Folk Songs:
The Meeting of the Waters.Arr. by Robinson
Reynardine..........Arr. by Hughes
The Song of the Fairy King..Arr. by Stanford
Kitty My Love..........Arr. by Hughes
Mr. McCormack.
Romance..........Palmgren
Dragon Flies..........Nandor Szolt
Mr. Kennedy.
Pleading (first time)........A. Walter Kramer
From Afar..........Cyril Scott
The Cave..........Edwin Schneider
Is She not Passing Fair..........Edward Elgar
Mr. McCormack.

John McCormack, in his first concert of the season at Symphony Hall yesterday afternoon, was his accustomed genial self, with the exception of a slight huskiness that was most noticeable in the earlier part of the program, and responsive to the overwhelming applause of his large audience. It was unfortunate that the piano accompaniment so completely engulfed his voice in the Bach Airs, for they are not his particular forte.

The program was a pleasant one, and interspersed with Mr. McCormack's songs, were well tabulated violoncello solos played easily by Mr. Kennedy. Mr. Schneider, the accompanist, varied in disposition and execution from the mechanical trumpeting of the Bach Airs to the delicate trilling of the Irish folk songs.

With the songs of Schubert, Mr. McCormack entered into his own province, singing the lyrics and folk tunes with a superb tenderness and sincerity, never deeply tragic, never overly sentimental. He is not a singer of Bach Chorales, and under his touch they became monotonous and labored, but his Irish folk songs were executed with a dramatic fervor and lightness that is the result of strength in control, rather than mere surface brushing. His Mother Machree, which he gave as one of his encores, is a thing of warmth and affecting sentiment. His appeal is simple and unaffected and he sings of homely things with spontaneity and art.

E. G.

Herald Oct 8

MUSIC

Mr. McCormack Again

John McCormack gave his second recital in three days in Symphony Hall last night. Few are the artists of the concert platform who can safely make such a venture; but if there is a human certainty in a humanly uncertain world, it is that whenever Mr. McCormack chooses to sing in Symphony Hall, more than 2570 people will want to hear him. In a well chosen program including airs of Scarlatti and Vinci, songs of Sibelius and Rachmaninoff, an air from Moussorgsky's "Fair at Sorotchinsk," and the usual Irish ballads, he again displayed his matured powers as vocalist and musician, to the just delight of his audience. Lauri Kennedy, cellist, and Edwin Schneider, pianist, assisted him.

Monitor Oct 7

M'CORMACK MASTER OF ART OF SONG

Gives Little Known Pieces at First Concert

BY OLIN DOWNES

John McCormack gave his first Boston concert of the season yesterday afternoon in Symphony Hall. He sang with the most gratifying mastery. He sang first two airs of Bach, "Let Us Rest But Awhile," and the chorale, "Jesus Christ the Son of God," the later one of those confounding expressions of the genius of Bach, wherein the singer maintains the air of the chorale, while jubilant arabesques of tones are flung about it by the instrument, as old Italian artists put flying cherubim in their skies in glowing religious pictures.

UNFAMILIAR SONGS

Mr. McCormack's second group consisted of four unfamiliar songs of Schubert: "Die liebe hat gelogen," "Der jungling an die quelle," "Das sie heir gewesen" and "Die entzuckung an Laura." These, a group of Irish folk songs of no less genius and imagination, and a group of songs by Walter Kramer, Cyril Scott, Edwin Schneider and Edward Elgar made his list.

With Mr. McCormack was Kauri Kennedy, an admirable 'cellist, and not a mere stop-gap to amuse the audience when the singer was not on the stage. He showed taste, a very beautiful tone and sentiment, and the most musicianly poise in the melodious sonata of Sammartini, the unaccompanied Sarabande and Bourree of Bach, and smaller compositions by Palmgren and Nandor Szolt.

Mr. McCormack, returning here after an absence of a few months, brought back that which was his before he left and something more, which he had experienced and recreated in the interim. The Bach music was more than a noble line sustained with remarkable skill and breath control by a born singer. This music and the songs of Schubert had a depth of feeling which stirred everyone who listened, whether or not he understood the precise meaning of the German texts.

And in the Schubert songs and in the little miracles of inspiration found in the folk songs of Ireland, what wonders Mr. McCormack wrought.

Schubert's Exquisite Fancy

Following the tragic "Liebe hat geoloben" was the exquisite fancy of "Der jungling an die quelle," when the tone was of a texture as gossamer and as fleeting as the sentiment of a song. Nothing remains with more charm in the memory than that rare melody, as the singer sustained it, and the echoing cry of the conclusion.

These things, the mastery of phrase and of ornamentation in the old music of Bach and Handel, the true emotion, the humor, fantasy and beauty of the Irish folk music, all were the expression of a great singer, whose concerts, patronized by the public to the limit of the law, become each season more significant artistic events.

Post Oct 8

M'CORMACK SINGS TO GREAT THRONG

Enthusiasm Aroused by Good Music Well Sung

John McCormack gave his first Boston recital of the season yesterday afternoon at Symphony Hall to an enthusiastic throng. As usual the sign "No more tickets of any kind" was displayed at the box office before the concert began. An unusual number of speculators were offering admission for sale on the sidewalk. Those who were unable to hear McCormack yesterday have a second chance Tuesday evening, when he will give an entirely different program in the same hall.

The tenor, whose popularity with Boston audiences is unexcelled by that of any other musician, received a warm welcome when he first came on the stage. Prolonged applause at nearly every break in a long and exacting program induced him to add extra numbers. He was plainly suffering from a cold, though there was little in his singing to indicate the fact; so that at least one listener wished that, for his own sake McCormack were less generous with encores.

He being what he is could hardly evade so acknowledging the sort of applause he got. A less kindly and generous man under the circumstances might have bowed and bowed and sung no more than was set down on the program.

McCormack's exquisite taste in music and his extraordinary gift of making almost anything he sings go to the hearts of his hearers were admirably illustrated by the first half of yesterday's program. He sang nothing but Bach and Schubert before the intermission, except two encores, one of them Handel's "Sleep, why dost thou leave me?" and the other a modern encore song of superior quality.

Many singers would hesitate to offer an audience of professed "musicians" so much of such music. But McCormack made an audience drawn from the general rather than the musical public enjoy the classics he sang. He did it by enjoying them himself and spending on his Bach airs and Schubert songs every resource of his subtle musical technique.

One wished that he had sung the Schubert in English, as he did the Bach because then the audience would have understood the words as well as the music. The difficulty of getting a good translation that fits the music is probably what deterred him.

The rest of the program contained as usual a group of Irish folk songs, beautifully sung and keenly appreciated by the audience; and a group of modern English and American songs. Here, too, Mr McCormack has notably raised the musical level of the average program. Kramer's new "Pleading" is one of the most effective and tasteful of recent American songs. Mr Schneider's "Cave" is one of his best works.

When one remembers that John McCormack not so many years ago was a singer at whom many musical people looked askance, because he began by singing popular ballads, it is perhaps worth noting that Mr Monteux, conductor of the Boston Symphony, was noticed in yesterday's audience listening intently to the tenor's Bach and Schubert.

Yet as if to prove he has not lost touch with his original public he sang as an extra, "Mother Machree," and so beautifully and movingly as almost to persuade one music critic that it is good music, despite a consensus of critical opinion to the contrary. There is still only one John McCormack, and not likely ever to be another.

Globe Oct 8

JOHN M'CORMACK IN THE FULLNESS OF MANY POWERS

FROM BACH TO BALLADRY VIA SCHUBERT

Voice, Skill, Understanding and Expression Nearly Flawless — The Singer's New Poise—Perception and Revelation—Lessened Compromises

THERE is no narrower vision than that of the high-brow in the arts; while narrowest of all does it become in the contemplation of the art of music. With one accord, keen-eared and unprepossessed Europeans testify to the fillip our jazz is lending rhythm, and outstrip one and another of our bolder composers in artful and zestful usage of it. Meanwhile our lofty ones, our circumspect ones, count all jazz "vulgar" and forswear discrimination. "Modernists," here, there and everywhere, may be trying to slough away the dross that nineteenth-century romanticism accumulated upon music; to sharpen anew the expressive means that a later impressionism dulled and blurred—and the high-brow answers with the superiorities of "safe and sane" composers. In these days, American composers—Loeffler, Bloch, Griffes, Carpenter—have written music that in kind will bear most contemporary company. Yet the mistrustful high-brow prefers in his heart to subsidize concerts for the exhibition of a dry-as-dust German, like Pfitzner, or listens in a delusion of admiration to some Parisian mediocrity, whose primary object as "missioner to America" is a ribbon or rosette in the Legion of Honor. To touch the immediate hour, Mr. John McCormack passes justly in Europe and in America as rare and high-placed singer, unexcelled in certain species of song. Yet there are those—and in this town—who still believe him a dispenser of sentimental ditties to audiences of chambermaids.

Transcript Oct 8

(over)

[183]

These are the days when every league and legion, federation, brotherhood or clan, lusts to regulate the conduct in general and the pleasures in particular, of all its neighbors. By that token the Society for the Propagation of the Arts of Song should have marshalled these mistaken high-brows into Mr. McCormack's concert Sunday afternoon in Symphony Hall. From it they could hardly have departed unenlightened or unconvinced. Not often hereabouts has the tenor been in truer vocal form or better exemplified the finer courses of song. His voice has now gained the ampler and more varied range of early middle age. That is to say, it has darkened in the lower tones and there exhales a wine-like bouquet and richness—as in Mr. McCormack's singing yesterday of Irish folk-pieces and Anglo-American balladry. Yet in middle and upper tones it still keeps pure and resonant tenor quality, undimmed, unroughened. Rarely did he resort to his delicate falsetto when his songs ran highest, and then as a fascinating ornament and adventure rather than an imperative vocal necessity. Voices begin to go at the top and there Mr. McCormack's goes not. True, he now takes thought as he sings; but out of this mature reflection and considered pains, comes the very flower of musical understanding and sensibility, the perfection and poise of artful song. Whatever he wills, his voice still returns him—sustained, unfolding periods, the golden phrase; modulated, subtly ascendant progress, the answering rhythm, the applied color, the feeling released. At his best, as he was on Sunday, Mr. McCormack is both epitome and example of many a means and many a way of the arts of song.

Steadily, moreover, the tenor ripens—most of all in sense of the style different musics invite if each is to be disclosed, animated, characterized. He began yesterday with two pieces of Bach—one a Chorale seemingly arranged for a single voice; the other an air chosen somewhere in such a treasure-house. The anticipatory hearer took for granted Mr. McCormack's sense of Bach's long and plastic line; of the ornament that at the composer's will weaves garlands about it; of the phrasings, the shadings, the inflections, at once so candid and so exacting—and in none of these anticipations was he disappointed. His particular surprise and pleasure sprang, rather, from the singer's feeling and imagination for the spiritual content of the music. Bach could speak in tones the faiths and fervors of the simple heart believing, devout, raptured. Yet his speech caught the accents of an eighteenth-century that loved music at once rich—as richness then went—warm and tender. Mr. McCormack's singing commingled these qualities. In the intervals of the arranged chorale, a whole congregation, a whole music seemed upswelling into his single voice of release. As true and vivifying to the matter, manner, spirit of the music were the dreamful langour, the caressing phrases with which the tenor clothed and shaped the air of sleep from Handel's "Semele."

Four songs of Schubert followed, not of the pieces too well worn, or sure to hold fast an audience. Rather were they music of Schubert as pure lyric essence. They hung in the air like that other song of the lark that with Shakspeare he also sang. The line was like a filament of beauty, a gossamer-web of phrases catching the lights of a poet's fancy and a singer's felicities. The modulations, the inflections, seemed the truest, the happiest, of impulses. The curve of the song, the brightenings and the shadings, the transparencies and the deepenings were as sentiment and scene become a poetry of tones. Mr. McCormack missed nothing; overdid nothing; his diction and phrasing were as pure and just as his tones; his mood caught the Schubertian ecstasy and the Schubertian honesty of inspiration. Twin beauty held the house still and tense—the beauty of the song and the beauty of the singing.

Shift such a voice, skill, discernment and poise to Mr. McCormack's singing of his folk-pieces. Enrich them further with his play of homely humor and sentiment. Note his choice of pace, moulding of phrases, distribution of inflection and color. Observe his sense of the cunning simplicities of this Irishry, and he is no whit less the singer as artist. If, as some say, he compromises with this choice of matter, he also glorifies it in the ears of an audience that would be as content with relaxed standards. No more in these days does he overdo sentimentally his final songs. Rather he pulled together Cyril Scott's luscious meanderings and gave Elgar, who was no more than following the rules of the game, the fervors of a song felt as well as written. Less and less, too, as he lifts audiences to his own standards, does Mr. McCormack now compromise at all. Bach and Schubert for half his programme and a youthful violoncellist, Mr. Kennedy of Australia, to join with Mr. Schneider in a flowing Sonata of old Sammartini and to play by himself, and agreeably, a singing Sarabande and a dancing Bourrée of that same, indispensable Bach. Doubt as the high-brows may, our world of song "do move"—and all the reproaches in the world will not keep illustrious singers from their sentimental balladry. He or she—witness Sembrich, Gerhardt, Culp—will court what their powers may glorify.

Transcript Oct 8

JOHN M'CORMACK IN HIS SECOND RECITAL

Audience Completely Fills Symphony Hall

Her 10/10

By PHILIP HALE

John McCormack gave his second recital of the season last night in Symphony all. He was assisted by Lauri Kennedy, violoncellist, and Edwin Schneider, pian[illegible]

It is a privi[illegible] hear Mr. McCormack sing. [illegible] night this privilege was granted to an audience that completely filled the hall. Many stood and many sat upon the stage.

His program showed the richness of his art. There are very few who can sing the old Italian airs in a manner to remind one of the legends associated with the vocal heroes of the 17th and 18th centuries; singers of the school so eloquently described by Vernon Lee, who surely was versed in the treatise of Giambattista Mancini. There are some who sing the notes and by technical proficiency escape the censure of the pedagogue, but the spirit, the flavor, and the nobility of the music are foreign to them.

Thus sung, the old airs seem archaic, interesting only to musical antiquarians and students of the changes in writing for the voice.

To Mr. McCormack this music of years far back is fraught with significance and beauty. The air "Caldo Sangue" from Scarlatti's oratorio "Re di Gerusalem" is a noble example of deep feeling and dignity of expression. Mr. McCormack sang it in the grand manner, with the simplicity that gives emphasis.

On the other hand, the tripping measures of Vinci's "Sentirsi il petto Accendere" were sung with the graceful lightness demanded by text and music. So vital was the interpretation of the two songs, that the audience was as enthusiastic as if the music had been by Tosti or by some English composer of the sheet-music dear to the British bulbous matron of the Seventies.

The second group included "Was it a Dream" by Sibelius—it had decided character; "Daisies" and "How Fair This Spot" by Rachmaninov—not even the singer's art could make them interesting, for they are labored and inherently ineffective—and in air from Moussorgsky's opera "The Fair at Sorotchinsk" eloquent in a rambling way, but no doubt more appealing in the opera than in the concert hall.

Then there were a group of Irish folk songs—the pathos unexaggerated by the singer, the humor sly and not aggressive—and a group in which Graham Peel, Frank Bridge, Haydon Wood and Walter Rummel were represented.

Again the singer's remarkable control of breath, nicety of phrasing, management of the melodic line, warmth and sincerity of expression, and distinct enunciation excited admiration.

Mr. Kennedy playing with Mr. Schneider a movement from Beethoven's sonata in G Minor, and as soloist pieces by Porpora, Hughes and Popper displayed facility, tonal beauty and musical understanding. It is not necessary at this late day to praise Mr. Schneider's accompaniments.

Herald Oct 10

McCORMACK SINGS SECOND RECITAL

Tenor's Art Delights Great Audience

Gl 10/10

John McCormack, who sang Sunday afternoon to an audience that crowded Symphony Hall to overflowing, sang a second recital there last evening. And again not a place in the hall was vacant. His program made no concessions to what is often miscalled "popular taste." It contained much of the very best sort of music.

Upon old Italian airs from Scarlatti and da Vinci, songs by Sibelius and Rachmaninoff; an air from Musorgsky's "Fair At Sorotchinsk"; a group of exquisite Irish folk songs, the tenor lavished every resource of consummate art without losing his innate power of touching the hearts of the plain people. Only Wood's "Brown Bird Singing" and Rummel's "Voices of Children" in the final group fell to the level of the commonplace.

The extra numbers, except "Mother Machree," were of the same high level as the program. Donaudy's "O Del Mio Amato Ben," "The Short Cut to the Rosses," the "Londonderry Air" were in their several ways worthy of the singer's great art.

McCormack is a musician who has not stopped cultivating his art and educating himself because he long ago won immense popularity. Every year still marks an advance in his musicianship, until now there are but two or threee living singers who equal him. He has conquered the admiration of the most fastidious judges without losing his hold on every day people.

As on Sunday the assisting artists were Lauri Kennedy, an excellent cellist, who made his hearers enjoy Beethoven, Porpora and so on, and Edwin Schneider, for years past McCormack's accompanist. Their share in the concert deserved respect, which is more than one can say for most "assisting artists."

Globe Oct 10

M'CORMACK RECITAL

John McCormack gave his second recital of this season in Boston last night in Symphony Hall. Again, as on the Sunday afternoon preceding, his triumph was twofold. The programme was as unusual, as substantial, and as fittingly chosen as the interpretation of a singer was a revelation of the meaning of the composers. Post 10/10

Again the hall was filled to capacity. Again those who do not consider themselves learned in the musical art, and musical connoiseurs of the widest experience, sat side by side, and found equal pleasure in the performances.

He sang last night music which ranged all the way from old Scarlatti of the 17th century to Rachmaninoff and Sibelius of today. One of the most striking numbers was the aria of Gritsky, from Moussorgsky's opera, "The Fair at Sorotchinsk," in which Mr. McCormack took the tenor part last summer at Monte Carlo. Then there was a remarkable group of Irish folk-songs. In his final group Mr. McCormack did justice to an interesting quartet of songs in English—Graham Peel, Frank Bridge, W. Haydn and Walter Rummel. Needless to say, he sang, with his wonted generosity, many encores.

Mr. Kennedy, the accomplished 'cellist, played with Edwin Schneider, the pianist, a movement from Beethoven's 'cello sonata in G minor, and other compositions by Porpora, Herbert Hughes, and Popper. He, too was welcomed with enthusiasm, and added to the programme.

Post Oct 10

CONCERT-CHRONICLE

Trans 10/10

Mr. McCormack Shines Through Pieces That Hardly Fulfilled Promise—Silhouette of Shalyapin—Repressing the Deadheads—Plans, Prospects, Personalia

SUGGESTIVE of paradox was the programme of Mr. McCormack last evening in Symphony Hall. Gratifying his own tastes and ambitions while yielding discreetly to the desires of a large portion of his audience, the tenor has given concert after concert in which songs of the truest excellence were companioned by pieces frankly—even rankly—sentimental. The recital of yesterday, however, was practically free of such condescensions, since only one song of the final group merited the reproach of trashiness. Yet not in many a day has Mr. McCormack put together a programme so barren of genuine interest. True, at the outset it sounded a note of grave nobility in the air, "Caldo Sangue" from Alessandro Scarlatti's oratorio "Re di Gerusalem," but the song with which it was coupled, a light piece by Leonardo Vinci, is but conventional after the elder Italian fashion. Assuredly the group of numbers from Sibelius, Rakhmaninov and Musorgsky promised well, but Musorgsky's alone—an air from his lately produced opera buffa, "The Fair at Sorotchinsk"—proved really worth the hearing, and even that may scarcely be reckoned among the composer's more important achievements. The inevitable Irish folk-songs were good according to the kind; indeed in interest they held their own beside most of the pieces around them. Of the final Anglo-American songs the first, Graham Peel's setting of Tennyson's "Home They Brought Her Warrior Dead," narrowly misses true dignity and pathos; Frank Bridge's "So Perverse" is amusing without triviality, and Walter Rummel's "The Voices of Children" bears its slight burden with due charm and with even a pleasing flourish of harmonic and instrumental virtuosity. Thus the list ran, saving Haydn Wood's sweetmeat, "A Brown Bird Singing," always outwardly unexceptionable, yet too seldom engrossing.

That the piece by Scarlatti should have overshadowed most that followed it brought to mind the claims of those "modernists" who stoutly champion the music of the seventeenth century, even asserting that it has for them an interest beyond that of the eighteenth. While but few may go to the lengths of preferring a Monteverdi to a Mozart, it would be a dull ear or a stubborn prejudice that could not find more of musical substance in Scarlatti's air than in the movement from Beethoven's early Violoncello Sonata in G minor that from Mr. Kennedy and Mr. Schneider began the concert. And if Scarlatti here outstripped Beethoven he wholly put to shame the Sibelius of "Was It a Dream?" and the Rakhmaninov of "Daisies," both songs which dangerously skirt the obvious. It is good to find Mr. McCormack favoring the Finns and Russians to whom he has not been over-partial in the past, but both Sibelius and Rakhmaninov could have provided him with a score of songs more worth while than those he sang yesterday. The recent stir over the production at Monte Carlo of Musorgsky's "Fair," a performance in which Mr. McCormack bore a part, lent added interest to the singer's excerpt from that opera—discursive though often fervent declamation, fervently declaimed. And if Gritsky's song tempts him, he might well bestow his eloquence upon the pathetically beautiful air of Lensky from Chaikovsky's "Onegin." As last evening proved, Mr. McCormack can bring to the performance of Russian pieces true Slavic intensities.

To stress in review Mr. McCormack's choice of songs is not to overlook his singing of them; but his skill as singer stands hardly in need of further praise. Through the two Italian airs his voice seemed perceptibly clouded; in the lower register indeed there was almost a hint of roughness. But the warm lyricism of the song by Donaudy added as an encore, restored his tones to wonted opulence, and through the remainder of the evening that richness did not desert them. Musically his performance of Scarlatti's air and Vinci's song was impeccable. Hardly a singer of our time—perhaps none other—is to like degree the master of all that makes for flawless singing of the older music. And, if in this instance, Musorgsky better rewarded his labors than Sibelius and Rakhmaninov, Mr. McCormack spared no pains upon all three. Of his singing of the Irish songs it is now superfluous to speak; here he is inimitable and unapproachable. And Mr. Peel, Mr. Bridge, Mr. Rummel, and even the less deserving Mr. Wood, may well rejoice in such a singer as their interpreter. W. S. S.

Transcript Oct 10

De Pachmann

Apropos DePachmann, that [illegible] pianist would seem to have small need of secretary or press agent. Startling remarks from his own lips insure his name currency on every concertgoer's tongue. "The only critics in the world," says he, "are in Berlin, Rome, and Boston." "The greatest pianist today?" he replies to a query. "I am the great player, the greatest player." "How about Rachmaninov?" he continues. "My God! No such people exist for me. He is second class; no, he is third class." "Godowsky," he cries ecstatically, "Godowsky is the greatest living composer; he is the first great com-

of eloquence, he declaims: "Nothing could be finer than what I play. When I hear what I have done, I say, 'It is finished—a perfect thing. Thank God!'"

Transcript Sept 10

DE PACHMANN

Vladimir De Pachmann, the great pianist and apostle of Chopin, who during his long absence from this country has given recital after recital to great audiences in Europe, has at last returned for a brief tour of the United States.

Her 9/23

De Pachmann's appearance in Boston will take place in Symphony Hall on Sunday afternoon, Oct. 21. This will be his second recital, and will follow upon his appearance in Carnegie Hall the previous Wednesday.

Herald Sept 23

Vladimir de Pachmann has certainly managed to attract an unusual amount of publicity to his new American tour by his various sensational and unreliable pronouncements about himself and his doings. He and Godowsky are the only great living pianists in de Pachmann's opinion. And Godowsky's merit in de Pachmann's eyes is as a composer. De Pachmann will play at Symphony Hall Oct 22. He used to be one of the few pianists who realized that Chopin's music was not out of the same piece from which the Liszt Rhapsodies and the rest of the "Thunder and Lightning" school come, and played Chopin accordingly.

Globe Sept 23

Mr. de Pachmann's

For his return to Boston and to a new and an old generation of hearers, at Symphony Hall on Sunday afternoon, Oct. 21 Mr. de Pachmann sets the following pieces:

Pathetic Sonata	Beethoven
Nocturne in B major (Op. 32)—Second Impromptu (Op. 36)—Prelude in B minor (Op. 28)—Allegro de Concert	Chopin
Songs Without Words—"Fleecy Cloud" and "Departure"	Mendelssohn
Romance in D minor—Novellette (Op. 21)..	Schumann
Eighth Hungarian Rhapsody	Liszt

Transcript Oct 5

DePachmann's Estimate of Himself

Mon 9-8

FIRST of pianists Vladimir de Pachmann rates himself, if remarks he is reported to have made in New York faithfully represent his views. First, indeed, he has for a long time regarded himself, unless close friends of his have misunderstood or misquoted him. What he said to reporters on the day of his arrival in the United States from Europe, and said again the day after, is what he has been telling his intimate associates for years, only in different words. His comparison of himself and a famous contemporary performer in the terms, "So-and-so makes the money, but I play the piano," has become a part of what may be called de Pachmann legend.

There is nothing noteworthy, then, in the artist's assertion of his superiority; certainly nothing novel. More interesting by a good deal is his indication of the relative order in which those below him stand. Busoni, for example, is ranked as merely a good player; and Rachmaninoff as a player in the second or even the third line. Such classifications must strike many persons who have heard all the distinguished pianists of the time as possessing a sort of reasonableness; though scarcely anybody could be imagined presumptuous enough to declare them openly, except the first of pianists himself.

The thing that most musicians will probably regard as extraordinary in the artist's comment is that portion which refers to composers, particularly that which touches upon Godowsky. What Mr. de Pachmann apparently hopes to maintain in the court of critical opinion is, that Godowsky is one of the great composers of all time. When he thus expresses himself, he may be said to contradict his original claim. In commending Godowsky to the attention of the public as belonging in the company of Beethoven, Schumann, and Chopin, he undoubtedly sets himself down as one of the great multitude of pianists, and no longer sets himself up as the first of them all. He merely shows himself forth as a conservative, unfriendly to progress in composition, like the majority of the nineteenth-century virtuosi of the piano who were brought up under the influence of Liszt. He recognizes the music of Godowsky as great, because it is conceived in the idiom of the past. For Godowsky has never sought a place, nor has he ever been granted one, among those who represent modern movements in composition.

But take Mr. de Pachmann on his own ground, as a performer of the old school—as an interpreter of the works of Chopin, for example, and of certain sonatas of Beethoven—and everybody will admit that he plays the piano, no matter who makes the money.

Monitor Sept 8

HAVING said in his haste, or permitted reporters to say for him, that he was playing the piano "with a stiff wrist," Mr. de Pachmann now hands to the newspapers a careful correction. Here it is verbatim and the technicians may mull it at leisure: "I now play without any lateral motion of the wrists and the line from the angle of the second joint of the hand to the elbow is the diameter of a circle." No wonder such dark sayings misled those that heard.

Transcript Oct 2

Sunday afternoon, Oct. 21, in Symphony Hall, a concert of piano-pieces played by Vladimer de Pachmann, in his seventies still in possession of the clarities, subtleties and felicities of ear, hand and mind that have set him long and high among finer-tempered virtuosi. Not for many years has he revisited Boston. Beethoven's "Pathetic Sonata"; a Nocturne, an Impromptu, a Prelude and an Allegro de Concert of Chopin; two of Mendelssohn's Songs without Words; lyrical pieces by Schumann and Liszt's Eighth Hungarian Rhapsody fill his programme.

Transcript Oct 6

DE PACHMANN

Vladimir de Pachmann, the great pianist, is to make the Boston appearance of his farewell tour of America at Symphony hall, Sunday afternoon, Oct. 21, at 3:30.

Tr 10/6

Traveler Oct 6

DE PACHMANN PROGRAM

The following program will be presented by Vladimir de Pachmann in Symphony hall Sunday afternoon, Oct. 21, at 3:30:

Her 10/7

Sonata Pathetique, C minor	Beethoven
Nocturne, B major	Beethoven
Second Impromptu, F sharp major	Chopin
Prelude, B minor	Chopin
Allegro de Concert, A major	Chopin
Song without words (The Fleecy Cloud)	Mendelssohn
Song without words (The Departure)	Mendelssohn
Romance, D minor	Schumann
Novellette,	Schumann
Hungarian Rhapsody, No. 8	Liszt

Herald Oct 7

De Pachmann will play here Oct 21 Beethoven's "Pathetique" sonata, Chopin's B major nocturne, op 32; second impromptu, in F sharp; prelude in B minor, and Allegro de Concert in A major; two Mendelssohn "Songs Without Words"; Schumann's Romance in D minor and Novelette, op 21; and Liszt's Eighth Hungarian Rhapsody. Not altogether a usual program.

Globe Oct 7

DE PACHMANN

Vladimir de Pachmann, the great pianist, who is about to open his farewell tour of America, will present a splendid program in his Boston recital which will take place on Sunday afternoon, Oct. 21, at 3:30, in Symphony Hall.

Trav Oct 13

Changeless Pachmann

MR. DE PACHMANN has begun his present tour with a concert at Toronto. In numbers, eagerness and applause his audience was remarkable. Remarkably also he played; but by account of the newspapers he has multiplied, rather than diminished, his accessory antics—delight to many; boredom to more; in the pianist himself incurable habit and satisfaction. Says one newspaper:

> Pachmann is a very old man in appearance, squat and round-shouldered, but his vivacity and his tricks are unaltered. He explained that though his playing is as great as ever, his memory is not so good as it used to be. For two numbers he had to have his music in front of him, although he did not seem to look at it, as often as he looked at the audience. He paused occasionally to call attention to fine points, and he talked almost incessantly, punctuating his remarks with a little cough, like a cat's sneeze. Sometimes he showed the audience derisively how other pianists would play a certain passage. He stopped after Chopin's Study in F major to show how he used to do it long ago, when he played "as badly as Rubinstein." He held his nose at the thought. At the end of the concert, when the audience pressed toward the stage, shouted, cheered, waved handkerchiefs and hats, he hugged himself; capered about the stage; drew a first and then a second handkerchief from his pockets to answer these plaudits. Stilling the din, he played a Nocturne of Chopin; but before he sat down he explained exactly how it was done. He took his interpretaton and his method to pieces, and demonstrated the way in which he got his effects. It was like a nightingale telling a party of crows the way in which they could reproduce its song. When all had been said, it was still a nightingale and they were crows.

Transcript Oct 8

SUNDAY afternoon, Oct. 21, in Symphony Hall, a concert of piano-pieces played by Vladimir de Pachmann, in his seventies still in possession of the clarities, subtleties and felicities of ear, hand and mind that have set him long and high among finer-tempered virtuosi. Not for many years has he revisited Boston. Beethoven's "Pathetic Sonata"; a Nocturne, an Impromptu, a Prelude and an Allegro de Concert of Chopin; two of Mendelssohn's Songs without Words; lyrical pieces by Schumann, and Liszt's Eighth Hungarian Rhapsody fill his programme.

Transcript Oct 13

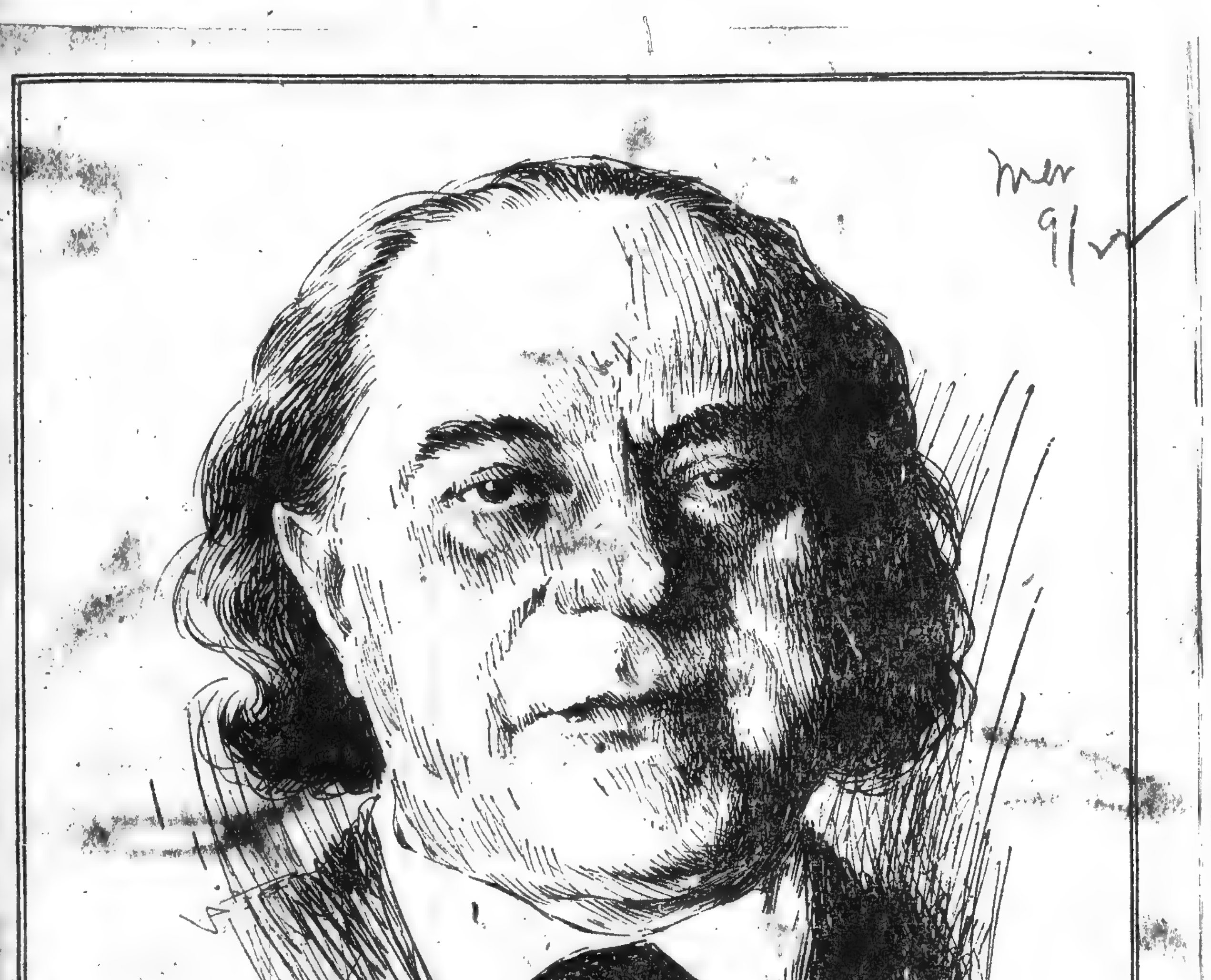
DE PACHMANN PROGRAM

The following program will be presented by Vladimir de Pachmann when he plays next Sunday afternoon, Oct. 21, at 3:30, in Symphony hall.

Her 10/14

Sonata Pathetique, Op. 13, C minor	Beethoven
Nocturne, Op. 32, No. 1	Chopin
Second Impromptu, Op. 36	Chopin
Prelude, Op. 28, No. 6	Chopin
Allegro de Concert, Op. 46	Chopin
Song Without Words (The Fleecy Cloud)	Mendelssohn
Song Without Words (The Departure)..	Mendelssohn
Romance, D minor	Schumann
Novellette, Op. 21, No. 1, F major	Schumann
Hungarian Rhapsody, No. 8	Liszt

Herald Oct 14



Mer 9/22

Vladimir de Pachmann

Some Memories of De Pachmann

By FULLERTON WALDO

NOW that De Pachmann is in our midst once more—and avowedly for the last time—reminiscences of the eccentric genius seem in order. An outstanding recollection is that of his extraordinary demeanor at a recital in the Academy of Music in Philadelphia something over a decade ago. I can see him now as he came out on the platform and answered the ringing applause with the very pantomime of woe.

His brow was furrowed, his face utterly solemn; and the very shrug of his shoulders was eloquent of his despair. Instead of acknowledging the homage of the throng assembled, he gazed at the proscenium arch as if he were looking for a bird's nest or a bat. (There was a bat in those days, and a very lively one. When Edward W. Bok became president of the academy he offered a prize for its extermination, and a stage hand was the recipient.) Soon he had the audience gazing with him. He stood like Father William, trying to balance an eel on his nose, in "Alice in Wonderland."

Monitor Sept 22

Played Superbly

Then he went behind the scenes, and left the audience wondering till he reappeared. When he came back, he squatted on his hands and knees and looked under the piano. The audience tittered. At that he came forward to the footlights, spread out his hands and cried in a voice that had tears in it: "If you knew what it was, you would not laugh, you would cry." Whereupon they laughed outright. He pretended to be greatly offended. "Very well, I won't play then." He stamped toward the partition of the curtains. The mirth of the audience immediately subsided. He took his seat at the piano and played Chopin superbly.

It was many weeks ere I learned—from his manager—what was the matter. It seems that De Pachmann had written out on a cardboard the names of the things he was to play. Since the card was hard, if he laid it on the piano it would rattle at what the small child called the "feetissimo" passages. He did not want to put the card in his pocket, for he would have to pull it out conspicuously to read it. So what he wanted was a chair to put beside his piano stool, on which he might lay his precious memorandum, and no chair, as it happened, was available. Therefore the pantomime, not included in the price of a ticket—though I have known people drawn as much by curiosity as by virtuosity when De Pachmann played.

In Gracious Mood

I went to his dressing room to talk with the maestro. He was in gracious mood. "Is it true," I said, "that at one period—long after you had made your place in musical art—you withdrew from the concert platform and studied in seclusion for six years?"

For answer he took my hand, held the back of it against his cheek a moment, then dropped it suddenly. "Liszt," he answered, "Liszt, he have to practice. Me—I don't have to practice." Then he held up his own right hand and wiggled the fingers, gazing at them fondly as he did so. "Pretty good fingers for an old man, hey?" I had to admit they were.

About that time he appeared with the Philadelphia Orchestra as soloist under Carl Pohlig. The word "under" in this instance is merely a manner of speaking, for the "Chopinzee" was

as usual insuppressible. Mr. Pohlig had raised his baton to begin, and players and hearers alike were hushed and expectant for the first note of the Beethoven Concerto.

Suddenly the little man wheeled about on the piano stool and embarked on a rapid monologue to Mr. Pohlig. There was nothing for the transfixed conductor but to hear him out. The pianist's utterance was so low and so rapid that even those in the front row could not gather what he was saying, but it may fairly be conjectured that he was offering belated, and at that moment most unwelcome, advice to his coadjutors.

Familiar Mannerisms

By this time De Pachmann's platform mannerisms are too familiar to require extended description. The first interviews with him upon landing show that he has brought the whole of the old bag of tricks. That he now calls himself the greatest of the great is quite in tune with his whimsical opinion of himself once given to a Brooklyn lady who had not asked for it. She had said, "Mr. De Pachmann, what is your opinion of Liszt?" His immediate retort was, "Liszt, Liszt, he play very well, very well indeed. But me—me, I play like a god!"

Many a true word is spoken in jest, and the strange thing is that this most garrulous of virtuosi is telling the truth in assigning himself a place among the foremost of his art. He breaks every rule of the road to the summit of Parnassus, when he makes a weather-cock of his venerable poll and keeps addressing to the avid front rows such remarks as: "Now you shall hear something beautiful!" or "You shall hear this played as it was never played before!" He seems to defy the rule that consummate art demands utter concentration, as that of the player whose motto is, "This one thing I do." His running fire of commentary is somehow—beyond all reason—detachable from what those agile, expert fingers are doing. Fire, passion, poetic nobility, technique on which the years have had no power except to develop and perfect—all these and more are to be found today, as of yore, in the playing of the unaccountable and exorbitant Vladimir de Pachmann.

Monitor Sept 22

DE PACHMANN PROGRAM

The following program will be presented by Vladimir de Pachmann next Sunday afternoon, at Symphony Hall:

Sonata Pathetique, Op. 13, C minor (Beethoven). Nocturne, Op. 32, No. 1; Second Impromptu, Op. 36; Prelude, Op. 28, No. 6; Allegro de Concert, Op. 46. (Chopin). Songs Without Words (The Fleecy Cloud); Song Without Words (The Departure) (Mendelssohn). Romance, D minor; Novellete, Op. 21, No. 1, F major (Schumann). Hungarian Rhapsody No. 8 (Liszt).

Advertiser Oct 14

Sunday, Oct 21, at 3:30, Vladimir de Pachmann, pianist; Sonata Pathetique, Op 13 in C minor, Beethoven; Nocturne, Op 32, No. 1; second Impromptu, Op 36; prelude, Op 28, No. 6; Allegro de Concert, Op 46, Chopin, and Two Songs Without Words, Mendelssohn; Romance in D minor and Novellette, Op 21, No. 1, in F major, Schumann; Hungarian Rhapsody, No. 8, Liszt.

Globe Oct 14

DE PACHMANN

The following programme will be presented by Vladimir de Pachmann when he makes the second appearance of his farewell American tour in his Boston concert next Sunday afternoon, Oct. 21, at 3:30, at Symphony Hall: Sonata Pathetique, Beethoven; Nocturne, Op. 32, No. 11, Second Impromptu, Op. 36, Prelude, Op. 28, No. 6, Allegro de Concert, Op. 46, Chopin; Song without Words, Mendelssohn; Romance, D minor, Novellette, Op. 21, No. 1, F major, Schumann; Hungarian Rhapsody No. 8, Liszt.

Post Oct 14

Pachmann on the Stage

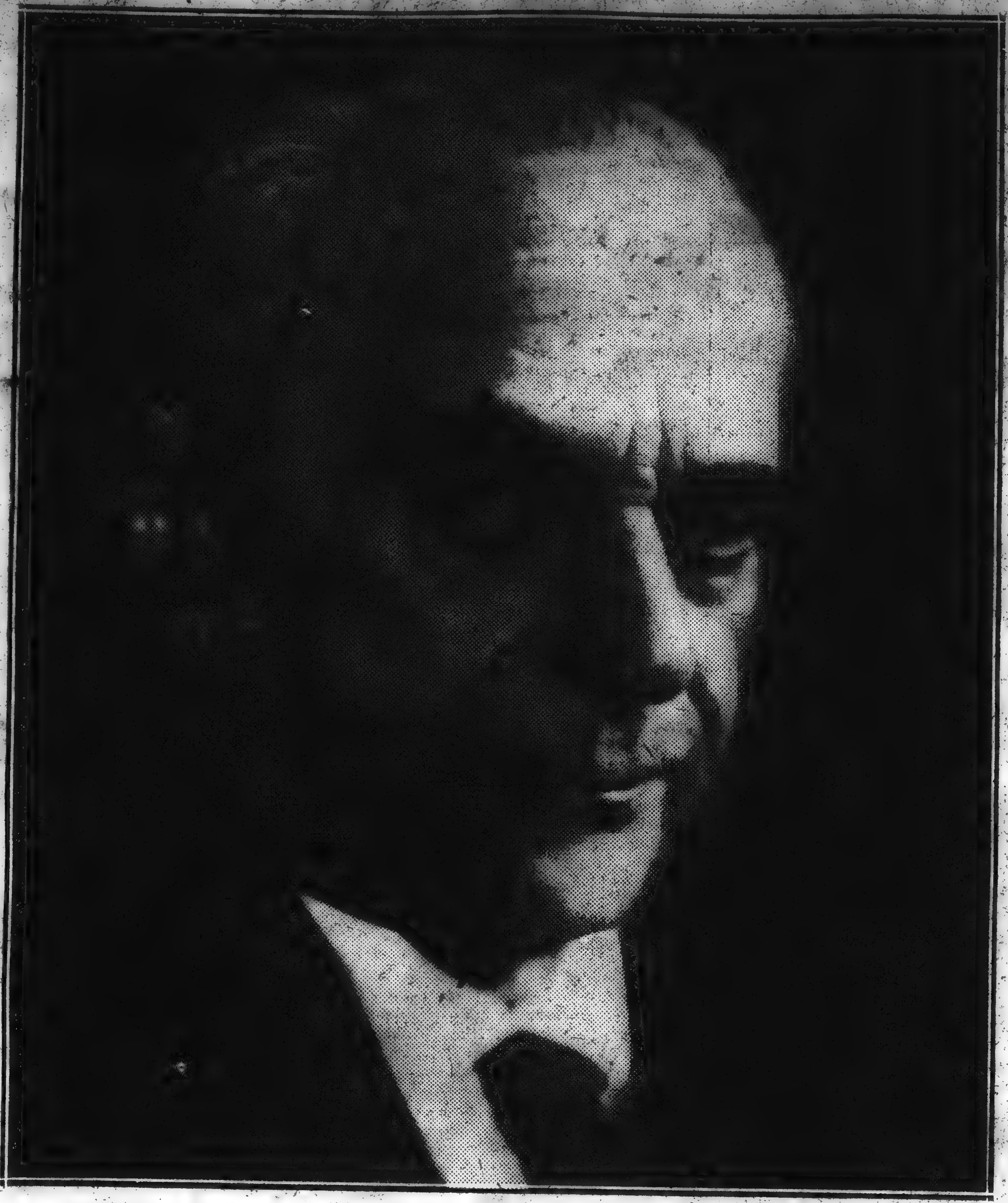
Vladimir de Pachmann, who plays next Sunday in Symphony Hall, opened his present concert tour in Toronto, Canada, where a reviewer, who knows his business, describes him as follows:

Pachmann is a very old man in appearance, squat and round-shouldered, but his vivacity and his tricks are unaltered. He explained that though his playing is as great as ever, his memory is not so good as it used to be. For two numbers he had to have his music in front of him, although he did not seem to look at it as often as he looked at the audience. He paused occasionally to call attention to fine points and he talked almost incessantly, punctuating his remarks with a little cough, like a cat's sneeze. Sometimes he showed the audience derisively how other pianists would play a certain passage. He stopped after Chopin's Study in F major to show how he used to do it long ago, when he played "as badly as Rubinstein." He held his nose at the thought. At the end of the concert, when the audience pressed toward the stage, shouted, cheered, waved handkerchiefs and hats, he hugged himself; capered about the stage; drew a first and then a second handkerchief from his pockets to answer these plaudits. Stilling the din, he played a Nocturne of Chopin; but before he sat down he explained exactly how it was done. He took his interpretation and his method to pieces and demonstrated the way in which he got his effects. It was like a nightingale telling a party of crows the way in which they could reproduce its song. When all had been said, it was still a nightingale and they were crows.

Post Oct 14?

T. 10/15

His Simian Mask



(Photograph by Kesslere)

De Pachmann

Pianist, Prattler and Entertainer

OLD PIANIST, OLD SHOWMAN

According to Precedent

TO New York on Thursday evening last, Mr. de Pachmann brought his inimitable one-man vaudeville show, and kept a huge audience at Carnegie Hall laughing and tittering throughout the entertainment. Incidentally, Mr. de Pachmann played the piano—sometimes very beautifully, at other times less beautifully. But most of his energies seemed to be directed toward mitigating the threatened seriousness of what was announced as a recital of piano music by Beethoven, Chopin, Mendelssohn, Schumann and Liszt. Mr. de Pachmann favored his auditors with an almost continuous monologue, addressing little speeches to them between his numbers and commenting on his performance as he went along. He registered comic despair when he found difficulty in adjusting the piano stool to his satisfaction, gestured elaborately between phrases, grimaced, scowled melodramatically and indulged in various other monkey shines.

All this, of course, is old stuff to concertgoers who have heard Mr. de Pachmann before; but those to whom the experience was new (it is a dozen years since Mr. De Pachmann was last heard in New York) must have been sorely bewildered by the proceedings on the stage. Perhaps there were some who were not wholly content at being offered a tenth-rate vaudeville turn instead of a recital of piano music by one of the most distinguished artists of our generation. This sort of thing may be amusing to Mr. de Pachmann, but it is unutterably wearisome and afflicting to those who are aware of his singular genius as a musician, and who have passed the time of life when a performance of Beethoven's "Pathetic Sonata" can be enhanced by buffooneries on the part of the interpreter which indicate a mental age of about six and a half. [Lawrence Gilman in The Tribune

Rejection and Regret

The brown curtains parted, and out came a chunky little old man with a head something like Liszt's portraits—the same high forehead, eagle nose and long gray hair. The audience burst into applause, sudden and sharp applause, that cracked and rattled like machine-gun fire. The little man put his feet together and clasped his hands, and bowed stiffly from the waist, looking very like the frog-footman in "Alice" as he did so. The audience kept on applauding and he kept on bowing.

Then he moved toward the piano and the applause went out like a snuffed candle. The house was breathless. The little man fiddled with the knob on the adjustable piano stool. He twisted it this way and that. Then he turned to the audience and cut his hands through the air, shoulder high. The stool was too high. Everybody giggled. Then he sat down and began to play Beethoven's "Pathetic Sonata."

He played the opening section, marked "Grave," with a cool, velvety perfection of touch that fell very gently and softly on the ear. It was effortless and perfect, and one did not mind the fact that it was admirable rather than moving. "That will come later," one thought, and waited for the music to begn to weave its spell. But something happened. A phrase ended, with a brief pause before the next began, and in the pause the little man raised his hands from the keyboard and beat time as though he were conducting a band, and grinned at the audience. And everybody giggled again, and that was the end of the first movement of Beethoven's "Pathetic Sonata." There was more of it, but it didn't mean anything. The spell was broken.

He played the Allegro. More gestures and comical faces, and more giggles. He finished it. Applause. He stood up, bowed, and began to talk to the people in the front row. Everybody said "Ssh!" so loudly that it was impossible to make out what he was saying. One caught fragments—"wiz my fingers—most of ze time"—but nothing connected. And so de Pachmann played the Adagio from Beethoven's "Pathetic Sonata." It is short, and very simple—just a tune, really; and only a great man could have written it. For it has the miraculous power of suggestion that all great art possesses. It releases the imagination. It links you for the moment with eternal things; you catch a glimpse of the vast beauty and sadness of life. And in the middle of it the little man raised his hands and beat time, and grinned at the audience, and said something. And the man in the row behind one laughed aloud, and then everybody giggled. For the little man was really outdoing himself. And Beethoven died and went to hell, and everybody was frightfully amused at Mr. de Pachmann. [Deems Taylor in The World

Possibly

As every one knows de Pachmann, with many winks, chuckles, groans and appeals to heaven, keeps up a continuous, murmurous chatter about the music he is invoking. To himself, to the spirits of the dead, to any within range of his half whispered monologue, he talks about that music, about how it came to be written, how Liszt played it, how he hopes to play it, how beautiful it is—and so onward. It is chatter which only a few can hear distinctly and of which the eccentricity sets the remoter or more woolly-witted auditors into a fit of the giggles. If you are nearer you see how the moods of the melody—fear, hope, anger, love, gayety, despair—write themselves on every aspect of his mobile face, in every line of his responsive body. If you are nearer still you can hear enough to know he is now exultant in a free and childlike way at his own astonishing dexterity, now mortified at his own shortcomings, now grateful to whatever god brought the wonder of music into an ugly world.

He is thinking aloud—or, to be more exact, feeling aloud. A difficult Impromptu of Chopin may be before him. He wonders if he will play it well. He prays he will. It will tax his memory, and, after all, he is an old man now, a shrunken old man of seventy-five whose memory is not what it was. But, come, come, De Pachmann! Mere music teachers can memorize. What counts is intelligence. Courage, De Pachmann! "Dear God, help me to play this beautiful music tonight as You meant it to be played when You sent it into the world." Fragments of something like this escaped from the little man as he served at that altar on Carnegie's stage. [Alexander Woollcott in The Herald.

Continued on Page

Sum Total

T 10/15

As for Mr. de Pachmann's much advertised "new method," derived, according to himself, from superterrestrial sources, we deem it a matter of interest chiefly to pedagogues. . . . The question is, of course: What kind of piano-playing did Mr. de Pachmann's new method produce? Was his tone canorous and finely graduated, finely spun? Did he play Beethoven better than he used to? Was his Chopin as delectable as of old? As for the Beethoven that he played it is hard to believe that Mr. de Pachmann takes the "Pathetic Sonata" very seriously. Certainly he did not encourage his audience to do so, for he kept it in giggles during most of his performance. It is not impossible that there are regions of Beethoven's spiritual terrain into which Mr. de Pachmann has never penetrated. His playing of the tremendous introduction was mannered and slight-waisted, even though he did sing like an angel in the Adagio. But always his singing tone, the lusciousness of his color, subdue and enchant. It was so in his Chopin—you could not resist the man, even when you wanted to have him shot at sunrise for making merry over one of the most dramatically impressive and imaginative passages in all piano music—that astonishing coda in the B-major Nocturne of Opus 32, No. 1, which seemed to James Huneker "like the drum-beat of tragedy." There was surely no mood of tragedy in Mr. de Pachmann's spirit when he played this passage; nor could there have been in the minds of his hearers, for such were the compulsions of Mr. de Pachmann's antics while he read the measures that his audience burst into loud guffaws as he finished it. . . . If Mr. de Pachmann was not haunted last night by the sorrowfully reproachful ghost of Chopin, we miss our guess. [Lawrence Gilman in The Tribune

Transcript Oct 15

Seated 1920

DE PACHMAN—PIANIST, PHILOSOPHER, HUMORIST

The engaging Vladimir naively rates himself as the first of pianists, and not a few of the critics agree. This artist at 74 is now on his farewell tour of America. For forty years his art has been universally acclaimed. He has been called "the high priest of Chopin interpjreters," and the Peter Pan among artists,—the master-pianist who won't grow up. He gives a recital Sunday afternoon in Symphony Hall at 3.30.

Camb. Sentinel Oct 20

[186]

Pachmann on the Stage

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Post Oct 14

T 10/15

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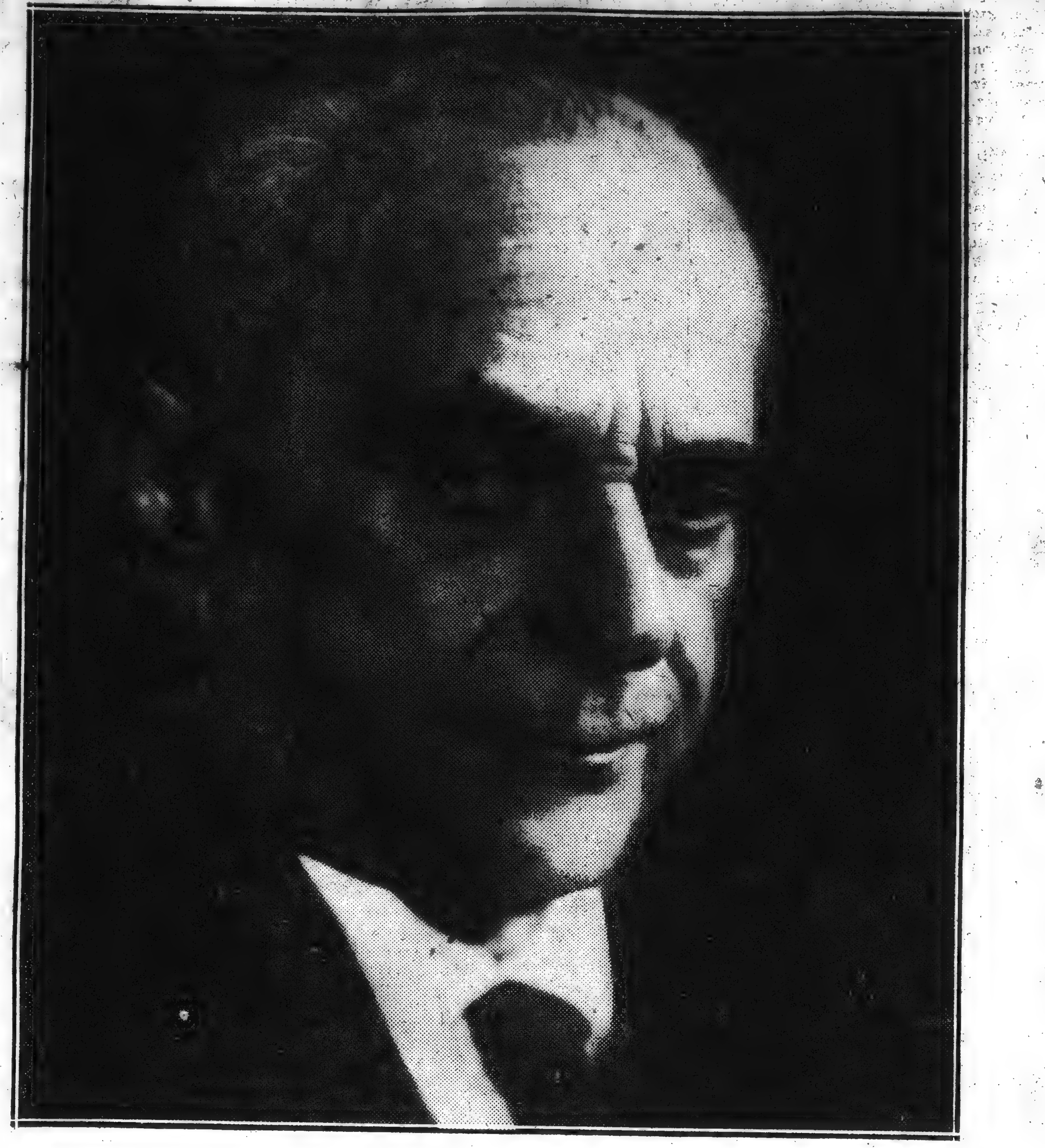

(Photograph by Kesslere)

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Continued on [illegible]

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Sentl 10/20

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Camb. Sentinel Oct 20

[186]

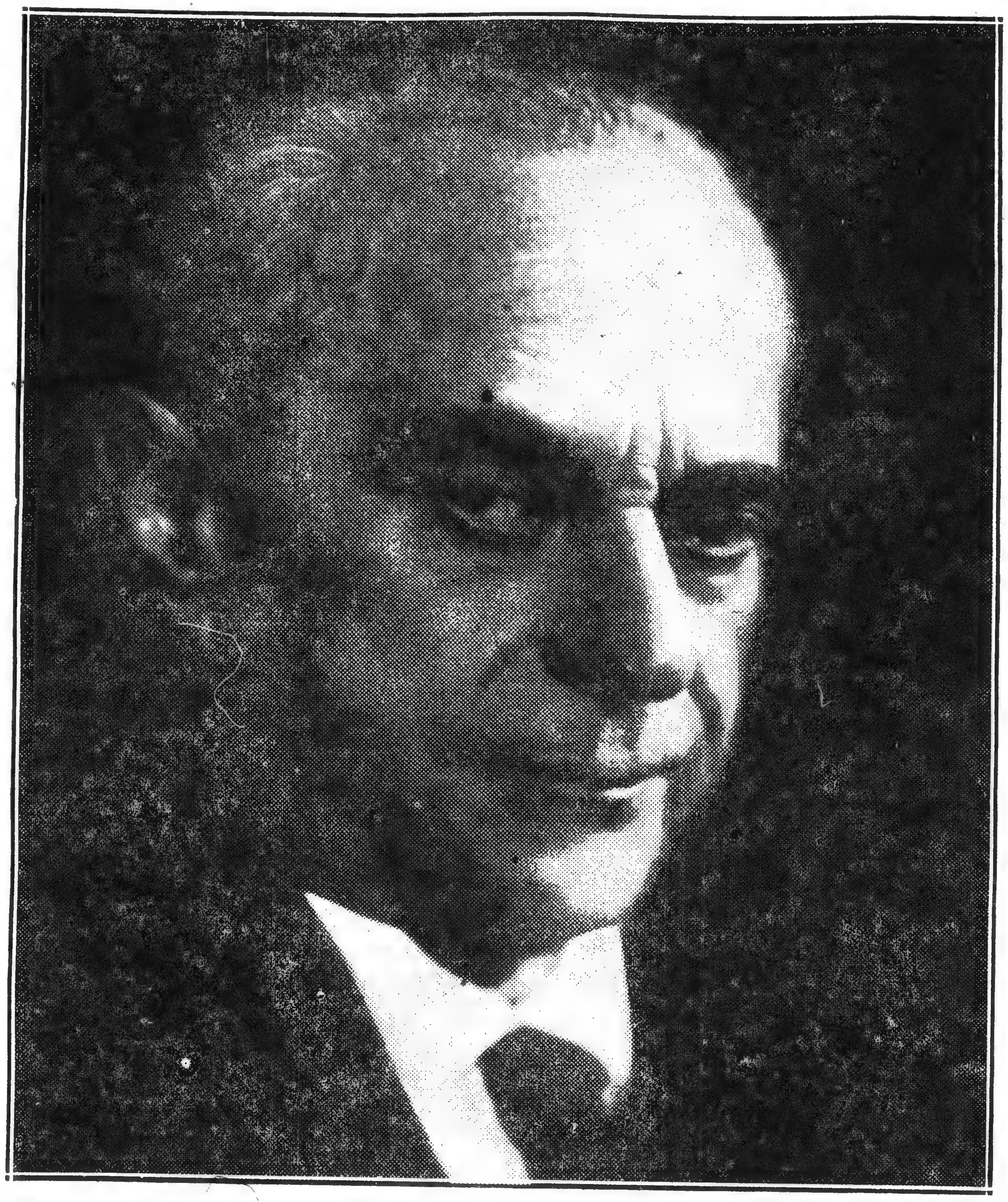
Pachmann on the Stage

Vladimir de Pachmann, who plays next Sunday in Symphony Hall, opened his present concert tour in Toronto, Canada, where a reviewer, who knows his business, describes him as follows:

Pachmann is a very old man in appearance, squat and round-shouldered, but his vivacity and his tricks are unaltered. He explained that though his playing is as great as ever, his memory is not so good as it used to be. For two numbers he had to have his music in front of him, although he did not seem to look at it as often as he looked at the audience. He paused occasionally to call attention to fine points and he talked almost incessantly, punctuating his remarks with a little cough, like a cat's sneeze. Sometimes he showed the audience derisively how other pianists would play a certain passage. He stopped after Chopin's Study in F major to show how he used to do it long ago, when he played "as badly as Rubinstein." He held his nose at the thought. At the end of the concert, when the audience pressed toward the stage, shouted, cheered, waved handkerchiefs and hats, he hugged himself; capered about the stage; drew a first and then a second handkerchief from his pockets to answer these plaudits. Stilling the din, he played a Nocturne of Chopin; but before he sat down he explained exactly how it was done. He took his interpretation and his method to pieces and demonstrated the way in which he got his effects. It was like a nightingale telling a party of crows the way in which they could reproduce its song. When all had been said, it was still a nightingale and they were crows.

T 10/15

His Simian Mask



(Photograph by Kesslere)

De Pachmann

Pianist, Prattler and Entertainer

OLD PIANIST, OLD SHOWMAN

According to Precedent

TO New York on Thursday evening last, Mr. de Pachmann brought his inimitable one-man vaudeville show, and kept a huge audience at Carnegie Hall laughing and tittering throughout the entertainment. Incidentally, Mr. de Pachmann played the piano—sometimes very beautifully, at other times less beautifully. But most of his energies seemed to be directed toward mitigating the threatened seriousness of what was announced as a recital of piano music by Beethoven, Chopin, Mendelssohn, Schumann and Liszt. Mr. de Pachmann favored his auditors with an almost continuous monologue, addressing little speeches to them between his numbers and commenting on his performance as he went along. He registered comic despair when he found difficulty in adjusting the piano stool to his satisfaction, gestured elaborately between phrases, grimaced, scowled melodramatically and indulged in various other monkey shines.

All this, of course, is old stuff to concertgoers who have heard Mr. de Pachmann before; but those to whom the experience was new (it is a dozen years since Mr. De Pachmann was last heard in New York) must have been sorely bewildered by the proceedings on the stage. Perhaps there were some who were not wholly content at being offered a tenth-rate vaudeville turn instead of a recital of piano music by one of the most distinguished artists of our generation. This sort of thing may be amusing to Mr. de Pachmann, but it is unutterably wearisome and afflicting to those who are aware of his singular genius as a musician, and who have passed the time of life when a performance of Beethoven's "Pathetic Sonata" can be enhanced by buffooneries on the part of the interpreter which indicate a mental age of about six and a half. [Lawrence Gilman in The Tribune

Rejection and Regret

The brown curtains parted, and out came a chunky little old man with a head something like Liszt's portraits—the same high forehead, eagle nose and long gray hair. The audience burst into applause, sudden and sharp applause, that cracked and rattled like machine-gun fire. The little man put his feet together and clasped his hands, and bowed stiffly from the waist, looking very like the frog-footman in "Alice" as he did so. The audience kept on applauding and he kept on bowing.

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[illegible] Oct 20

[186]

"Bravo, de Pachmann," Cries the Pianist to Himself, "Marvellous! Who Can Compare With Me?"

"The Famous 'Chopinzee' Describes His Rivals, His 'Method' and Plays 'Like a God'

"Am I not absolutely alone?

"Absolutely unique?

"Who compares with de Pachmann?

"I admit that once Paderewski even played pretty well, a mazurka.

"But there is but one de Pachmann."

So he says himself, this most eccentric genius of the musical world, who is coming soon to Boston.

"Tell the public how wonderful I am," he added, without batting an eye, in an exclusive interview for the Sunday Post, and who indeed compares with him!

By Olin Downes

M. De Pachmann, the famous pianist, who declares that he is supreme above all other artists of the ivory key board.

Post Sept 30 1923

Three of us were waiting, the third the secretary of de Pachmann, who had made this appointment. The hour had passed and he didn't come. We sat, chatting idly, glancing now and again at the door.

I suppose I felt more suspense than anyone else, for they had seen and heard him, the unique de Pachmann, in the long interval since his last American tour. I hadn't, and he's 75.

One recalled his performance of the F minor concerto of Chopin here in Symphony Hall, years ago, a performance remembered in dreams. A performance of a troubling beauty, because it was so perfect and would be so very soon and forever past. One feared greatly. How would de Pachmann sound today?

At that time he had complained of nervousness. He had insisted on having his music with him—a rare proceeding by pianists of sufficient experience and reputation to appear with leading orchestras. He had brought on his secretary, the same who now confronted us, on the stage to turn pages for him.

Some of His Horseplay

The music was before him, the conductor lifted his baton, the worshipful secretary assiduously turned the pages. Only after the performance was it observed that de Pachmann, who peered earnestly at the notes as he played, had carefully put the music on the piano rack—upside down.

And, of course, monkey-shines during the performance. Making faces at his audience and rapturous comments upon his own playing. ("Bravo, de Pachmann! Marvelous! Who can compare with me—such a master! . . . Schoen, schoen." etc.) He sat there on his stool, the conductor eyeing him sternly the while, small, mischievous, gesticulatory, playing like a god.

The conductor was Gericke, who obviously thought de Pachmann's behavior atrocious, and who showed no signs of cordiality when the pianist rose to bow, as is the custom, first to the audience, then to conductor and orchestra. De Pachmann was quick. Turning to salute Gericke and his men, he must have seen the latent snub in the leader's eyes. He turned a quarter, not a half of the circle. He bowed three times, very solemnly, to the piano.

Doesn't Shave

Outside in the hall day before yesterday, sounded the shuffle of a mouse, and de Pachmann entered, carefully, watchfully and grotesquely unshaved. Instantly one felt it was all right. He [illegible] his wonderful deeds again.

This was in his impish air, in the quick gestures, in the cunning sparkle of those little eyes, which look at the world so innocently, when he is pretending, and so shrewdly, ironically and a little sadly, when he's not. He expanded now with world-embracing hospitality.

"You haven't heard my new method?"

This was the first word. I had heard nothing else from everybody who had gone near him since his arrival in New York.

"It is simply marvelous. I have worked on it five years, changed the fingering of all my programmes, yes. It was hard, but most valuable to me and to my public. My playing is now—I can only call it perfect, Raphaelesque. By and by I will show you—Raphaelesque."

"Your method seems to me quite impossible," I said boldly. "I read that you play with a stiff wrist."

"Heavens, no," he cried, with horror written all over him. "How I am misquoted. O Heavens, how misquoted. Not a stiff wrist. A straight wrist," and so on into technicalities not necessary in a newspaper. They made me impatient, because I knew that no method in the world could give him a more exquisite tone than he had when he was last here.

"It is not true," he cried earnestly when I said that. "It is more beautiful now. I swear it. And such ease! I can play the F sharp minor Polonaise. Not like Paderewski—he tries too much. Too much nervous force. I can play it right through and then play it again. If I wished I could play it 15 times through, and still I would be at ease. My wonderful method."

I believed this to be preposterous. But he did later play the F sharp minor Polonaise, which is a task for a poet, a dramatist, and a pile-driver. He played it with a royal disregard of its difficulties, which he took almost flippantly, and also with a very fine and telling sense of proportion. That is, he made his forte more dramatic than another man's roaring fortissimo, because of its contrast with his softer passages, and the subtle, just proportions of a scale of tonal values wholly and only de Pachmann's. He whanged the piano, too, most stupendously. That came later.

"I will show you," he said, advancing to the piano. "Sit here now, where you can see."

The others gathered about, too, and one of them put a smoking cigar on the piano. De Pachmann leaped to his feet in alarm. "Take it away," he cried, "take it away! Do not frighten me so. What if you should burn my piano?"

He jumped up and down in his anxiety. He gesticulated, pointed to the depths under the big lid, where the wires and hammers were, explained, with an awful clearness, how that lighted cigar might fall into the body of the piano, where it could not be fished out before the whole divine instrument would be in a blaze.

With equal suddenness came a seraphic smile. "And now," sweetly, "once more—the method."

"See What I Do," He Exclaims

He took the slow movement of the "Sonata Pathetique" of Beethoven. He had changed certain fingerings, obviously for the better. He had divided a simple accompaniment between the thumbs of two hands, by no means a strange or revolutionary proceeding. But he exclaimed in rapture as he went through a passage which technically, at least, would tax no fairly well grounded student, exclaiming, in a perfect ecstasy, crooning, as he leaned over the keys and leered up at us. "See what I do now. . . . See what I do now"—as a magician would utter incantation.

"And look here," he said, turning to the introduction of the sonata, "see now what I do with my new method. You see, that octave is not needed in those chords. I omit it. It is better. Dare we say it? It is better, surely it is better, than Beethoven."

What he did there was an act of the finest ear of a musician. He simply thinned out a heavy chord, written low down in the instrument, and with a carelessness of pianistic detail characteristic of the mighty Ludwig. And it was an improvement, a better balance, a finer accomplishment of the thought of the master, Beethoven. This, if you please, in the name of his plagued method.

Changes Clothes Between Pieces

"Now you must excuse me," he said, "for I am about to play Chopin. I can only play Chopin when I wear this paletot. I have several things of Chopin," he went on, as he reached the doorway. With a vanishing grimace: "I have also a pair of socks knitted for [illegible] whom, do you suppose? Madam Sand. Yes, George Sand. . . . George Sand"—and he had disappeared.

He came back in an old and bedraggled coat, which reached his knees, a coat, it is true, of ancient European cut, a coat of other days. Chopin's "paletot"!

"And now," he took me by the arm and led me into a corner, whispering delightedly, "we are going to have a little play. I shall come into the room with this score in my hand. I shall ask you, 'What will you give me for my method?' You shall reply. I shall refuse. I shall say, 'It cost me more. He raised his finger for silence, and giggled at the other members of his mystified company. "Will that not be funny?" he murmured, and sneaked out of the room on tip-toe.

The others, naturally, didn't know what to make of it. Perhaps the secretary did. The other fellow, certainly not. In de Pachmann came. Oh, that I had brush instead of pen to portray it! He came in gleefully, cringingly, whiningly. He made a frightful face, as he crouched and sneered up at me.

"My method! What will you give me for it?"

"Thirty-five pounds."

Throws Nervous Fit

Glaring at me with a malice positively terrifying, he stamped his foot with all his might. "It cost me more than that," and rushed from the room, to the complete confounding of his company.

As he left the back of Chopin "paletot" was visible. There was an enormous rip, which disclosed some dirty white lining, in the joint of the sleeve and body of the garment! He could not have pawned it for a nickel.

Once more he entered. Would we ever hear the last of that "method"? He now illustrated it by means of a Chopin study. "I play my scales," he said, "frequently by passing the third finger over the second, and the fourth over the third." He illustrated this by playing a scale that way, with a thunderous crescendo. No one else could do it. "Well, that's true," he said; "of course, there are not many who could master my method. Perhaps Godowsky."

He fell to discussing pianists.

"Again I am wrongly quoted," he said. "I do not deny the greatness, pre-eminent, indeed, of Paderewski. The 'Carnival' of Schumann, yes. A flat Polonaise—a poor piece, with those stage octaves—again, yes. And other things, too."

He mentioned several, which I forget, then went on. "Even the Liszt 'Don Juan' fantasy. He plays that very well. Even he may once have played it—'comme Liszt.'

"Rubinstein Awful"

"Can I say more? Liszt, he was the god, and, by the way, he adored me. Rubinstein—awful. Too much force, too much emotion. Artist must not have too much emotion. Or, if he has it, it must be controlled—like mine.

"But you know—come, is it not true?—there is Paderewski, and there was Hans von Bulow, marvelous artist, but these others? And even Paderewski? After all—am I not absolutely alone? Am I not absolutely unique? Who compares with de Pachmann?

"Of course, Paderewski is perhaps better educated than I—more a man for society. I do not deny it. I admit it. I admit that once he even played—pretty well—a mazurka. But these mazurkas are hard to play. It is a special talent. There is but one Pachmann.

"You shall tell them all, your colleagues, your public, how wonderful I am. Today. 75. And my new method. You shall tell about this also. It is so easy, so simple, so Raphaelesque."

He executed a perfectly impossible fingering with neatness and despatch. He did it several times over. Repeating a fourth time, and without any question intentionally, he took pains to miss the note. He whacked the piano angrily. Then something seemed to strike him. His eyes distended, and he called for a pencil. He changed the fingering. "You have shown me," he said, drunk with gratitude, "you have shown me."

He got up and turned to the company. Raising his hands to heaven, he exclaimed, "This marvelous man has come here and shown me a mistake in my method which otherwise I never would have known! It is worth to me untold sums. I would not take a million for it—no, not a milliard," and he beamed on me, "wonderful man, wonderful man."

Called "the Chopinzee"

It was the late James Huneker, wasn't it, who called Pachmann "the Chopinzee"?

Now there are two de Pachmann's, or mayhap two dozen. There are at least two, as those who admire his art and realize its unearthly heights and its tricky depths well know. The first is the de Pachmann who buffoons, partly from an inborn and irresistible tendency for caricature and mischief, partly, no doubt, to amuse the dear public, and partly to hide his own secret sensitive soul. The second is a master who kneels with a humbleness, a devotion, a supplication at the feet of his art, which he would never acknowledge to other people, but which is known in his playing.

Now came the glory of the afternoon. De Pachmann had decided to make perfect music. His art had been peeping out, mischievously, tantalizingly, before that, in the singing of the C sharp minor study, in ravishing pianissimi and glancing arabesques of tone. He sat down and lost himself in the fantasy and melancholy of the last of the Scherzi. Himself, he still laughed, and one did wish earnestly to brain him when he broke off maliciously in a certain place, exclaiming that it was very hard and he must practise it a moment with his accursed method. But no one could laugh who listened.

Plays Like a God

He played what he justly termed the greatest of all Impromptus, the little-heard Chopin Impromptu in F sharp major. The music came from far away, from a distant magical land. There was the interruption—the tread of the defiant march—then the fanfares in the distance, the melancholy, the disillusionment, the aching presentiment that what was will be no more. He ended, not with the crashing chord in the score, but pianissimo.

That wasn't all. He played the Allegro de Concert, a piece that looks pale when you or I stumble through it from the printed page, but of an esprit, an elegance, and a well nigh Mozartean purity of style, that only de Pachmann has made known to me. His joy overcame him, as every tone responded to him and the brilliant shower of chords and passage work that bring the conclusion arrived. He fairly smote the keyboard, witha delight and abandon impossible to describe. No fortissimo, as his critics have often said. Well, they just ought to have been there. It wasn't exactly thunder. Thunder is too thick and heavy. It was electric detonation, explosions of diamonds and planets in the sky. No wonder he was happy. All of us were happy, and speechless, too, before that art.

There was simply nothing to be said. About that or about his playing, in an arrangement of his own, of the romanza from the E minor concerto. You couldn't say anything about it. Perhaps he will never be that way again.

This will sound perfervid. And it is. When one tries to write of music like that, without the inspired genius to aid, he does one of two things. He gives pale and meaningless understatement. Or he gives flowery and silly over-statement. If neither of those are satisfactory, there is only one other thing. Shut up, or play like de Pachmann!

Mr. de Pachmann

After twenty-odd years of absence and in the seventy-fifth year of his age, Mr. de Pachmann, the pianist, will return to Symphony Hall tomorrow afternoon, still in possession of the clarities, subtleties and felicities of ear, hand and mind that have set him long and high among finer-tempered virtuosi. To his abilities as pianist, he will add, as little diminished, his abilities as antic-entertainer in monologue. Thus does he please and stir two publics. Beethoven's "Pathetic Sonata"; a Nocturne, an Impromptu, a Prelude and an Allegro de Concert of Chopin; two of Mendelssohn's Songs without Words; lyrical pieces by Schumann, and Liszt's Eighth Hungarian Rhapsody fill his programs.

Transcript Oct 20

DE PACHMANN IN CONCERT HERE TOMORROW

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Traveler Oct 20

DE PACHMANN TODAY

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Sonata Pathetique	Beethoven
Nocturne, B major	Chopin
Second Impromptu, F sharp major	Chopin
Prelude, B minor	Chopin
Allegro de Concert, A major	Chopin
Song Without Words (The Fleecy Cloud)	Mendelssohn
Song Without Words (The Departure)	Mendelssohn
Romance	Schumann
Novellette	Schumann
Hungarian Rhapsody No. 8	Liszt

Herald Oct 21

"Bravo, de Pachmann," Cries the Pianist to Himself, "Marvellous! Who Can Compare With Me?"

"The Famous 'Chopinzee'" Describes His Rivals, His "Method" and Plays "Like a God"

"Am I not absolutely alone?

"Absolutely unique?

"Who compares with de Pachmann?

"I admit that once Paderewski even played pretty well, a mazurka.

"But there is but one de Pachmann."

So he says himself, this most eccentric genius of the musical world, who is coming soon to Boston.

"Tell the public how wonderful I am," he added, without batting an eye, in an exclusive interview for the Sunday Post, and who indeed compares with him!

By Olin Downes

Three of us were waiting, the third the secretary of de Pachmann, who had made this appointment. The hour had passed and he didn't come. We sat, chatting idly, glancing now and again at the door.

I suppose I felt more suspense than anyone else, for they had seen and heard him, the unique de Pachmann, in the long interval since his last American tour. I hadn't, and he's 75.

One recalled his performance of the F minor concerto of Chopin here in Symphony Hall, years ago, a performance remembered in dreams. A performance of a troubling beauty, because it was so perfect and would be so very soon and forever past. One feared greatly. How would de Pachmann sound today?

At that time he had complained of nervousness. He had insisted on having his music with him—a rare proceeding by pianists of sufficient experience and reputation to appear with leading orchestras. He had brought on his secretary, the same who now confronted us, on the stage to turn pages for him.

Some of His Horseplay

The music was before him, the conductor lifted his baton, the worshipful secretary assiduously turned the pages. Only after the performance was it observed that de Pachmann, who peered earnestly at the notes as he played, had carefully put the music on the piano rack—upside down.

And, of course, monkey-shines during the performance. Making faces at his audience and rapturous comments upon his own playing. ("Bravo, de Pachmann! Marvelous! Who can compare with me—such a master! . . . Schoen, schoen." etc.) He sat there on his stool, the conductor eyeing him sternly the while, small, mischievous, gesticulatory, playing like a god.

The conductor was Gericke, who obviously thought de Pachmann's behavior atrocious, and who showed no signs of cordiality when the pianist rose to bow, as is the custom, first to the audience, then to conductor and orchestra. De Pachmann was quick. Turning to salute Gericke and his men, he must have seen the latent snub in the leader's eyes. He turned a quarter, not a half of the circle. He bowed three times, very solemnly, to the piano.

Doesn't Shave

Outside in the hall day before yesterday, sounded the shuffle of a mouse, and de Pachmann entered, carefully, watchfully and grotesquely unshaved. Instantly one felt it was all right. He would do his wonderful deeds again.

M. De Pachmann, the famous pianist, who declares that he is supreme above all other artists of the ivory key board.

This was in his impish air, in the quick gestures, in the cunning sparkle of those little eyes, which look at the world so innocently, when he is pretending, and so shrewdly, ironically and a little sadly, when he's not. He expanded now with world-embracing hospitality.

"You haven't heard my new method?"

This was the first word. I had heard nothing else from everybody who had gone near him since his arrival in New York.

"It is simply marvelous. I have worked on it five years, changed the fingering of all my programmes, yes. It was hard, but most valuable to me and to my public. My playing is now—I can only call it perfect, Raphaelesque. By and by I will show you—Raphaelesque."

"Your method seems to me quite impossible," I said boldly. "I read that you play with a stiff wrist."

"Heavens, no," he cried, with horror written all over him. "How I am misquoted. O Heavens, how misquoted. Not a stiff wrist. A straight wrist," and so on into technicalities not necessary in a newspaper. They made me impatient, because I knew that no method in the world could give him a more exquisite tone than he had when he was last here.

"It is not true," he cried earnestly when I said that. "It is not true. It is more beautiful now. I swear it. And such ease! I can play the F sharp minor Polonaise. Not like Paderewski—he tries too much. Too much nervous force. I can play it right through and then play it again. If I wished I could play it 15 times through, and still I would be at ease. My wonderful method."

I believed this to be preposterous. But he did later play the F sharp minor Polonaise, which is a task for a poet, a dramatist, and a pile-driver. He played it with a royal disregard of its difficulties, which he took almost flippantly, and also with a very fine and telling sense of proportion. That is, he made his forte more dramatic than another man's roaring fortissimo, because of its contrast with his softer passages, and the subtle, just proportions of a scale of tonal values wholly and only de Pachmann's. He whanged the piano, too, most stupendously. That came later.

"I will show you," he said, advancing to the piano. "Sit here now, where you can see."

The others gathered about, too, and one of them put a smoking cigar on the piano. De Pachmann leaped to his feet in alarm. "Take it away," he cried, "take it away! Do not frighten me so. What if you should burn my piano?"

He jumped up and down in his anxiety. He gesticulated, pointed to the depths under the big lid, where the wires and hammers were, explained, with an awful clearness, how that lighted cigar might fall into the body of the piano, where it could not be fished out before the whole divine instrument would be in a blaze.

With equal suddenness came a seraphic smile. "And now," sweetly, "once more—the method."

"See What I Do," He Exclaims

He took the slow movement of the "Sonata Pathetique" of Beethoven. He had changed certain fingerings, obviously for the better. He had divided a simple accompaniment between the thumbs of two hands, by no means a strange or revolutionary proceeding. But he exclaimed in rapture as he went through a passage which technically, at least, would tax no fairly well grounded student, exclaiming, in a perfect ecstasy, crooning, as he leaned over the keys and leered up at us. "See what I do now. . . . See what I do now"—as a magician would utter incantation.

"And look here," he said, turning to the introduction of the sonata, "see now what I do with my new method. You see, that octave is not needed in those chords. I omit it. It is better. Dare we say it? It is better, surely it is better, than Beethoven."

What he did there was an act of the finest ear of a musician. He simply thinned out a heavy chord, written low down in the instrument, and with a carelessness of pianistic detail characteristic of the mighty Ludwig. And it was an improvement, a better balance, a finer accomplishment of the thought of the master, Beethoven. This, if you please, in the name of his plagued method.

Changes Clothes Between Pieces

"Now you must excuse me," he said, "for I am about to play Chopin. I can only play Chopin when I wear this paletot. I have several things of Chopin," he went on, as he reached the doorway. With a vanishing grimace: "I have also a pair of socks knitted for him by whom, do you suppose? Madam Sand. Yes, George Sand. . . . George Sand"—and he had disappeared.

He came back in an old and bedraggled coat, which reached his knees, a coat, it is true, of ancient European cut, a coat of other days. Chopin's "paletot"!

"And now," he took me by the arm and led me into a corner, whispering delightedly, "we are going to have a little play. I shall come into the room with this score in my hand. I shall ask you, 'What will you give me for my method?' You shall reply. I shall refuse. I shall say, 'It cost me more. He raised his finger for silence, and giggled at the other members of his mystified company. "Will that not be funny?" he murmured, and sneaked out of the room on tip-toe.

The others, naturally, didn't know what to make of it. Perhaps the secretary did. The other fellow, certainly not. In de Pachmann came. Oh, that I had brush instead of pen to portray it! He came in gleefully, cringingly, whiningly. He made a frightful face, as he crouched and sneered up at me.

"My method! What will you give me for it?"

"Thirty-five pounds."

Throws Nervous Fit

Glaring at me with a malice positively terrifying, he stamped his foot with all his might. "It cost me more than that," and rushed from the room, to the complete confounding of his company.

As he left the back of Chopin "paletot" was visible. There was an enormous rip, which disclosed some dirty white lining, in the joint of the sleeve and body of the garment! He could not have pawned it for a nickel.

Once more he entered. Would we ever hear the last of that "method"? He now illustrated it by means of a Chopin study. "I play my scales," he said, "frequently by passing the third finger over the second, and the fourth over the third." He illustrated this by playing a scale that way, with a thunderous crescendo. No one else could do it. "Well, that's true," he said; "of course, there are not many who could master my method. Perhaps Godowsky."

He fell to discussing pianists.

"Again I am wrongly quoted," he said. "I do not deny the greatness, pre-eminent, indeed, of Paderewski. The 'Carnival' of Schumann, yes. A flat Polonaise—a poor piece, with those stage octaves—again, yes. And other things, too."

He mentioned several, which I forget, then went on. "Even the Liszt 'Don Juan' fantasy. He plays that very well. Even he may once have played it—'comme Liszt.'

"Rubinstein Awful"

"Can I say more? Liszt, he was the god, and, by the way, he adored me. Rubinstein—awful. Too much force, too much emotion. Artist must not have too much emotion. Or, if he has it, it must be controlled—like mine.

"But you know—come, is it not true?—there is Paderewski, and there was Hans von Bulow, marvelous artist, but these others? And even Paderewski? After all—am I not absolutely alone? Am I not absolutely unique? Who compares with de Pachmann?

"Of course, Paderewski is perhaps better educated than I—more a man for society. I do not deny it. I admit it. I admit that once he even played—pretty well—a mazurka. But these mazurkas are hard to play. It is a special talent. There is but one Pachmann.

"You shall tell them all, your colleagues, your public, how wonderful I am. Today, 75. And my new method. You shall tell about this also. It is so easy, so simple, so Raphaelesque."

He executed a perfectly impossible fingering with neatness and despatch. He did it several times over. Repeating a fourth time, and without any question intentionally, he took pains to miss the note. He whacked the piano angrily. Then something seemed to strike him. His eyes distended, and he called for a pencil. He changed the fingering. "You have shown me," he said, drunk with gratitude, "you have shown me."

He got up and turned to the company. Raising his hands to heaven, he exclaimed, "This marvelous man has come here and shown me a mistake in my method which otherwise I never would have known! It is worth to me untold sums. I would not take a million for it—no, not a milliard," and he beamed on me, "wonderful man, wonderful man."

Called "the Chopinzee"

It was the late James Huneker, wasn't it, who called Pachmann "the Chopinzee"?

Now there are two de Pachmann's, or mayhap two dozen. There are at least two, as those who admire his art and realize its unearthly heights and its tricky depths well know. The first is the de Pachmann who buffoons, partly from an inborn and irresistible tendency for caricature and mischief, partly, no doubt, to amuse the dear public, and partly to hide his own secret sensitive soul. The second is a master who kneels with a humbleness, a devotion, a supplication at the feet of his art, which he would never acknowledge to other people, but which is known in his playing.

Now came the glory of the afternoon. De Pachmann had decided to make perfect music. His art had been peeping out, mischievously, tantalizingly, before that, in the singing of the C sharp minor study, in ravishing pianissimi and glancing arabesques of tone. He sat down and lost himself in the fantasy and melancholy of the last of the Scherzi. Himself, he still laughed, and one did wish earnestly to brain him when he broke off maliciously in a certain place, exclaiming that it was very hard and he must practise it a moment with his accursed method. But no one could laugh who listened.

Plays Like a God

He played what he justly termed the greatest of all Impromptus, the little-heard Chopin Impromptu in F sharp major. The music came from far away, from a distant magical land. There was the interruption—the tread of the defiant march—then the fanfares in the distance, the melancholy, the disillusionment, the aching presentiment that what was will be no more. He ended, not with the crashing chord in the score, but pianissimo.

That wasn't all. He played the Allegro de Concert, a piece that looks pale when you or I stumble through it from the printed page, but of an esprit, an elegance, and a well nigh Mozartean purity of style, that only de Pachmann has made known to me. His joy overcame him, as every tone responded to him and the brilliant shower of chords and passage work that bring the conclusion arrived. He fairly smote the keyboard, witha delight and abandon impossible to describe. No fortissimo, as his critics have often said. Well, they just ought to have been there. It wasn't exactly thunder. Thunder is too thick and heavy. It was electric detonation, explosions of diamonds and planets in the sky. No wonder he was happy. All of us were happy, and speechless, too, before that art.

There was simply nothing to be said. About that or about his playing, in an arrangement of his own, of the romanza from the E minor concerto. You couldn't say anything about it. Perhaps he will never be that way again.

This will sound perfervid. And it is. When one tries to write of music like that, without the inspired genius to aid, he does one of two things. He gives pale and meaningless understatement. Or he gives flowery and silly over-statement. If neither of those are satisfactory, there is only one other thing. Shut up, or play like de Pachmann!

Post
Sept
30
1923

Mr. de Pachmann

After twenty-odd years of absence and in the seventy-fifth year of his age, Mr. de Pachmann, the pianist, will return to Symphony Hall tomorrow afternoon, still in possession of the clarities, subtleties and felicities of ear, hand and mind that have set him long and high among finer-tempered virtuosi. To his abilities as pianist, he will add, as little diminished, his abilities as antic-entertainer in monologue. Thus does he please and stir two publics. Beethoven's "Pathetic Sonata"; a Nocturne, an Impromptu, a Prelude and an Allegro de Concert of Chopin; two of Mendelssohn's Songs without Words; lyrical pieces by Schumann, and Liszt's Eighth Hungarian Rhapsody fill his programs.

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Novellette	Schumann
Hungarian Rhapsody No. 8	Liszt

Herald Oct 21

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Programs of the Week

SYMPHONY HALL, today at 3:30, Vladimir de Pachmann, pianist; Sonata Pathetique, Op. 13 in C minor, Beethoven; Nocturne in B major, Second Impromptu in F sharp major, Prelude in B minor and Allegro de Concert, A major, Chopin; Song Without Words, "The Fleecy Cloud," and "The Departure," Mendelssohn; Romance and Novellette, Schumann; Hungarian Rhapsody, No. 8, Liszt.

Globe Oct 21

DE PACHMANN TODAY

Vladimir de Pachmann, veteran piano star, comes to Symphony Hall this afternoon.

Advertiser Oct 21

De Pachmann Today

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Post Oct 21

PIANIST PLEASES LARGE AUDIENCE

Recital by de Pachmann Is Full of Beauty

Vladimir de Pachmann gave a piano recital yesterday afternoon before an audience that packed Symphony Hall to the very doors. He played Beethoven's "Pathetic" sonata; four Chopin pieces, the B major nocturne, op. 32, the F-sharp major impromptu, the B minor prelude, op. 28, and the Allegro de Concert, op. 46; two Mendelssohn songs without words, op. 58, No. 2, and op. 62, No. 3; the Schumann D minor romance and M major novellette; and Liszt's Rhapsody No. 8.

Since Mr. de Pachmann's behavior in the concert hall has always roused quite as keen interest as his playing could do, at once let it be reported, for the benefit of people not in attendance yesterday, that his eccentricities of demeanor have gained upon him. Whatever his motives may be, he does not observe the usual etiquette of the concert hall. His breaches of decorum appeared to please some people; others they displeased—a matter of taste.

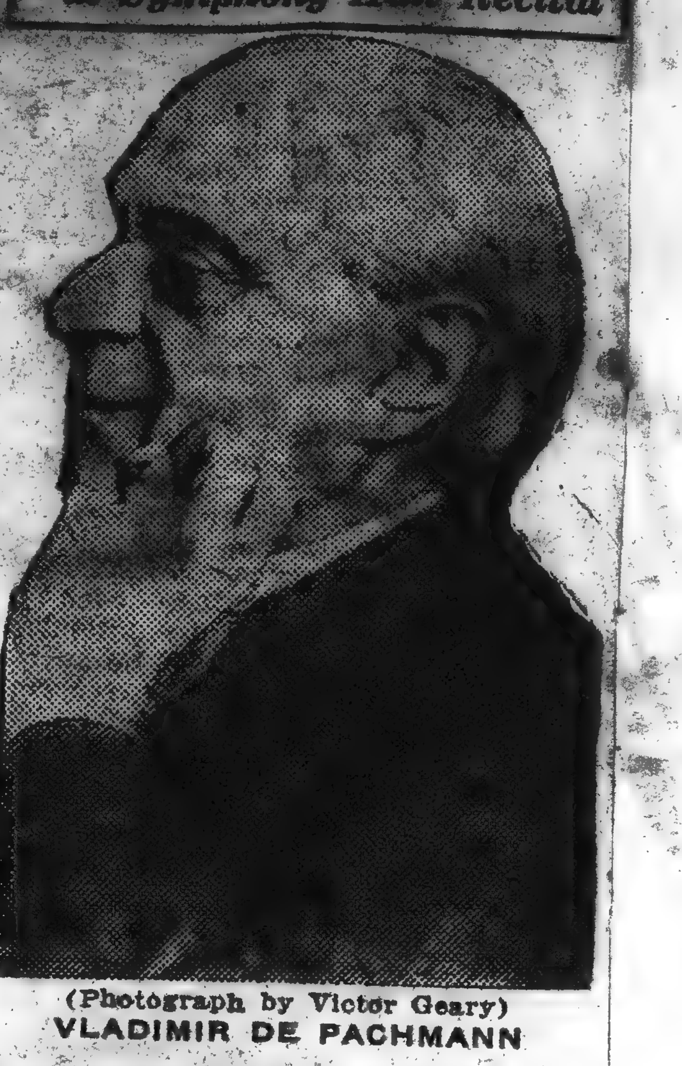
Taste, too, must have determined the degree of a listener's enjoyment yesterday. Persons who demand above all that a performer shall show forth the inner meaning of a work, can have found little in Mr. de Pachmann's playing to admire. The "pathetic" conata, while by no means the ninth symphony, does not belie its name. Its pathetic quality escaped Mr. de Pachmann. So did the romance of one Schumann piece, the poetry of the other, the wild rhapsody of the Liszt. In even the Chopin impromptu he lost more than once the train of musical thought. Only the little Chopin prelude did Mr. de Pachmann play with musical and emotional unity, a pretty piece of sentimental sweetness.

Other people, though, those to whom sheer beauty means more than expressiveness, must have experienced many moments of rare delight. For Mr. de Pachmann can, when he wills, still shape a phrase into a loveliness no pianist of our day has ever surpassed. He can sing a melody as can none else. His scales are not, as the saying goes, "like pearls"; like diamonds, rather, they flash. His trills, his turns and other ornaments seem an essential part of the musical structure as do no other player's.

The vast audience felt this beauty, for the people applauded Mr. de Pachmann with enthusiasm, and at the end of the program there was a wild rush for posts of advantage near the stage.

R. R. G.

Pianist Well Received at Symphony Hall Recital



(Photograph by Victor Geary)
VLADIMIR DE PACHMANN

Herald Oct 22

ENTERTAINMENT BY DE PACHMANN

Great Pianist's Antics Amuse Big Audience

Marvelous Chopin Playing Mixed With Clowning

Vladimir de Pachmann's piano recital yesterday afternoon introduced to the younger generation of Boston concertgoers a performer who if he did not happen to be a great pianist could doubtless make his fortune as a vaudeville entertainer, or a circus clown.

Nobody now living can play Chopin as de Pachmann played four of his pieces yesterday. No other living musician is likely to lapse from the sublime to the ridiculous as he did by mingling almost continuous chatter, grimaces, gestures with his playing of what purported to be a piano recital. Few pianists would dare in public to parody a Liszt rhapsody and Chopin's "Minute Valse."

No mere description can convey the genuinely comic gusto of de Pachmann's antics. Just before he came out to play an attendant appeared on the stage to open the piano, and dusted the keyboard painstakingly. When de Pachmann appeared he scrutinized the keyboard, grimaced, recalled the attendant, had the keyboard dusted some more, also the piano stool; and spent several minutes flicking imaginary dust from the keys with his fingers before he began the first number, "Beethoven's "Pathetique" sonata. His remarks were to a listener at some distance from the stage only half audible.

What could be heard of them seemed to be almost word for word repetition of what he was reported as saying in New York lately while playing the same program. An account of his monologue there was reprinted from the Sun in yesterday's issue of the Globe, in the musical department.

He did not play the Beethoven very well, though there were many felicities of detail. Apparently he was not in the mood for Beethoven, despite his comments on the "soaring melody" of the adagio. But his Chopin group, of only four numbers, proved to at least one doubting Thomas among the many present who had not previously heard him, that de Pachmann at his best is one of the greatest of all pianists. He says so himself, at intervals, while he is playing, but it is really true, and not horseplay.

De Pachmann realizes, as other pianists often fail to do, that the piano is only a miniature orchestra. He gets from the instrument a wide range of dynamics and many shadings of tone, parallel to those possible from an orchestra. But he does not try to make as much noise with one piano as the hundred players in the Symphony can produce.

De Pachmann's interpretations, when he is really taking his playing seriously, are like those of such conductors as Muck, with Puck-like wistfulness and malice that are all his own peeping through the marvellously perfect and subtle musical mechanism.

Yesterday, after the Chopin group, he played but one other number really well, Schumann's Novellette in F major. He apologized for the perfunctory nature of his Mendelssohn playing by explaining that the piano stool slanted, and summoning an attendant to wedge a thin sheet of paper under the legs on each side.

He was led astray in Schumann's "Romance" by remembering how atrociously he thought Clara Schumann, widow of the composer, used to play this piece. Apparently the latter part of his interpretation was a parody of hers, if his side remarks were correctly interpreted.

His Liszt Rhapsody was one of the most amusing parodies the writer has ever heard or seen, quite equal to Fanny Brice. De Pachmann said it was what Liszt used to do to the piece. It certainly was a deadly satire on the bombast and fustion of such music.

He said he did not want to play any encores, because he was old and tired and afraid of catching cold from the open doors of the hall. After much fistshaking and grumbling on his part had gotten most of the offending doors shut, the pianist returned, shivering elaborately, and with his coat collar up round his neck, and played several pieces, among them a hilariously burlesqued version of the "Minute Valse." An audience that filled every possible place in the hall remained for the encores and applauded enthusiastically both the piano playing and the clowning throughout.

To at least one spectator de Pachmann did not seem a poseur, but rather an old man childishly naive and perfectly genuine, behaving to a great audience as he might behave in the unbuttoned ease of his own studio before a few friends. His clowning in public is not so very different from what both Beethoven and Wagner are known to have been capable of among their friends.

Globe Oct 22

COMEDIAN AN ARTIST AT PIANO

De Pachmann's Concert of Rare Beauty Despite His Antics

BY OLIN DOWNES

One chapter of the book, "Melomaniacs," by the late James Huneker, was never written. It was the chapter on Vladimir de Pachmann, the gnome, necromancer, prestidigitator, mocker of all things holy, poet and artist incomparable, who played yesterday afternoon in Symphony Hall.

APPLAUDS HIS ASSISTANT

He entered, bowing right and left, with cordiality but with infinite condescension, to those who crowded the stage about the piano, and the multitude who regarded him attentively from the other side of the footlights. He is a short, mischievous, ironic little man, who wears his hair long a la Liszt, and comports himself now like a comedian, and again with the aplomb, approaching arrogance, of one well aware of the superiority of his genius.

He had been preceded by an usher who carefuly dusted the piano keys, as per instructions from back stage. De Pachmann now tested carefully the height of the piano stool, which was not to his liking, until, half way through the programme, a very thin piece of paper had been put under one leg. This pleased the pianist so much that he personally applauded his assistant and motioned the audience to do likewise.

Beats Time for Rests

For him, he was quiet. That is, he made gestures from time to time expressive of helpless, unspeakable rapture at his own performances; or he beat time for pauses indicated by the composer (and it is notable that in so doing he beat with exactness and followed as a rule very carefully the pause lengths indicated by the score) and from time to time, he explained his music.

He explained, advancing to the footlights to do so, that the Allegro de Concert was the most difficult composition Chopin ever wrote.

He had the tradition of the Schumann Romance in D minor, he said, direct from Madam Schumann. He chuckled gleefully as he called attention to the prodigious difficulties which he was conquering so easily. His playing was that of the unique and inspired master.

Ever the Artist at Keys

Perhaps he never plays the same way twice. It was Mr. Deems Taylor of New York who remarked that de Pachmann committed murder when he played the Beethoven "Pathetique" sonata. He committed Heaven when he played the slow movement yesterday. Indeed, it is impossible to imagine that melody more serenely and eloquently sung, with a finer control of the subtlest phases of interpretation, and yet with a more genuine simplicity.

It was an index to the rest of the afternoon. Mr. de Pachmann is, of course, an extremely acute thinker, the most passionate student of his art, and of all pianists the most avid of beauty. His sense of artistic balance is infallible. He can and at times does caricature it, but yesterday this intention was otherwise. Between pieces, if you like, he was the comedian, so that a small person asked if he was any relation to Nikita Balieff, the clown of the Chauve Souris. Well, perhaps he is, in one aspect of him.

He played with a technical certainty, a physical adequacy at the age of 75 simply amazing. And to return to his interpretation: not once was there an unmusical or illogical distortion of a phrase. If now and again he refused to take a portentous passage as seriously as some of our "formidable" pianists do, it was simply because he hates ostentation or exaggeration when he is seriously absorbed in his music, as much as he apparently enjoys these things when indulging in persiffage with his audience.

Reveals Perfect Beauty

Some of his performances constituted revelations. Thus, the Allegro de concert, a piece in Chopin's earlier and more florid manner, he made music for a fete of Titania. And the Nocturne, the Impromptu, the Prelude, the pieces of Mendelssohn! It is needless and only repetitive to particularize. It is curious how supremely modest this man is in his artist's heart, how reverently he has searched for the secrets of music, how scornful and utterly intolerant is he, who is so immodest in his demeanor, of anything less than the perfect beauty which he rapturously reveals.

If an immense audience came in a majority to observe and applaud de Pachmann's antics, it is safe to say that the great majority remain to adore his art.

Post Oct 22

PAIRING THE PIANISTS

Mr. de Pachmann Returns in Flashes, but Only Flashes, of His Former and Better Self—The Showman and His Miming—Mr. Ganz Plays Too Much but Plays Also Ably—Tonic Casella

It is possible that in this, the heyday of his return to the United States, at old age and after many years of absence, Mr. de Pachmann is taken too seriously. It is even probable that he is overestimated both as pianist and as entertainer. The most numerous audience that Symphony Hall may hold heard him yesterday afternoon. It sat in every seat; stood upon every foot of standing room; left the pianist and entertainer a mere railed pen upon the stage. It was also a diversified audience. Musicians by profession and as amateurs sprinkled it plentifully. An elder generation that had heard Mr. de Pachmann in prime and that remembered him in admiration, awaited him anew. A younger generation, among which the word of his coming had evidently passed, was as eager to see and hear. No fewer were those who had come in pursuit of what they had somehow discovered, and were obviously anticipating, as a "show." They were not exactly habitués of the concert-hall and it was amusing to watch them tuck away their caps and settle their sweaters before—so to say—"the show" began. The more remarkable was it that such mixed company heard the pianist with still, rapt attention and returned the entertainer no more than fitting guerdon of laughter and applause. At the end of the stipulated programme and the accompanying comicalities, scores, perhaps hundreds, of these auditors swarmed along the aisles, above stairs and below, crowding as near to the stage as possible that no quip of tongue or felicity of finger might escape them. Then began a second entertainment which this record does not chronicle.

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H. T. P.

Transcript Oct 22

[188]

Programs of the Week

SYMPHONY HALL, today at 3:30, Vladimir de Pachmann, pianist; Sonata Pathetique, Op. 13 in C minor, Beethoven; Nocturne in B major, Second Impromptu in F sharp major, Prelude in B minor and Allegro de Concert, A major, Chopin; Song Without Words, "The Fleecy Cloud," and "The Departure," Mendelssohn; Romance and Novellette, Schumann; Hungarian Rhapsody, No. 8, Liszt.

Globe Oct 21

DE PACHMANN TODAY

Vladimir de Pachmann, veteran piano star, comes to Symphony Hall this afternoon.

Advertiser Oct 21

De Pachmann Today

This afternoon in Symphony Hall at 3:30 Vladimir de Pachmann, pianist, who is making his farewell tour of America, after 12 years' absence, will give his Boston recital. The programme consists of the Sonata "Pathetique," Beethoven; "Nocturne in B Major," "Second Impromptu," Chopin; "Prelude in B Minor," "Allegro de Concert," "Songs Without Words," Mendelssohn; "Romance" and "Novelette," Schumann; "Hungarian Rhapsody, No. 8," Liszt.

Post Oct 21

PIANIST PLEASES LARGE AUDIENCE

Recital by de Pachmann Is Full of Beauty

Vladimir de Pachmann gave a piano recital yesterday afternoon before an audience that packed Symphony Hall to the very doors. He played Beethoven's "Pathetic" sonata; four Chopin pieces, the B major nocturne, op. 32, the F-sharp major impromptu, the B minor prelude, op. 28, and the Allegro de Concert, op. 46; two Mendelssohn songs without words, op. 58, No. 2, and op. 62, No. 2; the Schumann D minor romance and M major novellette; and Liszt's Rhapsody No. 8.

Since Mr. de Pachmann's behavior in the concert hall has always roused quite as keen interest as his playing could do, at once let it be reported, for the benefit of people not in attendance yesterday, that his eccentricities of demeanor have gained upon him. Whatever his motives may be, he does not observe the usual etiquette of the concert hall. His breaches of decorum appeared to please some people; others they displeased—a matter of taste.

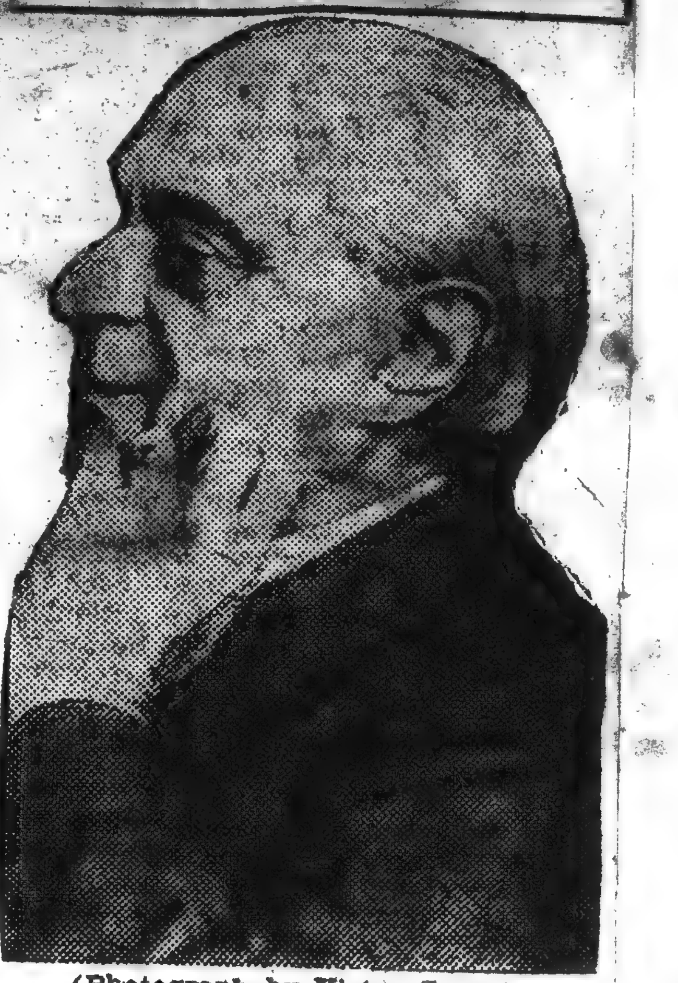
Taste, too, must have determined the legree of a listener's enjoyment yesterday. Persons who demand above all hat a performer shall show forth the nner meaning of a work, can have ound little in Mr. de Pachmann's playng to admire. The "pathetic" sonata, while by no means the ninth symphony, does not belie its name. Its athetic quality escaped Mr. de Pachmann. So did the romance of one Schumann piece, the poetry of the other, the wild rhapsody of the Liszt. And even the Chopin impromptu he lost more than once the train of musical thought. Only the little Chopin prelude did Mr. de Pachmann play with musical and emotional unity, a pretty piece of sentimental sweetness.

Other people, though, those to whom sheer beauty means more than expressiveness, must have experienced many moments of rare delight. For Mr. de Pachmann can, when he wills, still shape a phrase into a loveliness no pianist of our day has ever surpassed. He can sing a melody as can none else. His scales are not, as the saying goes, "like pearls"; like diamonds, rather, they flash. His trills, his turns and other ornaments seem an essential part of the musical structure as do no other player's.

The vast audience felt this beauty, for the people applauded Mr. de Pachmann with enthusiasm, and at the end of the program there was a wild rush for posts of advantage near the stage.

R. R. G.

Pianist Well Received at Symphony Hall Recital



(Photograph by Victor Geary)
VLADIMIR DE PACHMANN

Herald Oct 22

ENTERTAINMENT BY DE PACHMANN

Great Pianist's Antics Amuse Big Audience

Marvelous Chopin Playing Mixed With Clowning

Vladimir de Pachmann's piano recital yesterday afternoon introduced to the younger generation of Boston concertgoers a performer who if he did not happen to be a great pianist could doubtless make his fortune as a vaudeville entertainer, or a circus clown.

Nobody now living can play Chopin as de Pachmann played four of his pieces yesterday. No other living musician is likely to lapse from the sublime to the ridiculous as he did by mingling almost continuous chatter, grimaces, gestures with his playing of what purported to be a piano recital. Few pianists would dare in public to parody a Liszt rhapsody and Chopin's "Minute Valse."

No mere description can convey the genuinely comic gusto of de Pachmann's antics. Just before he came out to play an attendant appeared on the stage to open the piano, and dusted the keyboard painstakingly. When de Pachmann appeared he scrutinized the keyboard, grimaced, recalled the attendant, had the keyboard dusted some more, also the piano stool; and spent several minutes flicking imaginary dust from the keys with his fingers before he began the first number, "Beethoven's 'Pathetique' sonata. His remarks were to a listener at some distance from the stage only half audible.

What could be heard of them seemed to be almost word for word repetition of what he was reported as saying in New York lately while playing the same program. An account of his monologue there was reprinted from the Sun in yesterday's issue of the Globe, in the musical department.

He did not play the Beethoven very well, though there were many felicities of detail. Apparently he was not in the mood for Beethoven, despite his comments on the "soaring melody" of the adagio. But his Chopin group, of only four numbers, proved to at least one doubting Thomas among the many present who had not previously heard him, that de Pachmann at his best is one of the greatest of all pianists. He says so himself, at intervals, while he is playing, but it is really true, and not horseplay.

De Pachmann realizes, as other pianists often fail to do, that the piano is only a miniature orchestra. He gets from the instrument a wide range of dynamics and many shadings of tone, parallel to those possible from an orchestra. But he does not try to make as much noise with one piano as the hundred players in the Symphony can produce.

De Pachmann's interpretations, when he is really taking his playing seriously, are like those of such conductors as Muck, with Puck-like wistfulness and malice that are all his own peeping through the marvellously perfect and subtle musical mechanism.

Yesterday, after the Chopin group, he played but one other number really well, Schumann's Novellette in F major. He apologized for the perfunctory nature of his Mendelssohn playing by explaining that the piano stool slanted, and summoning an attendant to wedge a thin sheet of paper under the legs on each side.

He was led astray in Schumann's "Romance" by remembering how atrociously he thought Clara Schumann, widow of the composer, used to play this piece. Apparently the latter part of his interpretation was a parody of hers, if his side remarks were correctly interpreted.

His Liszt Rhapsody was one of the most amusing parodies the writer has ever heard or seen, quite equal to Fanny Brice. De Pachmann said it was what Liszt used to do to the piece. It certainly was a deadly satire on the bombast and fustion of such music.

He said he did not want to play any encores, because he was old and tired and afraid of catching cold from the open doors of the hall. After much fistshaking and grumbling on his part had gotten most of the offending doors shut, the pianist returned, shivering elaborately, and with his coat collar up round his neck, and played several pieces, among them a hilariously burlesqued version of the "Minute Valse." An audience that filled every possible place in the hall remained for the encores and applauded enthusiastically both the piano playing and the clowning throughout.

To at least one spectator de Pachmann did not seem a poseur, but rather an old man childishly naive and perfectly genuine, behaving to a great audience as he might behave in the unbuttoned ease of his own studio before a few friends. His clowning in public is not so very different from what both Beethoven and Wagner are known to have been capable of among their friends.

Globe Oct 22

COMEDIAN AN ARTIST AT PIANO

De Pachmann's Concert of Rare Beauty Despite His Antics

BY OLIN DOWNES

One chapter of the book, "Melomaniacs," by the late James Huneker, was never written. It was the chapter on Vladimir de Pachmann, the gnome, necromancer, prestidigitator, mocker of all things holy, poet and artist incomparable, who played yesterday afternoon in Symphony Hall.

APPLAUDS HIS ASSISTANT

He entered, bowing right and left, with cordiality but with infinite condescension, to those who crowded the stage about the piano, and the multitude who regarded him attentively from the other side of the footlights. He is a short, mischievous, ironic little man, who wears his hair long a la Liszt, and comports himself now like a comedian, and again with the aplomb, approaching arrogance, of one well aware of the superiority of his genius.

He had been preceded by an usher who carefuly dusted the piano keys, as per instructions from back stage. De Pachmann now tested carefully the height of the piano stool, which was not to his liking, until, half way through the programme, a very thin piece of paper had been put under one leg. This pleased the pianist so much that he personally applauded his assistant and motioned the audience to do likewise.

Beats Time for Rests

For him, he was quiet. That is, he made gestures from time to time expressive of helpless, unspeakable rapture at his own performances; or he beat time for pauses indicated by the composer (and it is notable that in so doing he beat with exactness and followed as a rule very carefully the pause lengths indicated by the score) and from time to time, he explained his music.

He explained, advancing to the footlights to do so, that the Allegro de Concert was the most difficult composition Chopin ever wrote.

He had the tradition of the Schumann Romance in D minor, he said, direct from Madam Schumann. He chuckled gleefully as he called attention to the prodigious difficulties which he was conquering so easily. His playing was that of the unique and inspired master.

Ever the Artist at Keys

Perhaps he never plays the same way twice. It was Mr. Deems Taylor of New York who remarked that de Pachmann committed murder when he played the Beethoven "Pathetique" sonata. He committed Heaven when he played the slow movement yesterday. Indeed, it is impossible to imagine that melody more serenely and eloquently sung, with a finer control of the subtlest phases of interpretation, and yet with a more genuine simplicity.

It was an index to the rest of the afternoon. Mr. de Pachmann is, of course, an extremely acute thinker, the most passionate student of his art, and of all pianists the most avid of beauty. His sense of artistic balance is infallible. He can and at times does caricature it, but yesterday this intention was otherwise. Between pieces, if you like, he was the comedian, so that a small person asked if he was any relation to Nikita Balieff, the clown of the Chauve Souris. Well, perhaps he is, in one aspect of him.

He played with a technical certainty, a physical adequacy at the age of 75 simply amazing. And to return to his interpretation: not once was there an unmusical or illogical distortion of a phrase. If now and again he refused to take a portentous passage as seriously as some of our "formidable" pianists do, it was simply because he hates ostentation or exaggeration when he is seriously absorbed in his music, as much as he apparently enjoys these things when indulging in persiflage with his audience.

Reveals Perfect Beauty

Some of his performances constituted revelations. Thus, the Allegro de concert, a piece in Chopin's earlier and more florid manner, he made music for a fete of Titania. And the Nocturne, the Impromptu, the Prelude, the pieces of Mendelssohn! It is needless and only repetitive to particularize. It is curious how supremely modest this man is in his artist's heart, how reverently he has searched for the secrets of music, how scornful and utterly intolerant is he, who is so immodest in his demeanor, of anything less than the perfect beauty which he rapturously reveals.

If an immense audience came in a majority to observe and applaud de Pachmann's antics, it is safe to say that the great majority remain to adore his art.

Post Oct 22

PAIRING THE PIANISTS

Mr. de Pachmann Returns in Flashes, but Only Flashes, of His Former and Better Self—The Showman and His Miming—Mr. Ganz Plays Too Much but Plays Also Ably—Tonic Casella

IT is possible that in this, the heyday of his return to the United States, at old age and after many years of absence, Mr. de Pachmann is taken too seriously. It is even probable that he is overestimated both as pianist and as entertainer. The most numerous audience that Symphony Hall may hold heard him yesterday afternoon. It sat in every seat; stood upon every foot of standing room; left the pianist and entertainer a mere railed pen upon the stage. It was also a diversified audience. Musicians by profession and as amateurs sprinkled it plentifully. An elder generation that had heard Mr. de Pachmann in prime and that remembered him in admiration, awaited him anew. A younger generation, among which the word of his coming had evidently passed, was as eager to see and hear. No fewer were those who had come in pursuit of what they had somehow discovered, and were obviously anticipating, as a "show." They were not exactly habitués of the concert-hall and it was amusing to watch them tuck away their caps and settle their sweaters before—so to say—"the show" began. The more remarkable was it that such mixed company heard the pianist with still, rapt attention and returned the entertainer no more than fitting guerdon of laughter and applause. At the end of the stipulated programme and the accompanying comicalities, scores, perhaps hundreds, of these auditors swarmed along the aisles, above stairs and below, crowding as near to the stage as possible that no quip of tongue or felicity of finger might escape them. Then began a second entertainment which this record does not chronicle.

To the eye Pachmann in his seventies is surprisingly little changed from Pachmann in his fifties. His figure remains round and squat; his garments still hang baglike. His long hair is little grizzled and not at all thinned; his countenance still reflects a moon-like candor, a simian cunning, an apish grin. Only an old man's slow, shuffling, short-stepped gait betrays his years—that and his playing. For by long odds, as he disclosed himself yesterday, Mr. de Pachmann is neither the pianist nor the musician of his prime. In flashes, but only in flashes, both occasionally return. In the course of the concert, more particularly in the pieces from Chopin, he achieved runs that were marvels of digital dexterity and soft, pellucid tone. There were phrases, as in the Nocturne and the Allegro de Concert, that meted the ear with crystalline contour and content. At moments he struck bell-like chords that were the unspecked and edgeless loveliness of sound. At will he made transitions that lapped the ear in thrill. His playing of the little Prelude was epitome of these perfections.

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H. T. P.

Transcript Oct 22

Cherkassky Review

BOY PIANIST PLAYS AT SYMPHONY HALL

Shura Cherkassky Presents Well Chosen Program

Her 10/1

At Symphony hall, Sunday afternoon, recital by Shura Cherkassky. The program was as follows:

Handel, "Aria Con Variazioni, in D minor"; Beethoven-Busoni, Ecossaises; Weber, "Invitation to the Dance"; Chopin, "Etude in C-sharp minor," "Fantaise-Impromptu," "Impromptu in A-flat major," "Valse in C-sharp minor"; Mendelssohn, "Prelude in E minor," "Scherzo in E minor"; Rachmaninoff, "Barcarolle," "Polka"; Shura Cherkassky, "Prelude Pathetique"; Liszt, "Rhapsodie Hongroise."

If curiosity mongers expected a display of musical pyrotechnics from Shura Cherkassky, the boy pianist, in his first concert in Boston yesterday at Symphony hall, they must have been disappointed. It was a performance singularly lacking in virtuosity and mannerisms. He seemed to avoid the theatrical, and played with a delicacy of touch and equisite fancy. His music was a fragile thing, wistful, gentle, yet he played the Mendelssohn Scherzo with a finish and epigrammatic skill that is rare among concert pianists.

Shura Cherkassky is a boy, but he played not only with technical dexterity, but with intelligence. If he did not encompass the emotional values, he played with sympathy and charm. His interpretation of Rachaninoff's Barcarolle had a richness and variety of tone. Even the Hungarian Rhapsody was executed without undue flourish. He never attempted to close with a tour de force. At times there was an unevenness in his playing, but always that softness in shading, and whimsical lightness that never verged on the frivolous.

The program was a well chosen one, noticeable for its lack of brilliant show pieces and virtuosity. His manner was that of Heifetz, disinterested, absorbed, and at the same time boyish. He had none of the ear marks of the professional prodigy. Perhaps it was unfortunate to have chosen Symphony hall, for there were many empty seats. We hope that he will be allowed to mature, unexploited, for he shows not only technical ability, but understanding.

E. G.

Herald Oct 1

BOY PIANIST PLAYS AT SYMPHONY HALL

Adv 10/1

Shura Cherkassky, boy pianist from Baltimore, made his Boston debut at Symphony Hall yesterday, opening the new musical season.

The 11-year-old prodigy showed genuine talent, not merely in his technical performance of a largely classic program but also in his interpretations. Evidently he has genius, and there is an assurance that he will not be exploited simply for commercial purposes but will be duly schooled, as Hofmann was.

Advertiser Oct 1

BOY PIANIST STIRS GREAT APPLAUSE

Shura Cherkassky Charms Large Audience

Gl 10/1

Shura Cherkassky, 11, gave a piano recital yesterday afternoon to an audience that came near filling Symphony Hall. The applause was enthusiastic throughout. At the end of the program, not only the general public but also at least three of the regular newspaper critics remained for the encores, a fact which to the initiated will seem a remarkable proof of the boy's ability to interest people.

Young Cherkassky's appearance does not differ from that of any clever schoolboy of his years, except that his hair is a bit longer and his self-possession before a great audience noteworthy. When people straggled in late, and when half the hall applauded before the end of Weber's [illegible] to the Dance," he betrayed no irritation, but acted just as a veteran like Hofmann or Rachmaninoff would have done.

After yesterday's recital nobody who was in the audience is likely to deny that Shura Cherkassky was born with altogether extraordinary musical gifts. He has a feeling for melody and for rhythm of a subtlety and intensity that at once lifts him above mediocrity. His merchanical dexterity is also remarkable. Agile fingers are the whole stock in trade of most "infant prodigies," but a musical imagination like young Cherkassky's is a gift far rarer and more precious. Yet without arduous discipline even gifts as great as this boy's may come to nothing.

He reverses the usual procedure of beginners. Instead of playing as he has been taught, he plays as though teachers and methods did not exist. His technique is apparently largely his own; his interpretations are pretty certainly the result of his own spontaneous feeling. The result is extraordinarily appealing. The singing tone, the sweeping, soaring, well-rounded phrases of melody; the crisp yet delicate nuances of rhythm give deep pleasure to the listener, especially in such pieces as Mendelssohn's Prelude and Scherzo in E minor, his Chopin group and the Brahms Waltz that was his final encore.

His own "Prelude Pathetique," which he played, as was natural, with exceptional felicity and eloquence, roused great applause. There is some harmonic and rhythmic originality and more banality in the means he uses to gain his effect. The piece lacks economy of design. Yet, as he plays it, the listener feels that there is a chance that the boy may ripen into a great composer if properly educated.

He is fortunately not to be exploited as a "prodigy." Twice a month is to be the limit of his public appearances. He should hear and play more modern music, and more Bach. He ought to become a great musician as well as a great pianist. He needs drill in counterpoint, canon and fugue and the rest of musical theory.

He needs to assimilate to his present piano technique such things from the methods of other pianists as may be useful to him. If his head is not turned by success and he will work at music for its own sake this boy has probably a great future. His playing as it now is is far more musicianly and enjoyable than that of many adult "virtuosi."

Globe Oct 1

CONCERT-CHRONICLE

Shura Cherkassky for Prodigy of the Piano Above the Usual—Present and Future—New Price at Symphony Hall—The Cambridge Series

AGAINST the elaborate exploitation of precocious child-pianists and child-violinists the friend of music and the friend of humanity alike must protest. It is at least presumable that a child systematically set to performing in public at the age of eleven will at twenty be a narrower visioned musician than one who from childhood has been allowed to develop more naturally, since almost inevitably the forcing of young abilities cramps musical instincts and prematurely crystallizes musical perceptions. For the incipient virtuoso the years of adolescence are years that should be devoted to the acquisition, not only of technical skill, but of background and perspective as well. In other words, the goal during these years should be the gaining of the widest possible mental and mechanical equipment, not the mastery over detail and the poised assurance that mark the mature and seasoned performer. All this aside, to impose upon a child the rigors and responsibilities of a concert-career must seem to most an unwarrantable cruelty.

The newest of prodigies to be thus exploited hereabouts is Shura Cherkassky, a child-pianist lately of Russia, now of Baltimore. Glowing yet well substantiated reports of his prowess had reached Bostonian ears before little Shura played yesterday afternoon in Symphony Hall. Actual hearing justified them. While it might be construed as a kindness to the boy to refrain from praising his performance, so to do would be to ignore the fact that, beyond any disputing, he is of marvellous accomplishment. It is to be hoped, then, that those who have him in charge will consider gravely their responsibilities. However great the temptation to capitalize his talents, they should steadfastly put his remoter future before all other considerations.

So free from the usual tags of immaturity is young Cherkassky's playing that the testimony of the eye that sees and the ear that hears him may scarcely be reconciled. Save for the seriousness of his expression he looks no more than the eleven years with which he is credited, yet often his playing sounds as that of a skilled and ripened artist. There is, of course, an absence of physical force. If he would, Shura may not yet belabor his instrument as do certain of his elders, though on the score of emphasis his playing seldom disappoints, so carefully graded is his dynamic scheme. The sureness and agility of his fingers, while remarkable, do not necessarily amaze: in this respect other children have proved as gifted. The astonishing quality of his performance is his feeling for and command of tonal values. Seemingly he plays less as a clever pupil than as a musician of authority and, however great the degree in which his playing is mimetic rather than the expression of his own musical instincts, in the hearing its charm and interest are in no way affected thereby.

The music to be played by any child, no matter how accomplished, must be discreetly chosen and, with an exception or two, Shura's programme of Sunday might serve as a model of its kind. But one of his chosen numbers, the Study in C-sharp minor from Chopin's Opus 25, called for much display of musical "feeling"—and in it the boy was plainly beyond his depth. However carefully he might mould each phrase and introduce each modulation he yet failed to reveal the spirit that underlies the music. Better suited to his present abilities were the same composer's "Fantaisie-Impromptu" and the Impromptu in A-flat major. Even with these, however, came a disquieting suggestion that the boy's lesson was not fully learned, while his version of the Waltz in C-sharp minor was uncomfortably mannered, rhythmically wayward to the point of eccentricity. . . . Chopin never was—or ever will be—composer for children.

With the Prelude and Scherzo by Mendelssohn that followed the pieces by Chopin, young Cherkassky was on firmer ground, and in the numbers that began his programme—an "Aria con Variazioni" by Handel; Busoni's arrangement of Beethoven's little-known "Ecossaises" and Weber's "Invitation to the Dance"—there was little that evaded him. For end to his concert Shura turned to composers of a later day, playing with surprising effectiveness the Barcarolle and Polka of Rakhmaninov and the Thirteenth Rhapsody of Liszt. In the music of Handel, Mendelssohn and Weber the boy achieved a remarkable clarity and balance; while in the pieces by Rakhmaninov and Liszt he showed considerable feeling for tonal color. If he distorted the rhythms of Chopin, he made clear and convincing those of Weber, Liszt and Rakhmaninov. Throughout the afternoon his employment of the pedal was as discreet as it was efficient, and to this was partly due the singularly transparent quality of his playing.

It is not unlikely that the Shura Cherkassky of the future will be known both as pianist and as composer, since, as proven by the inclusion in the programme of a "Prelude Pathétique" of his own making, he has already made beginning in the latter direction. For all the uncertainty of touch, this little piece, with its Lisztian chromatics and its Puccinian cantilena, discloses marked powers of assimilation. Whether or not the title is of Shura's choosing, the mood is indicative of the little fellow's grave turn of mind. Almost, it might typify the tragedy of the carefree boyhood that he seems fated not to know.

W. S. S.

Transcript Oct 1

Harvard Oxford Debate

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Bates contended the occupation of the Ruhr was justified because no other policy was feasible; that it will have desirable economic and political results, remove the German menace to world peace, give France security and should lead to the settlement of the entire European question. Bates speakers said that Germany has resources to meet her obligations, but has persistently resisted the terms fixed by the Reparations Commission and which she unconditionally accepts.

The Oxford men believed that the occupation has destroyed Germany's ability to meet her obligations; that it is a violation of the Versailes Treaty and against the principles of cooperation found in the League of Nations. They believed France sought to crush Germany in revenge for what Germany has done to her.

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Mr. Young, senior member and captain of the Bates team, argued that the French occupation of the Ruhr was justified because no other policy was feasible; that the economic structure of Europe or America will not be impaired and that it will have desirable political results, in that it removes the German menace to world peace, gives France security, does not mean French imperialism and should lead to a desirable settlement of the entire European question.

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Competition for the honor of representing Harvard in next Monday's debate against Oxford University has been narrowed down to five men, three of whom will be chosen as debaters and two as alternates when the final selection is made Wednesday. The five who survived the latest cut were Phil Walker of North Brookfield, Paul W. Williams of New Bedford, Charlton MacVeagh of [illegible] D. C., Henry M. Hart of [illegible] E. Barton

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Her 9/30

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HANOVER, N. H., Sept. 29—An equally divided audience was found by Chairman Cravan Laycock at the close of the Oxford-Dartmouth debate tonight on the Ruhr question. No judges were appointed for the debate, the decision being left to the listeners, on the merits of the question.

The English debaters supported the affirmative side of the question, "Resolved that this House condemns the French occupation of the Ruhr." At the end of the debate a vote was called by the show of hands and Chairman Laycock declared the division of votes equal.

The English debaters were: C. H. O. Scaife, G. A. Gardiner, and J. D. Woodruff. The Dartmouth team was composed of H. C. Stockwell, '24, of Sharon, Mass., leader; R. L. Davidson, '24, of Newark, O., and W. B. Sleigh, '25 of Springfield, Mass.

HARVARD-OXFORD DEBATE

Her 9/30

The second debate between Harvard and Oxford Universities will take place in Symphony hall on Monday evening, Oct. 8, on the French occupation of the Ruhr valley. The Oxford team will consist of G. A. Gardner, A. Gordon Bagnall and J. D. Woodruff.

HARVARD PREPARING FOR OXFORD DEBATE

Will Oppose French Occupation of Ruhr in Symphony Hall Oct. 8

Her 9/30

Seven Harvard men are working daily under direction of Coaches B. H. Kuhns and C. P. Welden in preparation for the debate with Oxford on the evening of Oct. 8 in Symphony hall. The official title of the debate, agreed on by representatives of both universities, is: "Resolved: That this house condemns the French occupation of the Ruhr as greatly prejudicial to the welfare of the world." Harvard will uphold the negative.

The Harvard men now on the team are G. E. Barton, '25, Charlton MacVeagh, '24, E. J. Casey, '25, Paul Williams, '25, Philip Walker, '25, B. M. Hart, '26, and John Van Sneirden, Jr., '25. There will be a cut in the squad next week.

The Oxford team is made up of C. H. O. Scaife, G. A. Gardiner and J. D. Woodruff.

FIVE MEN SURVIVE IN CUT OF DEBATING SQUAD

Coaches Retain Barton, Hart, MacVeagh, Walker, and Williams, from Whom Three Speakers are to be Chosen

Crim 9/30

CHAIRMAN OF EVENING IS STILL AN UNCERTAINTY

With the debate against Oxford but eight days off, Coaches B. H. Kuhns 1L., and C. H. Wheldon yesterday reduced the University squad of seven men to five, the men retained being G. E. Barton '25, H. M. Hart '26, Charlton MacVeagh '24, Philip Walker '25, and Paul Williams '25.

The squad of five men will meet twice before the next cut, once tonight and again tomorrow. The three speakers will probably be selected by the coaches after the session tomorrow evening.

All five of the men now on the squad have had considerable experience in debating while at the University. Barton was captain of the Sophomore class team last year; Hart was a member of last year's Freshman class team, and spoke against Vassar and Yale; MacVeagh is president of the University Debating Union and floor leader of the Conservative Club; Walker spoke in the Yale-Princeton-Harvard triangular debate in 1922 and 1923, making the University team during his Freshman year; Williams spoke against Yale last year and was a member of the triangular team in his Freshman year.

Chairman Still Unknown

The chairman of the evening is not known. As was the case last year the only verdict as to the winner will be rendered by the audience, according to the English system.

In its two debates thus far held, the Oxford team lost to Bates and succeeded in tying Dartmouth. Since the verdict was in both cases rendered by the audience, this record is considered good, because the bias of the audience has generally influenced its judgment in favor of the home team.

Tomorrow evening the Oxonians will attempt to argue with the ladies: for they are scheduled to meet the Vassar team at Poughkeepsie, N. Y. Vassar has not been beaten in debating on its home floor for many years.

OXFORD-PRINCETON DEBATE CALLED OFF

PRINCETON, N. J., Oct 1—Because of inability to arrange a suitable date the second international debate between Oxford and Princeton universities has been postponed indefinitely, Gale Johnston, undergraduate chairman of public debate at Princeton University announced today.

Her 10/1

HARVARD NAMES 3 FOR OXFORD DEBATE

Following final trials last evening the Harvard debating council announced the names of the three men who will represent the university in its debate with Oxford Monday night in Symphony hall. Those chosen are Charleton MacVeagh, '24, president of the University Debating Union; Philip Walker, '25, president of the Harvard debating council, and Paul Williams, '25, vice-president of the debating council. G. E. Barton, '25, and H. M. Hart, '26, are alternates.

The debate will be on the question, "The French Occupation of the Ruhr." The Oxford team will uphold the British point of view, condemning the French action as detrimental to the welfare of the world, while the Harvard debaters will support the French policy.

The audience will render a decision by ballot. Following the debate, there will be a reception to the Oxford debaters in the Harvard Club.

Among those who have been invited are President-Emeritus Eliot, President Lowell, Gov. Cox, Senator Lodge, Chief Justice Rugg, Deans Greenough and Briggs, Dean Pound of the law school, President Stratton of Technology, President Murlin of B. U., President Wigglesworth of the Harvard Union, former Gov. McCall, Mayor Curley, Consul General Porter of Great Britain, Consul Flamand of France and President Coonley of the Boston Chamber of Commerce.

Harvard Oxford Debate

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HANOVER, N. H., Sept. 29—An equally divided audience was found by Chairman Cravan Laycock at the close of the Oxford-Dartmouth debate tonight on the Ruhr question. No judges were appointed for the debate, the decision being left to the listeners, on the merits of the question.

The English debaters supported the affirmative side of the question, "Resolved that this House condemns the French occupation of the Ruhr." At the end of the debate a vote was called by the show of hands and Chairman Laycock declared the division of votes equal.

The English debaters were: C. H. O. Scaife, G. A. Gardiner, and J. D. Woodruff. The Dartmouth team was composed of H. C. Stockwell, '24, of Sharon, Mass., leader; R. L. Davidson, '24, of Newark, O., and W. B. Sleigh, '25 of Springfield, Mass.

HARVARD-OXFORD DEBATE

He 9/30

The second debate between Harvard and Oxford Universities will take place in Symphony hall on Monday evening, Oct. 8, on the French occupation of the Ruhr valley. The Oxford team will consist of G. A. Gardner, A. Gordon Bagnall and J. D. Woodruff.

HARVARD PREPARING FOR OXFORD DEBATE

Will Oppose French Occupation of Ruhr in Symphony Hall Oct. 8

Seven Harvard men are working daily under direction of Coaches B. H. Kuhns and C. P. Welden in preparation for the debate with Oxford on the evening of Oct. 8 in Symphony hall. The official title of the debate, agreed on by representatives of both universities, is: "Resolved: That this house condemns the French occupation of the Ruhr as greatly prejudicial to the welfare of the world." Harvard will uphold the negative.

The Harvard men now on the team are G. E. Barton, '25, Charlton MacVeagh, '24, E. J. Casey, '25, Paul Williams, '25, Philip Walker, '25, B. M. Hart, '26, and John Van Sneirden, Jr., '25. There will be a cut in the squad next week.

The Oxford team is made up of C. H. O. Scaife, G. A. Gardiner and J. D. Woodruff.

FIVE MEN SURVIVE IN CUT OF DEBATING SQUAD

Coaches Retain Barton, Hart, MacVeagh, Walker, and Williams, from Whom Three Speakers are to be Chosen

CHAIRMAN OF EVENING IS STILL AN UNCERTAINTY

With the debate against Oxford but eight days off, Coaches B. H. Kuhns 1L., and C. H. Wheldon yesterday reduced the University squad of seven men to five, the men retained being G. E. Barton '25, H. M. Hart '26, Charlton MacVeagh '24, Philip Walker '25, and Paul Williams '25.

The squad of five men will meet twice before the next cut, once tonight and again tomorrow. The three speakers will probably be selected by the coaches after the session tomorrow evening.

All five of the men now on the squad have had considerable experience in debating while at the University. Barton was captain of the Sophomore class team last year; Hart was a member of last year's Freshman class team, and spoke against Vassar and Yale; MacVeagh is president of the University Debating Union and floor leader of the Conservative Club; Walker spoke in the Yale-Princeton-Harvard triangular debate in 1922 and 1923, making the University team during his Freshman year; Williams spoke against Yale last year and was a member of the triangular team in his Freshman year.

Chairman Still Unknown

The chairman of the evening is not known. As was the case last year the only verdict as to the winner will be rendered by the audience, according to the English system.

In its two debates thus far held, the Oxford team lost to Bates and succeeded in tying Dartmouth. Since the verdict was in both cases rendered by the audience, this record is considered good, because the bias of the audience has generally influenced its judgment in favor of the home team.

Tomorrow evening the Oxonians will attempt to argue with the ladies: for they are scheduled to meet the Vassar team at Poughkeepsie, N. Y. Vassar has not been beaten in debating on its home floor for many years.

OXFORD-PRINCETON DEBATE CALLED OFF

PRINCETON, N. J., Oct. 1—Because of inability to arrange a suitable date, the second international debate between Oxford and Princeton universities has been postponed indefinitely, Gale Johnston, undergraduate chairman of public debate at Princeton University, announced today.

He 10/2

HARVARD NAMES 3 FOR OXFORD DEBATE

Following final trials last evening, the Harvard debating council announced the names of the three men who will represent the university in its debate with Oxford Monday night in Symphony hall. Those chosen are Charleton MacVeagh, '24, president of the University Debating Union; Philip Walker, '25, president of the Harvard debating council, and Paul Williams, '25, vice-president of the debating council G. E. Barton, '25, and H. M. Hart, '26, are alternates.

The debate will be on the question, "The French Occupation of the Ruhr." The Oxford team will uphold the British point of view, condemning the French action as detrimental to the welfare of the world, while the Harvard debaters will support the French policy.

The audience will render a decision by ballot. Following the debate, there will be a reception to the Oxford debaters in the Harvard Club.

Among those who have been invited are President-Emeritus Eliot, President Lowell, Gov. Cox, Senator Lodge, Chief Justice Rugg, Deans Greenough and Briggs, Dean Pound of the law school, President Stratton of Technology, President Murlin of B. U., President Wigglesworth of the Harvard Union, former Gov. McCall, Mayor Curley, Consul General Porter of Great Britain, Consul Flamand of France and President Coonley of the Boston Chamber of Commerce.

[190]

Harvard - Oxford Debate

BATES WINS OVER OXFORD DEBATERS

Approval of French Occupation of the Ruhr Sustained by a Vote of 1135 to 178

LEWISTON, Me., Sept. 28 (Special)—Bates College won from Oxford Union last night on the question: "Resolved, That this assembly approves the French occupation of the Ruhr district." Bates sustained the affirmative and won by a popular vote of 1135 to 178. In presenting the resolution, Frederick Hale, United States Senator from Maine, said that with joint British-American naval supremacy the United States is in better condition than other nations to maintain the peace of the world.

This was the first of a series of debates that Oxford Union will have with American colleges. The audience, which crowded the Lewiston City Hall, gave equally hearty welcome to both teams and a real ovation to C. H. O. Scaife, of St. John's College, at the close of his brilliant argumentation, rebuttal and appeal to [illegible] motives and ideals for which the League of [illegible] set up, that reason may [illegible] force in maintaining justice and the peace of the world. He [illegible] there are things more worth while than reparations, hence while Americans quote facts, Englishmen ignore them, looking at the real issue and motives behind the French policy which cannot be altered by talking figures, and that altruism in international affairs is absolutely necessary.

A. [illegible] Pollister of Auburn opened the affirmative for Bates, giving the history leading to occupation of the Ruhr by French, and emphasizing the fact that unless the conquered pay the conqueror must settle costs of victory. He [illegible] German determination to [illegible] capacity to pay, despite large [illegible] of reparations figures, and [illegible] events forced France to occupy the Ruhr.

G. A. Gardiner of Magdalen College, first speaker for Oxford Union, claimed French occupation is illegal under Versailles Treaty, and morally and politically unjustifiable. He pointed to the untenability of French position which seeks to crush Germany while she forces payment which must come through trade, not in gold.

Erwin D. Canham of Auburn referred to the wealth of German resources unharmed by war as showing ability to pay, despite currency inflation; said Germany's suffering was caused by its own policy of passive resistance; and referred to recent surrender of that policy as proof of France's success through occupation.

J. D. Woodruff of New College emphasized the economic failure of the French policy and decried a continuation of this type of diplomacy. He said the interests of Europe demand that Germany shall not crumble into weak states and deplored the desperate expedient incited by fear that jeopardizes all Europe.

William E. Young of Lewiston insisted that German ability to pay must be judged by the physical wealth untouched by war, that the German debt is no larger than Britain's with three times population; that occupation was necessary to the economic and political security of France, which alone suffered devastation and stood between the enemy and sacrificed herself for Britain and the United States, and that until we help, we should not criticize France for taking course to obtain reparations.

Woodruff and Young made brief rebuttals, closing amid an enthusiastic demonstration from the audience.

COX TO BE IN CHAIR FOR OXFORD DEBATE MONDAY

Crim 10/4

Governor Channing Cox L. '04, accepted late yesterday afternoon the chairmanship of the University-Oxford debate, scheduled for next Monday evening in Symphony Hall. Governor Cox was unable to preside last year because of his being absent in the western part of the state.

The Oxonians will reach Boston Sunday evening, and they will stay at the Harvard Club of Boston.

Both teams wil practice in Symphony Hall before Monday evening: the University speakers this afternoon, the Englishmen Monday morning.

Tickets are on sale at the Co-operative at prices ranging from $.50 to $2.00.

9/29

Oxford Union Team of Debaters

Left to Right—G. A. Gardner of Magdalen College; C. H. O. Scaife of St. John's College; J. D. Woodruff of New College

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Post 10/3

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Philip Walker of the class of '25 is the president of the Harvard team. He made the university team in his freshman year and attained his present honor by his brilliant part in the Princeton-Harvard triangular debates of 1922 and 1923. MacVeagh, '24, is president of the University Debating Union and floor leader of the Conservative Club. Williams, '25, spoke against Yale last year and was a member of his triangular freshman team.

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HARVARD TO DEBATE OXFORD ON OCCUPATION OF THE RUHR

W College News

The following announcement, of great importance to all people interested in international debating, has been received by the Wellesley Department of English.

"The Harvard Debating Council has just concluded arrangements for a debate with the Union of Oxford University to be held at Symphony Hall, Monday evening, October 8.

"The subject will be the "French occupation of the Ruhr," the men from Oxford taking a stand against the French policy. This question is of no less international importance than the one on the League of Nations debated by Harvard and Oxford one year ago in Symphony Hall.

"The prospect of this debate has already aroused wide public interest, and it will have a special interest for all members of school and college debating societies because of the opportunity to study at first hand two styles of debating, the English and the American, which have as much to contrast them as the well known differences between the English Parliament and the American Congress."

All students desiring to attend the debate should sign their names on the notice posted in the Administration Building, on the Debating board, where they will find information about the price of seats and chaperones.

THE OXFORD DEBATERS, HERE TO MEET HARVARD, SEE SIGHTS OF BOSTON

COMPARE BRITISH AND AMERICAN DEBATING METHODS

In England the Contests Are of Men Rather Than of Teams—The Visitors Give Their Impressions of President Coolidge — Two Harvard-Dartmouth Dances Here During Week-End of Annual Football Game—Class Elections at Smith —News Notes from Many Colleges and Schools

Trans 10/8

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OXONIANS IN TOWN

10/8

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"We found President Coolidge anything but taciturn," J. H. Woodruff, senior speaker on the Oxford University debating team which has arrived in this city and will oppose Harvard in an international intercollegiate debate this evening at Symphony Hall, declared when interviewed at the Harvard Club today. "He was decidedly affable, quite in contrast to the idea we had derived from our gleanings from the American press. He greeted us warmly, seemed to be enthusiastic in regard to our visit, and displayed marked interest in our thoughts concerning the Ruhr." Thus did young England pass final and conclusive judgment on Calvin Coolidge.

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Debating Here and There

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[191]

HARVARD MEN PICKED TO DEBATE OXFORD IN SYMPHONY HALL NEXT MONDAY EVENING

MacVeagh, Walker and Williams Will Uphold French Occupation of the Ruhr Against Englishmen's Arguments—Reception to Follow at Harvard Club

5c 10/3

PAUL W. WILLIAMS, '25.

CHARLTON MacVEAGH, '24,

PHILIP WALKER, '25.

Harvard's team in the international debate with Oxford, which is to take place Monday night, Oct 8, in Symphony Hall, was chosen last night and consists of three speakers, with two alternates. The team as chosen is one of the strongest ever to represent Harvard, having two men who have debated against Yale and Princeton twice, and for a third Charlton MacVeagh of Washington.

The men chosen are Charlton MacVeagh, '24, president of the University Debating Union and floor leader of the Conservative Club; Philip Walker, '25, president of the Harvard Debating Council and speaker in the triangular debate with Yale and Princeton in 1922 and 1923; and Paul Williams, '25, vice president of the Harvard Debating Council and veteran of two triangular debates with Yale. The alternates will be G. E. Barton, '25, and H. M. Hart, '26.

The question of the debate will be "French Occupation of the Ruhr." The Oxford men will uphold the British point of view which condemns the French action as detrimental to the welfare of the world, while the Harvard team will support the French policy. The audience will be called upon to render a decision on the merits of the case by casting ballots which will be collected and counted.

The program will be supplemented by the singing of football and other college songs by the university double quartet under the leadership of Joseph F. Lautner.

Invitations have been sent to a number of men prominent in academic and public life to be present at the debate and at a reception to be given to the Oxford speakers at the Harvard Club immediately following the debate.

Among those invited are Pres Eliot, Pres Lowell, Gov Cox, Senator Lodge, Chief Justice Rugg, Dean Greenough, Dean Briggs and Dean Roscoe Pound, Pres Stratton of Technology, Pres Murlin of Boston University, Ex-Gov McCall, Mayor Curley, Consul General Porter of Great Britain, Consul Flamand of France, and Pres Coonley of the Boston Chamber of Commerce.

Vice Consul A. H. Marlow of Great Britain will be present as official representative of the Oxford team.

HARVARD UNION EXTENDS PRIVILEGES TO ENGLISHMEN

The governing board of the Harvard Union yesterday voted to extend an invitation to all life members of the Cambridge and Oxford Unions to become honorary members of the University Union while visiting in Cambridge. Cards of membership, giving full privileges of the social center of Harvard University may be secured by the Englishmen by applying at the Harvard Union.

Another Oxford Invasion of America

C. H. O. Scaife

J. H. Woodruff

(Copyright Photo by Underwood & Underwood)

G. A. Gardiner

The English Debating Team Now Here for a Series of Contests With Leading Universities of the United States. The Debate With Harvard Will Take Place in Symphony Hall, Oct. 8.

THE French policy in the Ruhr will be the subject of a series of debates between teams of the Oxford Union, the Oxford University Debating Society, and a dozen American universities, including Yale and Harvard, it is announced.

The American colleges and universities that will be visited by the veteran debating team of the English university are.

Bates, Sept. 27.
Dartmouth, Sept. 28.
Vassar, Oct. 2.
Princeton, Oct. 3.
Bryn Mawr, Oct. 4.
Swarthmore, Oct. 5.
George Washington University, Oct. 6.
Harvard University, Oct. 8.
Columbia, Oct. 9.
Yale, Oct. 10 or 11.

Other universities that will be visited, although no definite dates have as yet been fixed, include Syracuse, Cornell, Toronto, Montreal and several other Canadian institutions.

Gerald Gardiner of Magdalen College, one of the debaters, is junior treasurer of the Union, and has traveled extensively through Europe and Africa. He served in the World War and was a second lieutenant in the famous Coldstream Guards. He has appeared on the stage. He served as president of the Oxford Dramatic Society, and is a supporter of Lloyd George.

J. D. Woodruff is one of the most academic and wittiest undergraduates Oxford has known for a long time, according to the English press. Some of his epigrams have passed into political phraseology. Rejected by the army, Woodruff went to Amsterdam on the staff of the foreign office. He is a liberal.

C. H. O. Scaife is mentioned as a poet as well as a speaker. He is the winner of the Oxford University prize poem contest.

Oxford Debaters Like Dress of U. S. Woman

The English debating team, which debates tonight against the Harvard team in Symphony Hall. G. A. Gardiner is on the left, G. D. Woodruff in centre, and C. H. O. Scaife at right.

Nov 10/8

"Charming," Says One of Three Who Will Debate Harvard Tonight, "But They Walk with Men Who Need Shave"—Tour Hub by Motor

The three members of the Oxford debating team which meets Harvard tonight in Symphony Hall arrived in Boston today and after breakfasting at the Harvard Club made a motor tour of the city, had lunch at Harvard and then rested to prepare for tonight's contest, in which they will argue against the French occupation of the Ruhr.

HAVE SPLIT EVEN

Thus far they have debated five times, winning over Vassar and Swarthmore, losing to Bates and the University of Washington and getting a draw from Dartmouth. Five other debates are scheduled in this country, and five others in Canada. The members of the team are G. D. Woodruff of New College, C. H. O. Scaife of St. John's and G. A. Gardiner of Magdalene.

American women, prohibition, automobiles and efficiency impressed the visitors greatly.

"Your American women are quite well dressed," remarked Gardiner. "It was striking to walk along Broadway in New York and see women dressed charmingly—who should be riding in costly automobiles—walking with men whi needed a shave and who were dressed quite ordinarily. The women were striking. But the men dress carelessly.

"As to prohibition? Well, I haven't sought anything to drink. Our experiences have been different. How have you found it, Scaife?"

BETTER THAN IN ENGLAND

"Quite delightful," said Scaife. "I have found it always in my path, like primroses," he added with a smile. "I have had some wonderful whiskey here, better than I tasted in England in a long time.

"But your automobiles! For 40 miles yesterday we rode in a chain of machines. They must make them here like sausages. But your cheaper cars are much better looking than the cheaper cars in England. Efficiency, I suppose. But this efficiency matter, this system," he sighed.

"Your telephones are wonderful when they work. But if anything is wrong, your money comes back, and that is all there is to it. No human explanation at all. That seems to carry the thing a bit too far. And then the doors of your trams. They close by system. If a door shuts in your face there is nobody you can speak to about it. It just closes."

Woodruff and Scaife left the Harvard Club and Gardiner took up the conversation.

TWO NATIONS ALIKE

"It is strange to me to see how much alike English and American people are. We don't use quite the same words, but on the whole we think much alike. I was surprised to see how many people are in favor of the League of nations, yet no one seems to talk about it at all. It is dead politically.

"Your debating system here is quite different from ours. We have no oratory coach. But here each speaker of a team says his part in a set way. Even the gestures seem delivered at a certain place, in a certain way. Not at all extemporaneously. It was amusing to hear some one say after a debate that the students had to support their team."

Gardiner referred to the systems used here of having the audience decide the question by voting after the debate. The incident he referred to occurred after the Oxford team had been voted the loser by the audience. Afterward the remark was made that the students had been expected to support their team.

Harvard Debaters; Team Is to Meet Oxford in Symphony Hall

Back (left to right)—C. B. Wheldon, Coach; G. E. Barton '25; E. M. Morrison, Manager; Charles MacVeagh '24; E. J. Casey '25. Front—Paul Williams '25; Philip Walker '25, President; Henry M. Hart '26; John Van Sneidern Jr. '25

Nov 10/23

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Men Who Will Meet Oxford Union Next Week Named

Five men, who will have the honor of representing Harvard in the debate with Oxford University, to be held in Symphony Hall next Monday, have been selected from the squad of seven candidates. Three of the five will be chosen as debaters and two as alternates when the final selection is made Wednesday.

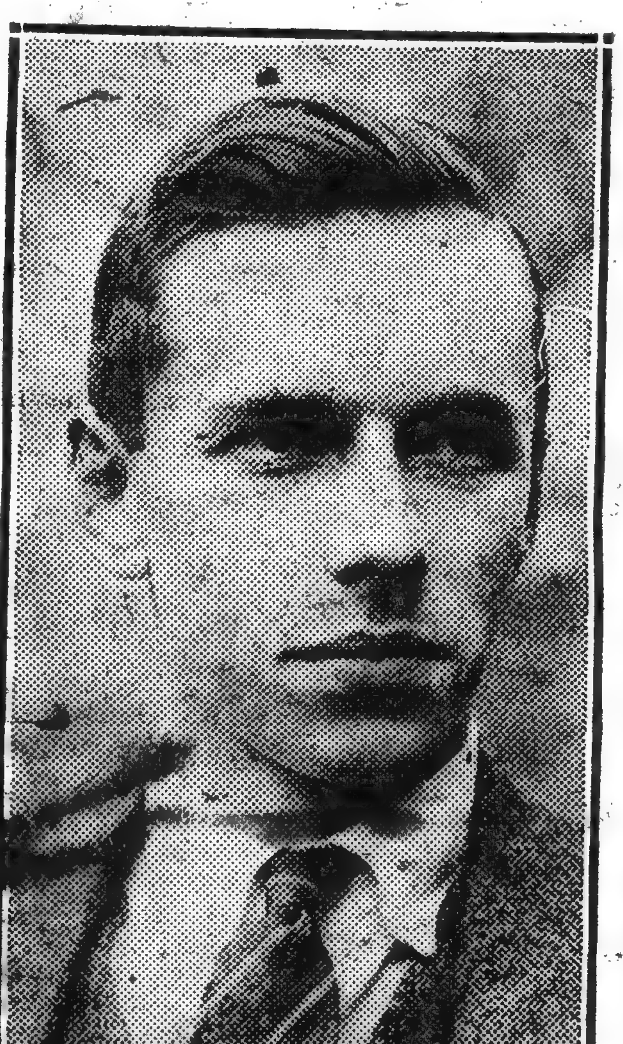
The squad, which has been training daily with Coaches B. H. Kuhns and C. B. Welden, is as follows: Philip Walker '25, of North Brookfield, president of Harvard's team; Paul Williams '25, of New Bedford; Charlton MacVeagh '24, of Washington, D. C.; Henry M. Hart '26, of Spokane, Wash.; George E. Barton '25, of New York City; John Van Sneidern Jr. '25, and E. J. Casey '25. The first five named have been chosen to represent the Crimson next Monday.

Oxford's team is made up of C. H. O. Scaife, G. A. Gardiner and J. D. Woodruff. The official wording for the question of debate has been agreed upon by both universities as: "Resolved: That this house condemns the French occupation of the Ruhr as greatly prejudicial to the welfare of the world." Oxford will take the affirmative.

To Quarrel with Oxford on Ruhr Question

Charlton MacVeagh, '24

Nov. '23



Philip Walker, '25

Paul W. Williams, '25

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HARVARD has selected its intercollegiate debating team which will oppose Oxford on the Ruhr question next Monday evening in Symphony Hall. The final choice has come as the culmination of nightly tryouts, the team being reduced last Sunday from seven to five. The three speakers chosen by the coaches, B. H. Kuhns of the Law School and C. B. Wheldon, are Philip Walker, Charlton MacVeagh, and Paul Williams.

Walker is the president of the Harvard team. He made the university team in his freshman year and attained his present honor by his brilliant part in the Princeton-Harvard triangular debates of 1922 and 1923. MacVeagh is president of the University Debating Union and floor leader of the Conservative Club. Williams spoke against Yale last year and was a member of his triangular freshman team.

The subject of the debate has been finally agreed upon by the two universities as follows—"Resolved: That this assemblage deems the French occupation of the Ruhr as greatly prejudicial to the welfare of the world." The Harvard debaters will combat this proposition.

The Oxford team has so far engaged in three debates. Bates defeated the English speakers at Lewiston, a tie resulted with Dartmouth, and the invaders won last night at Poughkeepsie, opposing Vassar.

OXFORD WINS AGAINST HARVARD IN SYMPHONY HALL DEBATE ON RUHR

Nov 10 '23

UPHOLDS VIEW FRANCE OUGHT TO WITHDRAW

Vote of Audience Is 1748 to 590 in Favor of English Visitors

VICTORY DUE TO SKILFUL PLEADING

Local Speakers Urge German [illegible]—Others Cite Figures

The Oxford Union Society of Oxford University in a debate last night on the Ruhr question, "That this house disapproves the French occupation of the Ruhr," defeated the representatives of the Harvard University Debating Council by about a three to one vote on the part of the large assemblage of men and women in Symphony hall. The Oxonians took the affirmative. They received a total vote of 1748 to 590 for Harvard. It was a great victory for the debaters from the famous English university and was well received by the audience.

From the very beginning of the debate, after Gov. Cox had welcomed the visitors from Oxford and introduced the first speaker, J. D. Woodruff from England, the Britishers debated in a finished manner, and got the continued plaudits of the audience. The vote was taken by the audience at the end of the debate and while the double quartet from Harvard sang several songs, a large staff of ushers scattered through the auditorium and took up the ballots which had been placed at the bottom of each program, and the result was obtained comparatively early.

GERMAN LACK OF FAITH

The arguments of the Harvard debaters were based in the main on the question of Germany's lack of faith in the matter of reparations and the contention that France entered the Ruhr not only for her own political security but for the security and peace of the world. The Oxonians made some telling points when they declared that Harvard had not answered their challenge that Germany at the moment is unable to pay the amount on the book, and that a moratorium should be given to the Germans for three or four years in order to re-establish their commercial and industrial ability.

In an array of figures that looked stupendous, one of the Oxford debaters declared that Germany had already made substantial efforts in repaying in kind some of the debts she owed Europe for her devastation of France. Another declared that, regarding France's political security, England had offered to make a pact with the French government guaranteeing it, but it was not accepted by France.

Gov. Cox Calls the Meeting to Order

Gov. Cox, in calling the meeting to order, described his task that evening as a particularly agreeable one. "In the name of the commonwealth," he said, "I welcome our visitors who have come from across the water as representatives of a fine old university whose graduates have contributed so richly to the progress of the world, and as representatives of a great nation whom we are fortunate to hold in terms of warmest esteem, and with whom we hope we may always enjoy the present friendly relations and close mutual understanding. I am sure that such contests as these—intellectual contests as they are—will contribute to that desirable result."

J. D. Woodruff then opened the debate as the first of the Oxford speakers to take the affirmative on the proposition disapproving of the French occupation of the Ruhr. "Such a problem as we have before us tonight," he said, "must be settled not by emotion but by reason. Let me say at the outset that the attitude of Oxford is not an attitude hostile to France. What we say is that we love France not less, but Europe more, and that if we have at the beginning to bring the cold light of reason upon this sympathy which is felt for the French losses, it is not done to belittle those losses, but simply to enable you to get that sense of proportion without which this problem becomes a distorted farrago of wild dreams.

FRENCH POSITION AT END OF WAR

"It is important to realise at the outset that the French position at the end of the war was something very different from that which it was painted by the popular imagination and by the propagandists. At least 95 per cent. of the [illegible] cent. of France, was growing crops again, and by April of 1921 at least 1400 miles of railway line had been repaired. The Bankers Guarantee Trust Corporation of America made a fair and sympathetic study of the financial situation in France and came to the conclusion that it is very difficult to weigh against each other the gains and losses of the war. We believe it is safe to say that the public wealth of France is today substantially as great as before the war.

"As to reparations, the fact is that Germany has already made reparation payments amounting to $5,000,000,000—five times the indemnity paid by France in 1870. Of this sum the French are to get more than one half, and although two and a half billions is not all they desire or are entitled to pay, it is a pretty tidy sum.

"The real trouble with French finances is a matter of government—of a government policy based on rather excessive borrowing and rather over-ambitious schemes in the matter of foreign affairs. The French only raised a quarter of their war expenditures by taxation, and since the war their public debt has been going up because they have not desisted from maintaining an excedingly vigorous foreign policy. All that costs a great deal of money, and we point it out because it is important to disabuse your minds of the idea that there is something sacro-sanct in the French which entitles France to say that she can do whatever she likes."

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"At the present moment Germany cannot pay any more. Her losses in the war and in the peace are infinitely greater than the losses of any of the victorious powers. The conclusion is that she has reached bankruptcy, and it is a conclusion to which the British have come to slowly and reluctantly and by the pressure of facts. It is easy to build upon suspicion of Germany, but that suspicion is one of the fruits of the war and of the propaganda of the war. Our appeal is from pre-conceptions and prejudices, even prejudices against the Germans, to the cold facts of economic reasoning. We mean by bankruptcy that as the imports of Germany have been reduced to a figure where they cannot be reduced any lower, there can be no prospect of a surplus of experts. It is a fundamental thesis of all economists that large [illegible]

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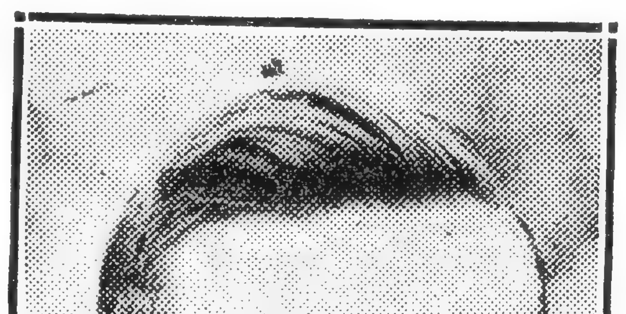

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1/14/24

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Men of Oxford and Women of Vassar

Jans 10/8

The Debating Teams of the Two Colleges (P. & A. Photo)

Although Oxford and Vassar Quarrelled, It Was Only on the Forensic Platform. It Was, Incidentally, the First Oxonian Triumph of the Present Invasion, Vassar Being Defeated by the Scant Margin of Eleven Votes. The Same Oxford Team Meets Harvard Tonight. Left to Right—James D. Woodruff. Maxine Goldmark, '24, New York; Ruth Driver, '26, Milton, Mass.; C. H. O. Scaife; Ruth Hall, '25, Kansas City, Mo., and Gerald A. Gardiner.

OXFORD DEFEATS HARVARD

English Debaters Win by 1748-519 Vote—Harvard Unable to Refute Facts and Figures

Jans 10/9

By the margin of 1748 to 519, the Oxford Union Society of Oxford University, England, was named the victor over the Harvard debating team at Symphony Hall last evening. A packed house greeted the international contest and voted its approval of Oxonian figures, facts, and oratory. Oxford, upholding the affirmative of the question: "Resolved, That This House Disapproves the French Occupation of the Ruhr," presented three sterling speakers. Harvard, though forced to bow in defeat before the much-heralded skill of the invaders, also presented a trio of debaters well versed in the aspects of the situation in the Ruhr district.

Governor Channing Cox presided and the action was as rapid as it was brilliant. Woodruff, Gardiner and Scaife in the order named, raked the Harvard men with a barrage of statistics and carefully thought-out arguments, which proved overwhelming.

Harvard based its arguments in the main on the question of Germany's lack of faith in the matter of reparations and the contention that France entered the Ruhr not only for her own political security but for the security and peace of the world.

The Oxford speakers declared that Harvard had not answered their challenge that Germany at the moment is unable to pay the reparations demanded, and that a moratorium should be given to the Germans for three or four years in order that they may rehabilitate their commercial and industrial organization.

Victory of Oxford Debaters Cheered

Oxford Wins Against Harvard in Ruhr Debate

in reparations can only be paid by a balance of exports over imports.

"There is a limit to what you can take from Germany unless you want the whole population to starve. The material imported cannot be lessened without the prospect of the exports being correspondingly lessened, and the food side cannot be lessened without impairing the productive efficiency of Germany, which is already 5-86ths of what it was in 1913. To get good work from a people that people must be reasonably nourished, and in Germany you cannot cut down that side any more. Although the imports are 45 per cent. of what they were in 1913 and the exports 2 per cent. less, the reason for that is partly general and partly particular to Germany, and lastly the result of the currency chaos. That chaos will be the test of Germany's ability to pay.

"The currency is not and has not been within the control of the German government. All the governments of Europe followed the same path in making up deficits, and the German government has never been a free agent. Our main challenge to the other side is to show us that Germany can pay. To go into the Ruhr and seize the coal, the means of manufacture and export, is to violate one of the soundest principles of law, and that means that when a man is bankrupt you may sell what you like of his property, but you must not take away the instruments of his trade and the only means whereby he can live and recover his position in society."

OPENS FOR NEGATIVE

C. MacVeagh, speaking for Harvard on the negative side, told his audience that they could not judge the issue by local standards, as what he would venture to call a "mere rural affair." "If you judge this thing at all," he said, "you must judge it from the point of view of what is best for humanity and for the welfare of the world. What we hold is that if France, by her occupation of the Ruhr, has done something which will hurt the economic system of the world or threaten the peace of the world, she should be condemned. If on the contrary her action in occupying the Ruhr has been a step towards solving the economic tangle of the world and ensuring political peace, then we hold that her action should be applauded.

"One of the terms laid down by President Wilson in his 14 points and agreed to, was that the French territory should be evacuated and the invaded portion restored. That was the clause that Germany agreed to in November, 1918, when the allies in the flood tide of victory were ready to march to Berlin, and she agreed to it later until the allies got [illegible] to march to Berlin. Since [illegible] to pay has been continually sung. We have been challenged to show that she is unable to pay. Financially she is ruined, it is said. Since then the financial policy she has pursued has been ruinous, criminal and selfish.

SOLD MARKS ABROAD

"The Germans sold their marks abroad and have made tremendous sums. What has been the result? Financially Germany is in debt, but all the European countries are financially in the gutter; some of them are looking at the stars, and Germany's star is her economic condition. Her fields were never devastated, her mines never flooded, her villages never burned, her factories never destroyed. Economically she is sound, and she can pay ultimately. And when you take this picture of Germany with her fields undevastated and the picture of France, no matter how it is scaled down in reason, you will realize that Germany ought to pay. She ought to reimburse France for the expense of restoring the devastated territory, on which she has already expended millions. She has rebuilt roads, restored towns, and rebuilt homes. Germany should pay for the damage she has caused, and what is more, she should pay for the sake of the economic health of the world."

EFFECT OF FRENCH FAILURE

"If France goes bankrupt, think what will happen to Europe. Think what losses to trade and industry there would be if France, the greatest continental nation, were to be added to the list of European bankrupts. France has been asked for one-third of her gold reserve, and she must not go bankrupt. Take the question of the allied debt and the reparations. Germany owes everybody, and everybody owes everybody else, and everybody owes the United States. But you will say that at the beginning of the series is Germany, and that no matter how fantastic these reparation figures may be, neverthless if those figures are scaled down they must be scaled down on some proportion which is based on Germany's official payments of the reparation.

"Germany must pay, but Germany is unwilling to pay. On a proportionate estimate, with 30 per cent. more workers in the mines than before, she has been producing 20 per cent. less coal; with more workers in the argicultural field she has been producing 20 per cent. less food. She has spent 40 to 50 million marks importing coal from England. How about her government? The story of its action on the reparations question is a story of evasion. The allies have been unable to find out where Germany stands [illegible] Germany herself. Germany herself [illegible] conference, and the [illegible] another proposal that she should pay 50 billion gold marks less 20 billion which she conceived she had paid. The allies answered with an ultimatum, and Germany decided to accept. It appeared that she was going to pay. But German promises and German actions are very far apart.

Murder of Minister Rathenau

"The allies called another supreme council in London in May, 1921, and sent another ultimatum. This time the reparations payment was set at 132,000,000,000. In January, 1922, Rathenau, who had been counsel for the promotion of reparations was suddenly deprived of all his offices and soon murdered. Kuno succeeded Wirth, and France decided on direct action.

"The only thing Germany understands is direct action, but before France could act there was a conference in London. It was there a question whether France should act alone or with the allies. To a certain extent they agreed on a moratorium for four years. But they split, and France, backed by Belgium, acted and acted practically alone. What was she to do? She knew it was no use to give Germany a moratorium. The governments have been unwilling to pay, and the people behind them have been unwilling. Germany has tried evasion and has even tried threats. She has raised up the sword of communism to make France's blood run cold. But France cannot be evaded, cannot be threatened. She is seeking her own, using the only means in her power that Germany understands, in order to create in Germany the desire to pay. Can you condemn France for seeking her own?"

CHALLENGES ASSUMPTION

G. A. Gardiner, another Oxford man, challenged the assumption of Germany's ability to pay that lurked under the assumption that she was unwilling to pay. "Even," he said, "if Germany has been unwilling to pay, and if she has been unable to pay, that does not affect this question. If Germany is unable to pay more reparations, then the French going into the Ruhr is unjustifiable. The question of Germany's capacity to pay is a problem that has never been dealt with until this year. The French indemnity paid in 1871 is often quoted. The French in that year paid a billion dollars, and the allies are asking $33,000,000,000 from Germany now. A lot of people have an idea that they can go into Germany and find a lot of gold there.

"The whole gold supply of the world would not pay off these reparations. Can they be paid in paper money? We know what paper money is when [illegible] marks can be bought in New York for a nickel. Can they be paid by loans? The international loan is one way, but we know no country willing to give credit to Germany; they [illegible] taking over the reparation [illegible] Can they be paid [illegible] we find still [illegible] must be a lot of things in Germany, and that they must be worth a lot.

"Think of the things Germany has lost as a result of the war, from her colonies to 89 per cent. of their merchant marine. Today there is not much left in Germany in kind. Now the only way in which one country can pay another country is by a surplus of exports over imports. Our case in this respect is fully supported by the American institute of economics, and it is that Germany cannot pay for three or four years—until she is given an opportunity of reconstructing her trade.

HAS MONEY ABROAD

"Germany can pay small trifling sums, but she cannot pay any sum comparable to the 32,000,000,000 that have been demanded. She could pay if we could find a practical way of enabling her to pay. She has a certain amount of money abroad, and the reparations commission has been trying to get hold of this money since the end of the war. If my friends can suggest any way by which these sums can be got the commission will be very much obliged to them. Then there are other practical difficulties as regards taxation. In the opinion of the institute Germany has been taxed as fully as the government could tax. So much for the question of capacity. If there is no such thing as the needed surplus of exports over imports there is no way in which Germany can pay reparations.

"Not only do we think the occupation of the Ruhr was useless from the beginning, and all economists know it, but in point of fact it is useless. It has proved itself to be useless. What does breaking guarantees mean? The Ruhr has not only produced nothing—it has produced worse than nothing. It has produced less reparations than the French were getting before they went into the Ruhr. Of coal they were receiving 4 per cent. of what they got before they went into the Ruhr. The French have been working their railways at a loss. Suppose they had made a profit. What is the use of a profit in German marks?"

Cannot Make People Work with Bayonets

"The pacific resistance in the Ruhr is now over, but what good is that going to do? You cannot make people work with bayonets behind them. Since the peaceful resistance came to an end, over 3000 miners have gone on strike. It would be a much better way to make the miners work to send armies of musicians to play to them while they worked. You cannot have a soldier with a bayonet behind each miner if he is to work. You cannot run a country on martial law like that. If you go on the streets of the Ruhr territory even to [illegible] and put your hands in your pockets, [illegible] are shot. Today there is a very [illegible] situation going on in Germany—[illegible] that a relief commission has [illegible] organized to feed the starving [illegible]

"Our first point is that Germany cannot pay, until she has rested for three or four years and has recovered her trade. Our second point is that it has been proved useless for the French to go into the Ruhr. Our third point is that it has not only been proved useless, but has been proved harmful as well, and first because it is illegal under the treaty of Versailles.

"The highest legal opinion in England holds that the French occupation of the Ruhr is illegal under that treaty. The French say it is legal under that treaty. Hence the best thing to do was to refer the matter to an impartial commission, but the French government declined to do anything of the kind. By seizing on the economic heart of Germany and by disorganizing their economic jugular vein they are actually reducing Germany's capacity to pay.

"The fact that Germany cannot afford to buy nitrates from Chile shows how the Ruhr situation affects not only Europe, but the world. Our point is that France is weakening the central German government by the occupation of the Ruhr at the very moment when we need to strengthen that government. If Germany cannot fight secession as successfully as this country fought it, and if the German states secede, there will be no reparations for anybody. We all want reparations, and no one is more desirous that Germany should pay them to her utmost capacity than is England. We believe in building up Germany's surplus of exports over imports, the French way is that of reducing Germany's capacity to pay what is expected of her."

Need of Germany's Meeting Obligations

P. Walker, president of the Harvard debating council, the next speaker, said in part:

"We suggest as a means that Germany can pay at some time when it is meet that this action take place, that a loan should be made to Germany from the United States, through the allies, the allies holding a commission regulating the German essential features and German industry which would determine their ability to meet these obligations. The United States cannot lose, because her allies can see to it that Germany meets these obligations. There is a fundamental and deep-lying reason why Germany must meet her obligations.

RECONSTRUCTION PROBLEM

"It is, therefore, a chain, a sequence, if I might call it such, winding back, with Germany at the head of it. The ability of the countries of Europe, financially, depends upon the caprice of a whimsical Germany. That means that France, who has a reconstruction problem before her, cannot think of discharging her national debt [illegible] Germany is capable of being made into [illegible] concern. [illegible]

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Men of Oxford and Women of Vassar

Jan. 10'8

The Debating Teams of the Two Colleges

Although Oxford and Vassar Quarrelled, It Was Only on the Forensic Platform. It Was, Incidentally, the First Oxonian Triumph of the Present Invasion, Vassar Being Defeated by the Scant Margin of Eleven Votes. The Same Oxford Team Meets Harvard Tonight. Left to Right—James D. Woodruff. Maxine Goldmark, '24, New York; Ruth Driver, '26, Milton, Mass.; C. H. O. Scaife; Ruth Hall, '25, Kansas City, Mo., and Gerald A. Gardiner.

(P. & A. Photo)

OXFORD DEFEATS HARVARD

English Debaters Win by 1748-519 Vote—Harvard Unable to Refute Facts and Figures

Jan. 10/9

By the margin of 1748 to 519, the Oxford Union Society of Oxford University, England, was named the victor over the Harvard debating team at Symphony Hall last evening. A packed house greeted the international contest and voted [illegible] approval of Oxonian figures, facts, and oratory. Oxford, upholding the affirmative of the question: "Resolved, That This House Disapproves the French Occupation of the Ruhr," presented three sterling speakers. Harvard, though forced to bow in defeat before the much-heralded skill of the invaders, also presented a trio of debaters well versed in the aspects of the situation in the Ruhr district.

Governor Channing Cox presided and the action was as rapid as it was brilliant. Woodruff, Gardiner and Scaife in the order named, raked the Harvard men with a barrage of statistics and carefully thought-out arguments, which proved overwhelming.

Harvard based its arguments in the main on the question of Germany's lack of faith in the matter of reparations and the contention that France entered the Ruhr not only for her own political security but for the security and peace of the world.

The Oxford speakers declared that Harvard had not answered their challenge that Germany at the moment is unable to pay the reparations demanded, and that a moratorium should be given to the Germans for three or four years in order that they may rehabilitate their commercial and industrial organization.

Victory of Oxford Debaters Cheered

Oxford Wins Against Harvard in Ruhr Debate

in reparations can only be paid by a balance of exports over imports.

"There is a limit to what you can take from Germany unless you want the whole population to starve. The material imported cannot be lessened without the prospect of the exports being correspondingly lessened, and the food side cannot be lessened without impairing the productive efficiency of Germany, which is already 5-86ths of what it was in 1913. To get good work from a people that people must be reasonably nourished, and in Germany you cannot cut down that side any more. Although the imports are 45 per cent. of what they were in 1913 and the exports 2 per cent. less, the reason for that is partly general and partly particular to Germany, and lastly the result of the currency chaos. That chaos will be the test of Germany's ability to pay.

"The currency is not and has not been within the control of the German government. All the governments of Europe followed the same path in making up deficits, and the German government has never been a free agent. Our main challenge to the other side is to show us that Germany can pay. To go into the Ruhr and seize the coal, the means of manufacture and export, is to violate one of the soundest principles of law, and that means that when a man is bankrupt you may sell what you like of his property, but you must not take away the instruments of his trade and the only means whereby he can live and recover his position in society."

OPENS FOR NEGATIVE

C. MacVeagh, speaking for Harvard on the negative side, told his audience that they could not judge the issue by local standards, as what he would venture to call a "mere rural affair." "If you judge this thing at all," he said, "you must judge it from the point of view of what is best for humanity and for the welfare of the world. What we hold is that if France, by her occupation of the Ruhr, has done something which will hurt the economic system of the world or threaten the peace of the world, she should be condemned. If on the contrary her action in occupying the Ruhr has been a step towards solving the economic tangle of the world and ensuring political peace, then we hold that her action should be applauded.

"One of the terms laid down by President Wilson in his 14 points, and agreed to, was that the French territory should be evacuated and the invaded portion restored. That was the clause that Germany agreed to in November, 1918, when the [illegible] in the flood tide of victory were ready to march to Berlin, and she agreed to it later until the allies got less ready to march to Berlin. Since [illegible] to pay has been continually sung. We have been challenged to show that she is unable to pay. Financially she is ruined, it is said. Since then the financial policy she has pursued has been ruinous, criminal and selfish.

SOLD MARKS ABROAD

"The Germans sold their marks abroad and have made tremendous sums. What has been the result? Financially Germany is in debt, but all the European countries are financially in the gutter; some of them are looking at the stars, and Germany's star is her economic condition. Her fields were never devastated, her mines never flooded, her villages never burned, her factories never destroyed. Economically she is sound, and she can pay ultimately. And when you take this picture of Germany with her fields undevastated and the picture of France, no matter how it is scaled down in reason, you will realize that Germany ought to pay. She ought to reimburse France for the expense of restoring the devastated territory, on which she has already expended millions. She has rebuilt roads, restored towns, and rebuilt homes. Germany should pay for the damage she has caused, and what is more, she should pay for the sake of the economic health of the world."

EFFECT OF FRENCH FAILURE

"If France goes bankrupt, think what will happen to Europe. Think what losses to trade and industry there would be if France, the greatest continental nation, were to be added to the list of European bankrupts. France has been asked for one-third of her gold reserve, and she must not go bankrupt. Take the question of the allied debt and the reparations. Germany owes everybody, and everybody owes everybody else, and everybody owes the United States. But you will say that at the beginning of the series is Germany, and that no matter how fantastic these reparation figures may be, nevertheless if those figures are scaled down they must be scaled down on some proportion which is based on Germany's official payments of the reparation.

"Germany must pay, but Germany is unwilling to pay. On a proportionate estimate, with 30 per cent. more workers in the mines than before, she has been producing 20 per cent. less coal; with more workers in the argicultural field she has been producing 20 per cent. less food. She has spent 40 to 50 million marks importing coal from England. How about her government? The story of its action on the reparations question is a story of evasion. The allies have been unable to find out where Germany stands from Germany herself. Germany herself called an economic conference, and that was in 1921. In less than a [illegible] another proposal that she should pay 50 billion gold marks less 20 billion which she conceived she had paid. The allies answered with an ultimatum, and Germany decided to accept. It appeared that she was going to pay. But German promises and German actions are very far apart.

Murder of Minister Rathenau

"The allies called another supreme council in London in May, 1921, and sent another ultimatum. This time the reparations payment was set at 132,000,000,000. In January, 1922, Rathenau, who had been counsel for the promotion of reparations was suddenly deprived of all his offices and soon murdered. Kuno succeeded Wirth, and France decided on direct action.

"The only thing Germany understands is direct action, but before France could act there was a conference in London. It was there a question whether France should act alone or with the allies. To a certain extent they agreed on a moratorium for four years. But they split, and France, backed by Belgium, acted and acted practically alone. What was she to do? She knew it was no use to give Germany a moratorium. The governments have been unwilling to pay, and the people behind them have been unwilling. Germany has tried evasion and has even tried threats. She has raised up the sword of communism to make France's blood run cold. But France cannot be evaded, cannot be threatened. She is seeking her own, using the only means in her power that Germany understands, in order to create in Germany the desire to pay. Can you condemn France for seeking her own?"

CHALLENGES ASSUMPTION

G. A. Gardiner, another Oxford man, challenged the assumption of Germany's ability to pay that lurked under the assumption that she was unwilling to pay. "Even," he said, "if Germany has been unwilling to pay, and if she has been unable to pay, that does not affect this question. If Germany is unable to pay more reparations, then the French going into the Ruhr is unjustifiable. The question of Germany's capacity to pay is a problem that has never been dealt with until this year. The French indemnity paid in 1871 is often quoted. The French in that year paid a billion dollars, and the allies are asking $33,000,000,000 from Germany now. A lot of people have an idea that they can go into Germany and find a lot of gold there.

"The whole gold supply of the world would not pay off these reparations. Can they be paid in paper money? We know what paper money is when 50,000 marks can be bought in New York for a nickel. Can they be paid by loans? The international loan is one way, but we know no country willing to give credit to Germany; they would be taking over the reparation scheme of the allies. Can they be paid in [illegible] idea we find still [illegible] there must be a lot of things in Germany, and that they must be worth a lot.

"Think of the things Germany has lost as a result of the war, from her colonies to 89 per cent. of their merchant marine. Today there is not much left in Germany in kind. Now the only way in which one country can pay another country is by a surplus of exports over imports. Our case in this respect is fully supported by the American institute of economics, and it is that Germany cannot pay for three or four years—until she is given an opportunity of reconstructing her trade.

HAS MONEY ABROAD

"Germany can pay small, trifling sums, but she cannot pay any sum comparable to the 32,000,000,000 that have been demanded. She could pay if we could find a practical way of enabling her to pay. She has a certain amount of money abroad, and the reparations commission has been trying to get hold of this money since the end of the war. If my friends can suggest any way by which these sums can be got the commission will be very much obliged to them. Then there are other practical difficulties as regards taxation. In the opinion of the institute Germany has been taxed as fully as the government could tax. So much for the question of capacity. If there is no such thing as the needed surplus of exports over imports there is no way in which Germany can pay reparations.

"Not only do we think the occupation of the Ruhr was useless from the beginning, and all economists knew it, but in point of fact it is useless. It has proved itself to be useless. What does breaking guarantees mean? The Ruhr has not only produced nothing—it has produced worse than nothing. It has produced less reparations than the French were getting before they went into the Ruhr. Of coal they were receiving 4 per cent. of what they got before they went into the Ruhr. The French have been working their railways at a loss. Suppose they had made a profit. What is the use of a profit in German marks?"

Cannot Make People Work with Bayonets

"The pacific resistance in the Ruhr is now over, but what good is that going to do? You cannot make people work with bayonets behind them. Since the peaceful resistance came to an end, over 3000 miners have gone on strike. It would be a much better way to make the miners work to send a[illegible]s of musicians to play to them while they worked. You cannot have a soldier with a bayonet behind each miner if he is to work. You cannot run a country [illegible] martial law like that. If you go on [illegible] streets of the Ruhr territory even today and put your hands in your pockets, [illegible] are shot. Today there is a very [illegible] situation going on in Germany—[illegible]ous that a relief commission has [illegible]ganized to feed the starving peo[illegible]

"Our first point is that Germany cannot pay, until she has rested for three or four years and has recovered her trade. Our second point is that it has been proved useless for the French to go into the Ruhr. Our third point is that it has not only been proved useless, but has been proved harmful as well, and first because it is illegal under the treaty of Versailles.

"The highest legal opinion in England holds that the French occupation of the Ruhr is illegal under that treaty. The French say it is legal under that treaty. Hence the best thing to do was to refer the matter to an impartial commission, but the French government declined to do anything of the kind. By seizing on the economic heart of Germany and by disorganizing their economic jugular vein they are actually reducing Germany's capacity to pay.

"The fact that Germany cannot afford to buy nitrates from Chile shows how the Ruhr situation affects not only Europe, but the world. Our point is that France is weakening the central German government by the occupation of the Ruhr at the very moment when we need to strengthen that government. If Germany cannot fight secession as successfully as this country fought it, and if the German states secede, there will be no reparations for anybody. We all want reparations, and no one is more desirous that Germany should pay them to her utmost capacity than is England. We believe in building up Germany's surplus of exports over imports, the French way is that of reducing Germany's capacity to pay what is expected of her."

Need of Germany's Meeting Obligations

P. Walker, president of the Harvard debating council, the next speaker, said in part:

"We suggest as a means that Germany can pay at some time when it is meet that this action take place, that a loan should be made to Germany from the United States, through the allies, the allies holding a commission regulating the German essential features and German industry which would determine their ability to meet these obligations. The United States cannot lose, because her allies can see to it that Germany meets these obligations. There is a fundamental and deep-lying reason why Germany must meet her obligations.

RECONSTRUCTION PROBLEM

"It is, therefore, a chain, a sequence, if I might call it such, winding back, with Germany at the head of it. The ability of the countries of Europe, financially, depends upon the caprice of a whimsical Germany. That means that France, who has a reconstruction problem before her, cannot think of discharging her national debts. Germany is capable of being made into a paying concern. [illegible] are not devastated

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[illegible] n action wh[illegible] the superstructure of h[illegible] credit, which is now blasted to p[illegible]ces, is restored. We grant you that [illegible]at is a large task. Nothing can stop [illegible]e d[illegible]ent of the German except a [illegible]ssmen's strike.

"When France went into the Ruhr [illegible]e took the last mortgage which then [illegible]uld legally have been given her. One [illegible]y one she threw over these guarantees [illegible]ith the hope that she could form an [illegible]lliance with Great Britain and the [illegible]nited States. The moratorium, rather [illegible]an being a well formed attempt to [illegible]ing forth a Germany wishing to live [illegible]p to her guarantees, was a moratori[illegible]m which would be absolutely incap[illegible]ble to bring about such a reformation. France went into the Ruhr and [illegible]as met with passive resistance. If we [illegible]e to have a Germany that is living up to her agreements with a will, as is absolutely necessary for the reconstruction of Europe, there must be steps taken calculated to bring that about.

CLOSES FOR OXFORD

G. H. O. Scaife, the last speaker for Oxford, said in part:

"Now, sir, the keynote of this debate was struck, I think, by the honorable gentleman who spoke first. He said if France is responsible in going into the Ruhr for affecting adversely the economic structure of the world then Frances policy could not be approved. That is very clearly the issue before the house tonight. We are striving to show that the occupation of the Ruhr does affect the economic prosperity of the world very adversely, and also the political peace and prosperity of the world. Everybody feels very strongly on this question.

"There is, also, sir, another great line of criticism against the French policy which I wish to advance. In 1918, when the armistice was concluded, all the nations which had engaged in the great conflict of four years were profoundly disillusioned about the system of international affairs which had been in force up to the day of the world war. During this discussion, it was realized, and some knew, that a new system must be found and that force must be eliminated in the discussion of international disputes. It is of the utmost importance to the welfare of civilization that this principle, once it has been realized, should never be lost sight of. That principle, that force, was in the end not a solution but an enhancement of our difficulties. It was essential that that principle must be adhered to.

"France has become exasperated and has had great international difficulties, but I submit, sir, no matter how great her difficulties, they were outweighed by her taking to the old pre-war method; and the entry into the Ruhr was a return to the old pre-war system. Almost immediately, sir, Italy openly returned to the old system in the sending of her ultimatum to Greece. We must conclude that Italy was supported in her determination to issue that proclamation in the knowledge that France herself was already committed to the same principles of action. Consequently there is a political result, a psychological result if you will, of this occupation of the Ruhr upon Germany.

"On Germany's eastern border there is the great unknown quantity. Everybody is fearful of bolshevism. With Germany disrupted, chaotic, with no central control, may not France, Belgium, Italy and England fear very much that they ca[illegible] no methods of preventing the plague of bolshevism from striking?

The speaker said that Germany at the moment was not able to pay. It was at this point that he declared that England's offer of a pact to secure France's political peace fell through and was not accepted by France.

CONCLUDING SPEAKER

P. W. Williams, the concluding speaker for Harvard said in part:

"My sole objection, and the sole objection which we raise is that Germany is not sincerely undertaking her obligations. I call your attention to the fact that during the period of passive resistance Germany was able to build a steel mill which covered six city blocks. I have said that France is occupying the Ruhr to secure her political integrity and the peace of Europe. And how? By enabling France to secure a guarantee against Germany, who has so far evaded her obligations and her guarantees.

"There is another [illegible] the occupation of the Ruhr secures the political integrity and peace of Europe. By safeguarding the treaty of Versailles, a product of the leading minds of the world. And while it is not my purpose to defend in toto the treaty of Versailles, nevertheless we champion it as the sole rock on which the allied nations can anchor for every hope of peace, and abandoning which there is no possible basis for any agreement, any settlement. France realized that there was but one solution that Germany understood—force."

OXFORD'S DEBATERS OUTCLASS HARVARD

Oppose French Occupation of the Ruhr and Symphony Hall Gives Them 1748-519 Vote

OXFORD DEBATING TEAM.

Left to Right—G. A. Gardiner, G. H. O. Scaife, J. D. Woodruff.

Gle 10/9

The debating team of the Oxford Union Society of Oxford University overwhelmingly defeated the team of Harvard University last night in Symphony Hall on the question, "Resolved, That this house disapproves of the French occupation of the Ruhr."

The Englishmen were given the affirmative and so well did they execute their work that they were chosen winners by a vote of 1748 to 519, the entire house voting, as is the English system.

Harvard was outclassed from the start. The Oxford men were keenly witty and brought out their logical points with a deftness that carried them across immediately. Every point they made they sent home with a jest and when the final speaker summed up their arguments, he did it with a precision and an appeal that carried irresistible weight.

The Englishmen were finished debators and the Harvard team seemed boyish against them. Not that Harvard did not conduct itself nobly and adequately, but both in subject matter and in debating skill they were hopelessly outclassed.

Oxford's Chief Points

Oxford's chief points against France's occupation of the Ruhr were: That her action stifled Germany's only possibility of paying the indemnity demanded and thus is causing a serious strain on European finances; that by taking the Ruhr, France has greatly weakened the central Government of Germany, making it possible that the German republic may break up at any time and thus allow no reparations to be paid to any one; and, lastly, that her Ruhr policy is a denial of the possibility of the proposal to abolish the use of force as a means of settling international disputes—"the one gift which we all hoped that the ghastly war would give."

Harvard contended that in seizing the Ruhr, France was acting in the best interests of mankind. "She is upholding the peace and security of the world, for the whole fabric of ante-bellum Europe is dependent upon the payment of the war debts, and this all hinges upon Germany's payment of her indemnity—and she is not willing to pay it, she has not kept the faith of the Versailles treaty, and force is the only argument that she can understand. To ask France to evacuate the Ruhr would be to tell the Germans that they are right, right in their treachery and unfaithfulness."

Gov Cox Presides

Gov Cox was the presiding officer. In speaking he said that he welcomed intellectual contests between England and America because "they will lead to a closer knitting of the bond of friendship and mutual trust and helpfulness between us."

The Oxford team comprised: J. D. Woodruff, G. A. Gardiner and G. H. O. Scaife. The Harvard team: C. MacVeagh, '24, P. Walker, '25, and P. W. Williams, '25.

While the vote of the audience was being counted the Harvard University double quartette sang college songs. When they swung into "Fair Harvard" the entire audience stood as one man and made the most impressive moment of the evening. The singers were Norman L. Bean, Bernard Cogen, Joseph Holzinger, Charles Lawrence, Cedric Hastings, Charles Pearson, J. Lawrence Benall and Joseph Lautner, director.

HARVARD DEFEATED BY OXFORD

English Team Wins Decisively in Big Debate

Pst 10/9

Oxford University debaters trounced Harvard in Symphony Hall last night to the decisive tune of more than three votes to one from the audience which jammed the big structure.

The Englishmen upheld the argument that "this house disapproves the French occupation of the Ruhr." Harvard argued the negative. The house, deciding for itself after the debate, voted 1748 in the affirmative, and 519 for the negative.

WIN WARM PRAISE

Governor Cox presided. After the decision of the house was made known, the Harvard team warmly congratulated the visitors on the success of the evening, and escorted them to the Harvard Club for a light supper and thence to the midnight train for New York, where the Oxonians will meet Columbia University tonight.

Intense interest followed the arguments of the visitors. When the teams had concluded, the balloting was earnest, and the decisiveness of its verdict in Harvard's home territory left no doubt as to the skilfulness of the Britishers' argument.

The debaters lined up as follows: For Oxford were J. D. Woodruff, G. A. Gardiner and G. H. O. Scaife of the Oxford Union Society of the British University; for Harvard were Charlton MacVeagh, '24; Philip Walker, '25, and Paul W. Williams, '25. All the Oxford youths served in the war.

Notables on Oxford Team

Woodruff is an ex-president of the Oxford Union Liberal Club and of the Raleigh Club; one branch of his family, the Winthrops, were early New England settlers. Gardiner, a tall, slim, pink-and-white, boyish type, with flaxen hair and snapping blue eyes, has been president of the Dramatic Society and of the International Assembly at Oxford. He now is president of the Reform Club, and was a lieutenant of the Coldstream Guards in the war. G. H. O. Scaife was junior librarian at Oxford Union last year, and is a candidate for president of the Union this year.

On the Harvard side, MacVeagh is president of the University Debating Union and floor leader of the Conservative Club. Walker is president of the Harvard Debating Team, and is a veteran of the 1922 triangular debates of Harvard, Yale and Princeton. Williams spoke against Yale last year.

OXFORD'S DEBATERS OPPOSING FRENCH IN RUHR, EXCEL HARVARD

British Team Has Little Difficulty in Winning 1748 to 519 Decision on Forensic Abilities

Am 10/9

Debaters of the Oxford Union Society supporting the affirmative side of the question, "Resolved: That this house disapproves the French occupation of the Ruhr," defeated the Harvard University trio last night at Symphony Hall. The audience, although made up of many Harvard students and supporters, rose above any partiality and showed its judgment and appreciation of the arguments set before it by giving 1748 votes to Oxford and 519 to Harvard.

Presenting a well-conceived and forceful plan of attack, the Oxford debating team had little difficulty in convincing the audience of their superiority. The Harvard team's failure to meet important issues offered by their opponents was the main cause of their defeat.

Channing H. Cox, Governor of Massachusetts, presided, and in his brief introductory address emphasized the debate as one of the ties that were helping to bind England and the United States more closely, a point which both sides reiterated.

The Oxford speakers at all times had the audience in their control and the audience responded heartily to their many witticisms. The Oxonians spoke as though they were in Parliament, but the Harvard men failed to live up to the convincing legal American type of debating.

Mr. Woodruff Won Audience

J. W. Woodruff of Oxford was the first speaker, and with a series of clever quips won his audience. He had many of the mannerisms attributed to pictured American congressmen, with the repeated tendency to rock back on his heels and anchor his thumbs in the armholes of his vest. He sketched the occupation of the Ruhr by the French and Germany's present state of affairs.

He stressed the fact that the devastated areas of France, which amounted to 3 per cent of the entire country, and which was 95 per cent agricultural, had been producing normally by 1921; that the railroads destroyed by the fighting had been fully restored, and that Germany had already paid to France two and one-half times the amount of reparations given to it in 1871. He contented that the near financial collapse of France was due mainly to the overambitious and extravagant foreign policies of a Government that had made five attempts with its gold to overthrow the Bolshevist régime in Russia and naturally had financed Poland since its restoration as an individual State.

Unfavorable Trade Balance

Germany, according to Mr. Woodruff, is at the present time unable to pay and another extortion would only deprive the workman of his tools. A significant argument was that before Germany could pay there must be a favorable balance of exports over imports and at the present time German exports were 65 per cent less than before the war and imports 45 per cent less. Moreover, Germany's losses have been greater than those of any of the victorious nations and the public wealth of France, by its own estimate, was equivalent to that of before the conflict, he said. Mr. Woodruff concluded by offering the challenge to Harvard to show how Germany can pay at the present, a challenge which was never accepted and on which virtually hinged the outcome of the verbal dispute.

The main Harvard argument, held to tenaciously at all costs, was offered at the very start by Carlton MacVeagh '24, that Germany was unwilling to pay and that for the peace of Europe, Germany must be made to want to pay.

In concluding his argument Mr. MacVeagh said that Germany had already been granted several moratoriums and her reparations reduced but that with all this she showed an increasing disinclination to meet her responsibilities. In addition, there had been no attempt to tax the industrialists and production had not been speeded up.

G. A. Gardiner, the second Oxford speaker countered with the statement that Germany at some time should be made to pay, but that it first should be placed in a position to make payment possible, and that the French occupation of the Ruhr cut off any possibility of its solvency as the Ruhr was the last German economic resource.

Rich Territory Lost

Mr. Gardiner held that the 13 per cent of territory lost by Germany by the Treaty of Versailles contained most of its richest resources and that the French in occupying the Ruhr were getting much less in production than before. "People," said Mr. Gardiner, "will not work with bayonets at their backs and Germany with France in the Ruhr was going to pieces as a political unit which would mean that reparations would never be paid."

Philip Walker '25, the second speaker for Harvard, outlined an American loan guaranteed by allied security as a means for German payment and that England, depending on its foreign trade, a considerable portion of which was with Germany, wanted to see that trade restored and therefore looked with disfavor on a policy thought detrimental to promoting it. "To ask France to leave the Ruhr," concluded Mr. Walker, "would be telling Germany that it is right in evading the reparations which are morally owing to France."

Elimination of Force

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"Force must be eliminated from international disputes else the world will return to the race for armaments which will inevitably result in more wars. France is setting an example of the old system, and in doing so is selfishly thinking of itself and not of the world. By setting such an example the peace of Europe is threatened at any time, and this has been well typified by Italy following France and resorting to the old system in sending an ultimatum to Greece."

Paul W. Williams '25 of Harvard, the last speaker, declared that the occupation of the Ruhr was the only method of safeguarding the Treaty of Versailles which stipulated that Germany must furnish reparations and furthermore that Germany had not ceased fighting on Nov. 11, 1918, but was attempting to destroy France economically.

While the house, never much in doubt as to the final outcome of the debate, was awaiting the counting of the votes, the Harvard University double quartette sang. The [illegible]

[illegible] industry could once more [illegible] in action when the superstructure of her credit, which is now blasted to pieces, is restored. We grant you that that is a large task. Nothing can stop the descent of the German except a [illegible]essmen's strike.

"When France went into the Ruhr she took the last mortgage which then could legally have been given her. One by one she threw over these guarantees with the hope that she could form an alliance with Great Britain and the United States. The moratorium, rather than being a well formed attempt to bring forth a Germany wishing to live up to her guarantees, was a moratorium which would be absolutely incapable to bring about such a reformation. France went into the Ruhr and was met with passive resistance. If we are to have a Germany that is living up to her agreements with a will, as is absolutely necessary for the reconstruction of Europe, there must be steps taken calculated to bring that about.

CLOSES FOR OXFORD

G. H. O. Scaife, the last speaker for Oxford, said in part:

"Now, sir, the keynote of this debate was struck, I think, by the honorable gentleman who spoke first. He said if France is responsible in going into the Ruhr for affecting adversely the economic structure of the world then Frances policy could not be approved. That is very clearly the issue before the house tonight. We are striving to show that the occupation of the Ruhr does affect the economic prosperity of the world very adversely, and also the political peace and prosperity of the world. Everybody feels very strongly on this question.

"There is, also, sir, another great line of criticism against the French policy which I wish to advance. In 1918, when the armistice was concluded, all the nations which had engaged in the great conflict of four years were profoundly disillusioned about the system of international affairs which had been in force up to the day of the world war. During this discussion, it was realized, and some knew, that a new system must be found and that force must be eliminated in the discussion of international disputes. It is of the utmost importance to the welfare of civilization that this principle, once it has been realized, should never be lost sight of. That principle, that force, was in the end not a solution but an enhancement of our difficulties. It was essential that that principle must be adhered to.

"France has become exasperated and has had great international difficulties, but I submit, sir, no matter how great her difficulties, they were outweighed by her taking to the old pre-war method; and the entry into the Ruhr was a return to the old pre-war system. Almost immediately, sir, Italy openly returned to the old system in the sending of her ultimatum to Greece. We must conclude that Italy was supported in her determination to issue that proclamation in the knowledge that France herself was already committed to the same principles of action. Consequently there is a political result, a psychological result if you will, of this occupation of the Ruhr upon Germany.

"On Germany's eastern border there is the great unknown quantity. Everybody is fearful of bolshevism. With Germany disrupted, chaotic, with no central control, may not France, Belgium, Italy and England fear very much that they can take no methods of preventing the plague of bolshevism from striking?"

The speaker said that Germany at the moment was not able to pay. It was at this point that he declared that England's offer of a pact to secure France's political peace fell through and was not accepted by France.

CONCLUDING SPEAKER

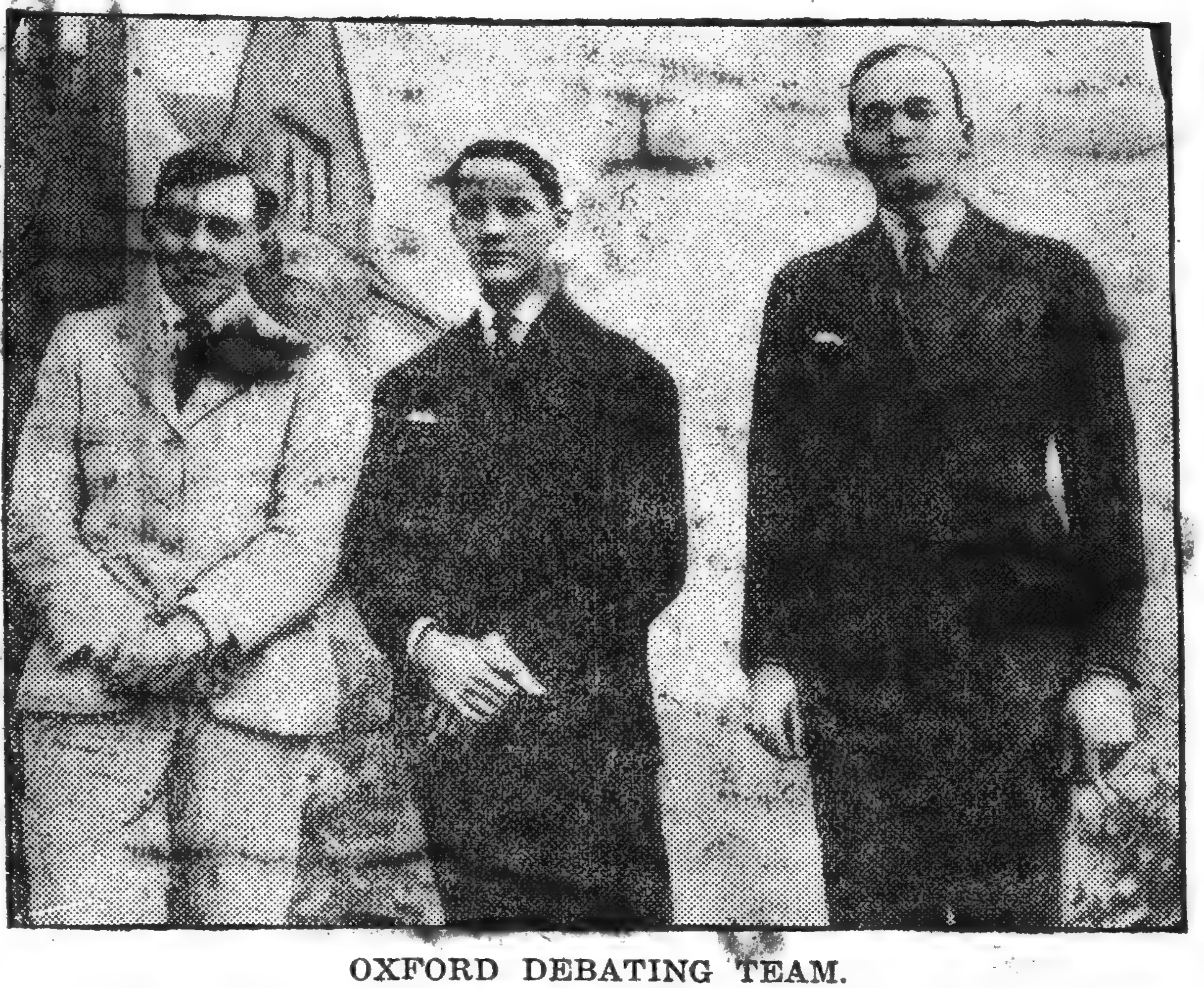
P. W. Williams, the concluding speaker for Harvard said in part:

"My sole objection, and the sole objection which we raise is that Germany is not sincerely undertaking her obligations. I call your attention to the fact that during the period of passive resistance Germany was able to build a steel mill which covered six city blocks. I have said that France is occupying the Ruhr to secure her political integrity and the peace of Europe. And how? By enabling France to secure a guarantee against Germany, who has so far evaded her obligations and her guarantees.

"There is another [illegible] why the occupation of the Ruhr secures the political integrity and peace of Europe. By safeguarding the treaty of Versailles, a product of the leading minds of the world. And while it is not my purpose to defend in toto the treaty of Versailles, nevertheless we champion it as the sole rock on which the allied nations can anchor for every hope of peace, and abandoning which there is no possible basis for any agreement, any settlement. France realized that there was but one solution that Germany understood—force."

OXFORD'S DEBATERS OUTCLASS HARVARD

Oppose French Occupation of the Ruhr and Symphony Hall Gives Them 1748-519 Vote



OXFORD DEBATING TEAM.

Left to Right—G. A. Gardiner, G. H. O. Scaife, J. D. Woodruff.

Gle 10/9

The debating team of the Oxford Union Society of Oxford University overwhelmingly defeated the team of Harvard University last night in Symphony Hall on the question, "Resolved, That this house disapproves of the French occupation of the Ruhr."

The Englishmen were given the affirmative and so well did they execute their work that they were chosen winners by a vote of 1748 to 519, the entire house voting, as is the English system.

Harvard was outclassed from the start. The Oxford men were keenly witty and brought out their logical points with a deftness that carried them across immediately. Every point they made they sent home with a jest and when the final speaker summed up their arguments, he did it with a precision and an appeal that carried irresistible weight.

The Englishmen were finished debators and the Harvard team seemed boyish against them. Not that Harvard did not conduct itself nobly and adequately, but both in subject matter and in debating skill they were hopelessly outclassed.

Oxford's Chief Points

Oxford's chief points against France's occupation of the Ruhr were: That her action stifled Germany's only possibility of paying the indemnity demanded and thus is causing a serious strain on European finances; that by taking the Ruhr, France has greatly weakened the central Government of Germany, making it possible that the German republic may break up at any time and thus allow no reparations to be paid to anyone; and, lastly, that her Ruhr policy is a denial of the possibility of the proposal to abolish the use of force as a means of settling international disputes—"the one gift which we all hoped that the ghastly war would give."

Harvard contended that in seizing the Ruhr, France was acting in the best interests of mankind. "She is upholding the peace and security of the world, for the whole fabric of ante-bellum Europe is dependent upon the payment of the war debts, and this all hinges upon Germany's payment of her indemnity—and she is not willing to pay it, she has not kept the faith of the Versailles treaty, and force is the only argument that she can understand. To ask France to evacuate the Ruhr would be to tell the Germans that they are right, right in their treachery and unfaithfulness."

Gov Cox Presides

Gov Cox was the presiding officer. In speaking he said that he welcomed intellectual contests between England and America because "they will lead to a closer knitting of the bond of friendship and mutual trust and helpfulness between us."

The Oxford team comprised: J. D. Woodruff, G. A. Gardiner and G. H. O. Scaife. The Harvard team: C. MacVeagh, '24, P. Walker, '25, and P. W. Williams, '25.

While the vote of the audience was being counted the Harvard University double quartette sang college songs. When they swung into "Fair Harvard" the entire audience stood as one man and made the most impressive moment of the evening. The singers were Norman L. Bean, Bernard Cogen, Joseph Holzinger, Charles Lawrence, Cedric Hastings, Charles Pearson, J. Lawrence Benall and Joseph Lautner, director.

HARVARD DEFEATED BY OXFORD

English Team Wins Decisively in Big Debate

Pst 10/9

Oxford University debaters trounced Harvard in Symphony Hall last night to the decisive tune of more than three votes to one from the audience which jammed the big structure.

The Englishmen upheld the argument that "this house disapproves the French occupation of the Ruhr." Harvard argued the negative. The house, deciding for itself after the debate, voted 1748 in the affirmative, and 519 for the negative.

WIN WARM PRAISE

Governor Cox presided. After the decision of the house was made known, the Harvard team warmly congratulated the visitors on the success of the evening, and escorted them to the Harvard Club for a light supper and thence to the midnight train for New York, where the Oxonians will meet Columbia University tonight.

Intense interest followed the arguments of the visitors. When the teams had concluded, the balloting was earnest, and the decisiveness of its verdict in Harvard's home territory left no doubt as to the skilfulness of the Britishers' argument.

The debaters lined up as follows: For Oxford were J. D. Woodruff, G. A. Gardiner and G. H. O. Scaife of the Oxford Union Society of the British University; for Harvard were Charlton MacVeagh, '24; Philip Walker, '25, and Paul W. Williams, '25. All the Oxford youths served in the war.

Notables on Oxford Team

Woodruff is an ex-president of the Oxford Union Liberal Club and of the Raleigh Club; one branch of his family, the Winthrops, were early New England settlers. Gardiner, a tall, slim, pink-and-white, boyish type, with flaxen hair and snapping blue eyes, has been president of the Dramatic Society and of the International Assembly at Oxford. He now is president of the Reform Club, and was a lieutenant of the Coldstream Guards in the war. G. H. O. Scaife was junior librarian at Oxford Union last year, and is a candidate for president of the Union this year.

On the Harvard side, MacVeagh is president of the University Debating Union and floor leader of the Conservative Club. Walker is president of the Harvard Debating Team, and is a veteran of the 1922 triangular debates of Harvard, Yale and Princeton. Williams spoke against Yale last year.

In concluding his argument Mr. MacVeagh said that Germany had already been granted several moratoriums and her reparations reduced but that with all this she showed an increasing disinclination to meet her responsibilities. In addition, there had been no attempt to tax the industrialists and production had not been speeded up.

G. A. Gardiner, the second Oxford speaker countered with the statement that Germany at some time should be made to pay, but that it first should be placed in a position to make payment possible, and that the French occupation of the Ruhr cut off any possibility of its solvency as the Ruhr was the last German economic resource.

Rich Territory Lost

Mr. Gardiner held that the 13 per cent of territory lost by Germany by the Treaty of Versailles contained most of its richest resources and that the French in occupying the Ruhr were getting much less in production than before. "People," said Mr. Gardiner, "will not work with bayonets at their backs and Germany with France in the Ruhr was going to pieces as a political unit which would mean that reparations would never be paid."

Philip Walker '25, the second speaker for Harvard, outlined an American loan guaranteed by allied security as a means for German payment, and that England, depending on its foreign trade, a considerable portion of which was with Germany, wanted to see that trade restored and therefore looked with disfavor on a policy thought detrimental to promoting it. "To ask France to leave the Ruhr," concluded Mr. Walker, "would be telling Germany that it is right in evading the reparations which are morally owing to France."

Elimination of Force

After the high speed oratory of Mr. Gardiner, the last Oxford speaker, G. H. O. Scaife, resorted to a slow, forceful type of delivery, emphasizing and summing up the points which his colleagues had offered. As a climax to the Oxford attack, Mr. Scaife said:

"Force must be eliminated from international disputes else the world will return to the race for armaments which will inevitably result in more wars. France is setting an example of the old system, and in doing so is selfishly thinking of itself and not of the world. By setting such an example the peace of Europe is threatened at any time, and this has been well typified by Italy following France and resorting to the old system in sending an ultimatum to Greece."

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While the house, never much in doubt as to the final outcome of the debate, was awaiting the counting of the votes, the Harvard University double quartette sang. The announcement of Oxford's overwhelming [illegible] was gre[illegible]

OXFORD'S DEBATERS OPPOSING FRENCH IN RUHR, EXCEL HARVARD

British Team Has Little Difficulty in Winning 1748 to 519 Decision on Forensic Abilities

Mon 10/10

Debaters of the Oxford Union Society supporting the affirmative side of the question, "Resolved: That this house disapproves the French occupation of the Ruhr," defeated the Harvard University trio last night at Symphony Hall. The audience, although made up of many Harvard students and supporters, rose above any partiality and showed its judgment and appreciation of the arguments set before it by giving 1748 votes to Oxford and 519 to Harvard.

Presenting a well-conceived and forceful plan of attack, the Oxford debating team had little difficulty in convincing the audience of their superiority. The Harvard team's failure to meet important issues offered by their opponents was the main cause of their defeat.

Channing H. Cox, Governor of Massachusetts, presided, and in his brief introductory address emphasized the debate as one of the ties that were helping to bind England and the United States more closely, a point which both sides reiterated.

The Oxford speakers at all times had the audience in their control and the audience responded heartily to their many witticisms. The Oxonians spoke as though they were in Parliament, but the Harvard men failed to live up to the convincing legal American type of debating.

Mr. Woodruff Won Audience

J. W. Woodruff of Oxford was the first speaker, and with a series of clever quips won his audience. He had many of the mannerisms attributed to pictured American congressmen, with the repeated tendency to rock back on his heels and anchor his thumbs in the armholes of his vest. He sketched the occupation of the Ruhr by the French and Germany's present state of affairs.

He stressed the fact that the devastated areas of France, which amounted to 3 per cent of the entire country, and which was 95 per cent agricultural, had been producing normally by 1921; that the railroads destroyed by the fighting had been fully restored, and that Germany had already paid to France two and one-half times the amount of reparations given to it in 1871. He contented that the near financial collapse of France was due mainly to the overambitious and extravagant foreign policies of a Government that had made five attempts with its gold to overthrow the Bolshevist régime in Russia and naturally had financed Poland since its restoration as an individual State.

Unfavorable Trade Balance

Germany, according to Mr. Woodruff, is at the present time unable to pay and another extortion would only deprive the workman of his tools. A significant argument was that before Germany could pay there must be a favorable balance of exports over imports and at the present time German exports were 65 per cent less than before the war and imports 45 per cent less. Moreover, Germany's losses have been greater than those of any of the victorious nations and the public wealth of France, by its own estimate, was equivalent to that of before the conflict, he said. Mr. Woodruff concluded by offering the challenge to Harvard to show how Germany can pay at the present, a challenge which was never accepted and on which virtually hinged the outcome of the verbal dispute.

The main Harvard argument, held to tenaciously at all costs, was offered at the very start by Carlton MacVeagh '24, that Germany was unwilling to pay and that for the peace of Europe, Germany must be made to want to pay.

Likeable Oxford Lads Down Harvard Debaters

Audience Votes Against French Policy in the Ruhr, a Quartet Sings and a Really Rural Time "Is Had by All"

By JOE TOYE

There's nothing left for France to do now but get out of the Ruhr as soon as possible.

The Ruhr question has puzzled the best minds of several of our more or less popular continents, but to the audience at Symphony hall last evening it was a cinch. The audience voted overwhelmingly in favor of Germany. You'll get a further thrill out of the information that poor, harassed Germany was defended last night against that burly bully, France, by none other than England, in the persons of three bright young men from Oxford University.

DECIDED IN TWO HOURS

The occasion was a debate between the Oxford Union Society of Oxford University and Harvard University. The question for debate was: "Resolved, that this house disapproves the French occupation of the Ruhr." Oxford argued France should get out of the Ruhr and Harvard argued back that France was doing right in sticking there.

All Europe has been wrangling about the question for months, but it took a Symphony hall audience just two hours to decide that France is literally and figuratively "in Dutch," and, to resort to the best academic usage, "should lay off that stuff." No doubt by midnight tonight the French will hear about it and be out of the Ruhr. Then again, the French may be rude and coarse enough to ignore the Symphony hall vote.

The vote was:
Oxford—1748.
Harvard—519.

It wasn't anywhere as good a show as the one they he'd a year ago when they argued the League of Nations; it lacked the punch and brilliancy of the 1922 debate, but it lacked nothing in seriousness. There is no use in my attempting to conceal the fact that, judging from a standpoint of brilliancy and smoothness of delivery, Oxford won, but, judging by the facts stated, Harvard was right.

The British know how to present an argument; how to win friends. What they lack in facts they make up in personality. That won for them last evening. Personally, my conclusion after the debate was that I was sorry the Germans didn't have a couple of Ruhrs for the French to occupy.

SUPPLEMENTARY DETAILS

Most of us know little about the Ruhr question and care less. We have a sketchy idea that France went in there and seized some coal, at the point of the bayonet, or several bayonets. To the average New England coal consumer this appears to be a highly creditable and common-sense method of getting coal—one which meets with our earnest and heartfelt approval. But it would appear that there are various numerous and supplementary details. These were discussed last evening with more or less scholastic finesse.

First of all, the show was to start at 8:15. Along about 8:15 a fellow came on the stage with a pitcher of water and so everybody knew that speakers would arrive probably before the ice melted. That was encouraging. By this time five men had applied at the box-office for passes; they said they were from the Associated Press. They weren't, of course. Then two young fellows crossed the stage and peered into the water pitcher. My first thought was that they were either Harvard or Oxford men, drugging the water. The conjecture proved erroneous.

ENTER HIS EXCELLENCY

At 8:22½ a gong sounded in the rear of the hall, but none of the battlers was in the ring. It occurred to me that perhaps they were settling the argument out back on Massachusetts avenue, but at 8:24 there was a burst of applause from the audience (full house, by the way), and from the rear of the stage came our debonair and popular Governor, the Honorable Channing Cox, smile, dress suit and all.

The Governor was surrounded by a lot of other fellows in dress suits, and they all sat down in a row of chairs for all the world like the opening of a minstrel show, and every minute I expected Channing to pull that one about "who was that lady I saw you with last night?" He didn't, however. Instead he made a nice little speech in which he said some nice things about the visitors which was quite as it should be.

WOODRUFF CITES "FIGGAHS"

The first speaker agin the French was J. D. Woodruff of Oxford. He pulled a good one about how, when the Garden of Eden was laid out, the animals were given tails and we were left to form our own conclusions. That went over well, and then he settled down to serious business. He said that democracy was on trial, which wasn't very hot stuff or any news, for that matter, for democracy has been on trial more times than Ponzi. He took a dig at George III, and that always goes big, and then he remarked casually that millions now owing will never be paid. He was clever and likeable. They all were. He said that during the war about 3 per cent. of France was devastated and that today about 95 per cent. of that area is under cultivation, and that all the railways of France had been restored. He enchanted his audience by his use of the word "figgah." He cited quite a few "figgahs" to prove his argument.

MACVEAGH IS SINCERE

A young man named C. MacVeagh of Harvard arose to the defence of France. He had a quaint and engaging smile and was very sincere. It was interesting to note that when he referred to Mr. Wilson's 14 points there wasn't a single laugh. A year ago the 14 points got a hoot of derision. Draw your own conclusions; I offer none. Roughly condensed, Mr. MacVeagh said in substance that Germany must be made to keep her bargain and that you could not kid France. Of course, that isn't exactly what he said, but that, in brief, was what he meant. He amplified that and drew a very generous portion of the applause.

GARDINER A DEBATER

Then came G. A. Gardiner of Oxford, fair and tall and extremely clever. He was a debater from Debateville. He cited figures, too, and read off a list of things Germany had paid the allies railroad material, farm machinery and all that sort of thing, in addition to gold. The audience got a kick out of the information that Germany had presented the allies with 3900 swarms of bees and several thousand fish eggs. His talk was graceful and most pleasing. Tommy Goodwin, who was with me, and who looks with the gravest suspicion on continental diplomacy, remarked to me "That fellow is a clever boy; if he lives he'll do a lot of harm in the world."

WALKER PUTS IT OVER

Mr. P. Walker of Harvard did a wonderful job for France. I shan't mar his argument by trying to repeat it. Walker went to his task calmly, sizzling with facts and called attention to the fact that Britain was concerned with trading with Germany and settling France's reparations question after trade had been resumed. This he pointed out as one of the impulses behind Britain's stand against France. Mr. Walker put it over, but not quite enough.

SCAIFE DRINKS—WATER

Then came G. H. Scaife of Oxford. Out of deference, no doubt, to our prohibition law, he took a drink of water. This was a neat and courteous touch. He laid a barrage of facts and figures and explained how "any clark would know" how useless it was to try to figure otherwise.

He spoke of the "issoos" involved and described the fall of the German mark as "catasrophic" which I consider quite a 75-cent word. Like all the rest, he was applauded generously.

WILLIAMS CLOSES

He was followed by P. W. Williams of Harvard, a big, fine-looking fellow, big enough to drive the French out of the Ruhr alone and unaided. But he was on their side and worked nobly for them. He closed the debate. Then the audience voted, by tearing votes from the bottoms of their programs. The votes were collected by ushers who rushed back-stage, where the votes were counted.

While this was being done the university double quartet sang some of the best-known Harvard songs. Then the vote was announced. The audience cheered.

The evening came to a close with the singing of Fair Harvard. In view of the vote it wouldn't have surprised me to hear them sing, "Die Wacht am Rhein." When they sang "Fair Harvard" everybody stood up, but that isn't surprising; many a time I've stood up when a train guard has sung, "Harvard Square."

Repetition and Repletion

T. 1/15

Enjoyment undiluted should be the portion of those who hear Mr. Shalyapin in recital, yet through injudicious ordering of the programme, through the voracious musical appetite of the audience, and a little through the singer's growing inclination to utilize, at least in this city, but a small fraction of the repertory outlined in his "Text-Book of Songs," his concert in Symphony Hall yesterday afternoon came at times perilously close to boredom. Before Mr. Shalyapin appeared upon the stage Mr. Polk, a capable but unindividual violinist, heard here a few years ago in a recital of his own, made his way effectively enough through one movement of Lalo's "Spanish Symphony" and a superficial "Introduction and Tarantella" by Sarasate. Then came Mr. Shalyapin, in familiar vein and largely in familiar numbers. A lengthy intermission followed and Mr. Koenemann, talented composer of several of Mr. Shalyapin's songs and the accompanist of the afternoon, toiled earnestly but not too persuasively with Schultz-Evler's long and hopelessly hackneyed Arabesques on the "Blue Danube" Waltz. The audience, which had previously demanded encore after encore from Mr. Shalyapin, was minded not to discriminate against Mr. Koenemann. Twice recalled he played—and to far better advantage—pieces by Skryabin and Liszt. Next Mr. Polk came again to unburden himself of a trio of pieces by Schubert, Chaminade-Kreisler and Sarasate. Though the hour was already late, of Mr. Polk, too, the audience must needs have more, and he dutifully complied with a piece unidentified and wholly inconsequential. Then, at last, Mr. Shalyapin reappeared before a company that in human nature should have been too sated with music fully to appreciate him.

Mr. Shalyapin began his share of the concert with the Spanish King's long and despairing monologue from the third act of "Don Carlos." Historically interesting as an example of the increasing flexibility and expressiveness of Verdi's declamation in the years immediately preceding "Aida," these melancholy ruminations, even sung by a Shalyapin, carry little conviction outside the opera house. From this piece the singer turned to two dramatically effective songs by Mr. Koenemann—"The Three Roads" and "When the King Goes Forth to War"—both of which had place in his previous recitals here; to a brace of his war-horses—Dargomizhsky's "The Old Corporal" and the same composer's "The Government Clerk." At the end of the concert came three more steeds-of-battle—Musorgsky's "Song of the Flea," the Song of the Volga Boatmen and a Russian Convict Song—and with them a "Persian Song" by Rubinstein, a street-song of Moscow and a final trifling ditty in which the singer was his own accompaniest.

Admittedly Mr. Shalyapin is a great interpreter of song. In pieces dramtaic, tragic, or frankly humorous he has few, if any, equals in the concert-halls of our day. And not only is he a singing-actor exceptionally endowed, he is also a skilled and persuasive singer in the narrower meaning of the term. It is possible, then, to regret that in choosing songs from his book of words Mr. Shalyapin shows but infrequent partiality for pieces truly lyrical. That he may reveal the inmost essence of such songs he has more than once proved in the past, while yesterday his moving performance of Rubinstein's Romanza disclosed this power anew. Yet of all the pieces that he offered this alone might lay claim to real significance as music. In each of the others—the passage from Verdi's opera not excepted—the musical setting is but hand-maid to the text. And however persuasively Mr. Shalyapin might sing, such numbers could hardly reveal his full stature as artist. Needless to say, were Mr. Shalyapin hereafter to confine himself to the songs that are the common property of all singers he would deprive his audiences of rare and distinctive pleasures. Yet he need not venture outside his printed repertory to find an abundance of material that would freshen the interest of his concerts hereabouts.

T. 1/11

W. S. S.

Sunday, Oct 14, at 3:30, Feodor Chaliapin, bass. Program to be announced from the stage at the concert.

CHALIAPIN

Feodor Chaliapin will open his season with a concert in Symphony hall on Sunday afternoon, Oct. 14 at 3:30. According to his custom he will announce no program in advance, but inform the audience from the stage of each song he is about to sing.

CHALIAPIN HERE OCTOBER 14

Adv 9/30

Feodor Chaliapin will open his clude Beethoven's Seventh Symphony Hall on Sunday afternoon, October 14.

Chaliapin, to be heard in concert at Symphony Hall, Oct 14, is presently to act in a "super movie" with a scenario by no less a person than the great novelist Maxim Gorki, who has seemingly joined the procession of literary and artistic figures engaged in movie enterprises. It ought to be a "super-movie" indeed, if the two Russians give of their best

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CHALIAPIN

Feodor Chaliapin, the Russian bass, who as a dramatic interpreter has no equal in the world of singers, will open his season with a concert in Symphony Hall on Sunday afternoon, Oct. 14, at 3:20. This artist will make a number of concert appearances during the season despite his engagement to take leading roles at the Metropolitan Opera House and with the Chicago Opera Company. According to his custom he will announce no programme in advance, but inform the audience from the stage of each song he is about to sing.

SUNDAY afternoon, Oct. 14, in Symphony Hall, a concert by Fedor Shalyapin, the magnificent Russian, unexcelled among the singers of our time in the range and quality of his dramatizing and characterizing power, in sway over his audience, in mastery of the larger arts of song. Two seasons have made him familiar figure in American opera houses and concert-halls. As usual he will announce his songs from the stage.

CHALIAPIN

Next Sunday afternoon, in Symphony Hall the star will be Feodor Chaliapin. Those who do not know Russian may follow the text in booklets which will be furnished free of charge. The famous Russian's program will be impromptu.

CHALIAPIN

Next Sunday afternoon, Oct. 14, in Symphony hall, at 3:30, will be the occasion of Chaliapin's concert in Boston. He will follow his usual procedure of announcing no program in advance, but stating each song by number before singing it, so that those who do not know Russian, may follow the text in booklets, which will be furnished free of charge.

Shalyapin Sketched

Last Sunday, in the Manhattan Opera House, Shalyapin began at New York his present American tour. Four thousand saw and heard him—among them Mr. Taylor of The New York World. In that newspaper next day, he carved this vivid vignette of the renowned singer:

> He has no printed programme. The audience have booklets in which are printed the words of all his songs. These songs are numbered, and he calls off the number before every song that he sings. There ensues a momentary rustle of turning pages, and if the song be an especial favorite, another outburst of applause—then silence.
>
> He begins to sing. At first he stands motionless, for this is a song recital, with attendant proprieties. But Shalyapin was born an actor as well as a voice, and he cannot be inactive long. The song progresses, and the music begins to work spell upon him. His hands, those marvellous, graceful, expressive hands, begin to stir uneasily. They rise from his sides, subside, and rise again. He begins to gesture, briefly at first, and then with ever increasing force and definiteness. He takes a step forward. Still singing, he turns swiftly, strides toward the piano, turns again and faces the audience. The quality of his singing changes. The vocal line, at first lyric and silken-smooth, wavers, swoops and rises in abrupt and jagged angles. It is still a beautiful vocal sound, for no one ever had quite such a voice, but it is no longer pure song. It is suddenly speech, broadened and heightened and infinitely eloquent.
>
> The pace slackens. His voice dims and softens and retreats into silence. A last quiet chord on the piano. Someone says "bravo!" and the torrent of applause is unloosed again. More bows. Another number is announced. After this he leaves the stage, returns and announces another. And another, and another. It is not pure song. It may not even be great art. But it is something to experience. The man has some secret communion with nature, and something emanates from him, a sort of tonic force, like wind and sun and the sound of rivers.

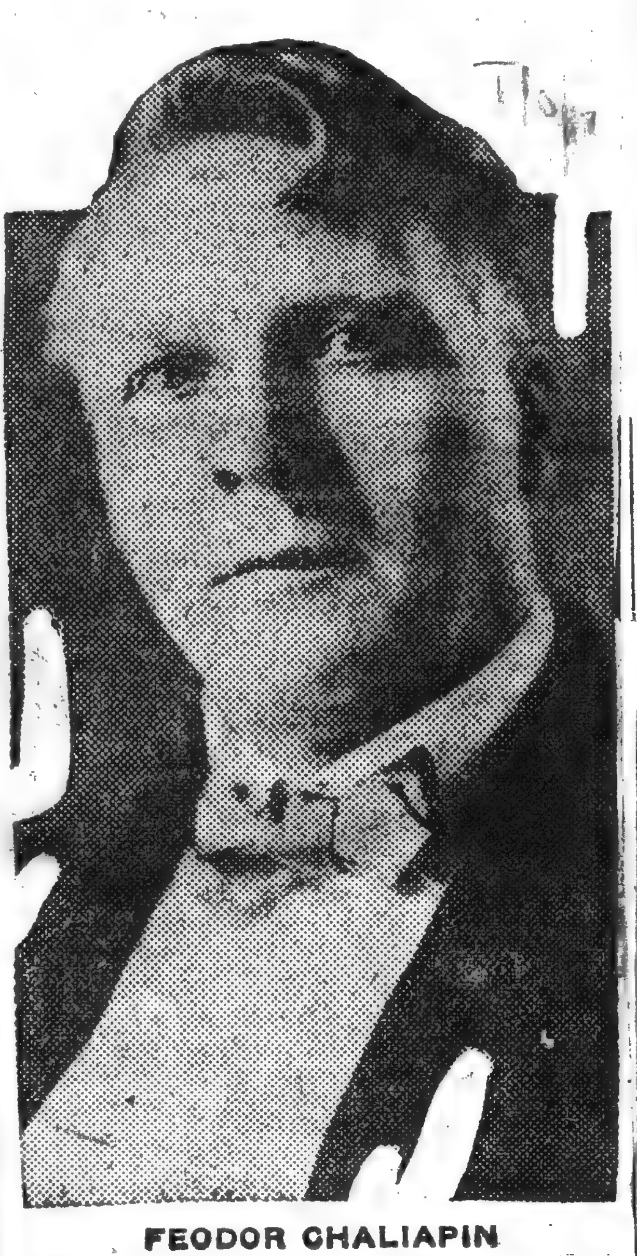
CHALIAPIN

Feodor Chaliapin, the Russian singer, will give a Boston concert in Symphony hall on Sunday afternoon, Oct. 14, at 3:30. Chaliapin will follow his usual procedure of announcing no program in advance, but stating each song by number before singing it, so that those of his hearers who do not know Russian may follow the text in booklets which will be furnished free of charge.

Shalyapin, Actor in Song

T 10-13

To Symphony Hall for a concert tomorrow comes Fedor Shalyapin, the magnificent Russian, unexcelled among the singers of our time in the range and quality of his dramatizing and characterizing power, in sway over his audience, in mastery of the larger arts of song. Two seasons have made him familiar figure in American opera houses and concert-halls. As usual he will announce his songs from the stage.



FEODOR CHALIAPIN

CHALIAPIN, BASS, RUSSIAN, SINGS TOMORROW

Metropolitan Soprano to Sing with Symphony

Tomorrow afternoon, in Symphony hall, at 3:30, a concert will be given by Feodor Chaliapin, the great Russian singer.

According to his usual custom, Chaliapin announces no program in advance, but will designate each song by number before singing it, so that the English part of the audience may follow the text in a printed booklet to be distributed free of charge. He will be assisted by Rudolph Polk, violinist, and Feodor Koenemann, pianist.

CHALIAPIN TODAY

This afternoon in Symphony hall, at 3:30, Feodor Chaliapin, the great Russian singer, will sing. As on former occasions, he will announce each song by number from the stage before singing it, so that the English part of the audience may follow from a printed pamphlet, which will be distributed free of charge. He will be assisted by Rudolph Polk, violinist, and Feodor Koenemann, pianist.

CHALIAPIN TODAY

This afternoon, in Symphony Hall, Feodor Chaliapin, the noted Russian singer, will appear in concert, assisted by Rudolph Polk, violinist, and Feodor Koenemann, pianist.

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Chaliapin will be assisted by Rudolph Polk, violinist, and Feodor Koenemann, pianist.

CHALIAPIN ON RECORDS

Chaliapin, Russian star who sings at Symphony

Chaliapin, called Feodor by his parents in far-away Russia, sings at Symphony Hall today, and the red seal records this week contain two of his favorite songs.

Set a Russian to singing Russian—it takes a Chaliapin to interpret the racial shades in such songs as Rimsky - Korsakow's "Song of the Viking Guest" and Moussorgsky's setting of Goethe's satire, "Song of the Flea." This week they become available on a new double-faced record by the great Russian basso—a real occasion for all followers of Russian art.

To those (and they are many) who feel that Rubinstein's "Romance in E Flat" is the most melodious of his shorter piano pieces, this melody, set as an English song "Since First I Met Thee" and sung by Mabel Garrison on a new record, comes as a pleasant surprise. To go with it, on the other side of this record, Miss Garrison sings the well-known "Gay Butterfly," a brilliant waltz song with delightful coloratura passages.

SYMPHONY HALL—Today at 3:30 Feodor Chaliapin, bass, assisted by Rudolph Polk, violinist, and Feodor Koeneman, pianist. Program to be announced from the stage, number by number.

Chaliapin to Sing in Hub Tomorrow

Russia's foremost opera singer, Feodor Chaliapin, will be the star at the Symphony Hall concert tomorrow afternoon.

Feodor Chaliapin

It is not probable that music-lovers will ever see this famous singing actor over here except on the concert stage, unless Gallo or the Chicago company should engage him for special performances. But his dramatic style of singing is effective even in a song program. The stalwart Russian artist is one of the leading concert favorites in Boston.

He has no special program for tomorrow. He will choose songs at random from the book distributed at the concert.

CHALIAPIN MAKES SONG TELL STORY

Great Singer and Actor in Concert at Symphony Hall

BY OLIN DOWNES

If Feodor Chaliapin, who sang yesterday afternoon in Symphony Hall, had stood on his head instead of his feet, and sung in Choctaw as unintelligible as his Russian was to a majority of the audience, his hearers would still have understood him, grasped his meaning, and felt it deeply.

SINGER AND ACTOR

For Mr. Chaliapin, a very uneven artist, was in the vein. He came on the stage, his head nearly scraping the lintel of the doorway (the only other man as tall is another Russian, the composer and pianist, Rachmaninoff), slighter of girth than heretofore, so that his clothes seemed to hang loosely upon him.

He began at once, not with a concert tid-bit, but the big aria of the King from Verdi's "Don Carlos," and he almost literally made the music talk.

That is, he threw to the winds conventions of operatic vocalism, treated Verdi's melodic line after a mighty and highly expressive manner of his own, and several times in the course of the air lapsed from song into a tone that was half speech. Mr. Chaliapin, at that moment, was not a concert singer, but a great actor in a tragic drama. He had, as of yore, remarkable vocal resources, placed wholly at the service of dramatic expression. They ranged, dynamically speaking, from a fortissimi of elemental breadth and sonority, very sparingly employed to a pianissimo that was as the last sigh of the embittered king.

As usual, the singer extemporized his programme, calling out the songs he was to sing by number, while the audience found the same number in a book of English translations of the Russian text. Two of the songs were by Feodor Koenemann, who accompanied Mr. Chaliapin, and also appeared as pianist later in the programme. Of these two songs, the "Three Roads," began admirably and for two verses sustained its power, when Mr. Chaliapin came to the rescue. The second song is better: "When the King Went Forth to War." Then followed Dargomigsky's song of "The Old Corporal," and the amusing song of the government clerk who vainly worshipped the general's daughter—songs in which Dargomigsky is the true precursor of Moussorgsky. For each and all of these songs Mr. Chaliapin found the characterizing tone, stress and emphasis. An audience which was very enthusiastic, though it did not fill the hall, applauded him to the echo. Assisting Mr. Chaliapin was Rudolph Polk, violinist, who played in a very mediocre manner music by Lalo, Sarasate and others. Mr. Keonemann composes more interestingly than he performs as a pianist. A stiffer academic treatment of the Strauss-Erweil transcription of the "Blue Danube" than he gave would be hard to imagine. It may be said in all truthfulness that Mr. Chaliapin, as usual on these occasions, held the centre of the stage.

CHALIAPIN CHARMS IN SYMPHONY HALL

Great Audience Delighted by Song Recital

At his recital yesterday afternoon in Symphony Hall Feodor Challapin, bass, sang several familiar pieces—the great air from Verdi's "Don Carlos;" two songs by Feodor Koenemann, the excellent accompanist of the afternoon, "The Three Roads" and "When the King Went Forth to War"; two songs by Dargomizhsky, "The Government Clerk" and "The Old Corporal"; a Russian "Convict Song"; one of Rubinstein's Persian songs, best known by the German text "Gelb Roelt Mir Zu Fuessen"; the "Volga Boat Song"; and Mocessorgasky's "Song of the Flea." Although it was 25 minutes of six when Mr. Chaliapin finished his last song, it is safe to guess that he sang a song or two more; the large audience would not take no for an answer.

And Mr. Koenemann, as well as the accompanists, played a showy arrangement of the "Blue Danube" waltz, to the pleasure of the audience, who asked for two extra pieces, and Rudolph Polk, a violinist of fine skill, played with authority and with charm the first movement of Lalo's "Spanish Symphony," an introduction and Tarantella and a Caprice Basque by Sarasate, Schubert's "Ave Marie," and an arrangement by Kreisler for a Spanish serenade by Chaminade—and for good measurement an encore piece which the audience hotly demanded.

Mr. Chaliapin's recitals, as everybody knows, are not like those of other singers. There is always music in plenty by artists who assist, there is no program printed, since Mr. Chaliapin likes to feel free to sing whatever the spirit may move him to sing. He chooses his songs from a very short list. Less and less he makes his way by the display of his beautiful voice and by the fine skill in song of which he is a master. More and more heavily he leans on his power of dramatic characterization. He gains his ends; a drunken clerk, the weary, unhappy Philip of Spain, the corporal about to die—Mr. Chaliapin can make them live.

This amazing skill at characterization stirs vast audiences to wild enthusiasm. But even so it seems improvident in Mr. Chalispin to make such slight use of the purely beautiful in song as lies at his command.

R. R. G.

CHALIAPIN SINGS FINE RECITAL

Great Enthusiasm Roused by Russian Bass

To a numerous and varied audience, yesterday afternoon in Symphony Hall, Mr Chaliapin sang a numerous but not so varied collection of songs. As has long been his custom, he announced his numbers from the stage. This system has the very great advantage of allowing the artist to sense the spirit of his audience and of affording him opportunity to adjust his program to accord with its current temper.

Its temper yesterday was evidently not for difficult or elevated work, but rather for that species of genre song in which Mr Chaliapin is past master. His first number, the aria of King Philip II from the third act of Verdi's "Don Carlos," was not received with enthusiasm equal to that which greeted the singer's first appearance. Henceforth he fitted his selections to a mood more acceptable to his audience and more suitable to his own concert powers.

It is always difficult in discussing a recital by Mr Chaliapin to decide whether to consider him first as actor or as singer. He himself perhaps prefers to be considered rather in the first category. At the concert yesterday, during his appearances on the stage a battery of lights were directed upon him, which threw a mellow glow over piano and artist and which allowed the audience more readily to see the dynamic play of his features.

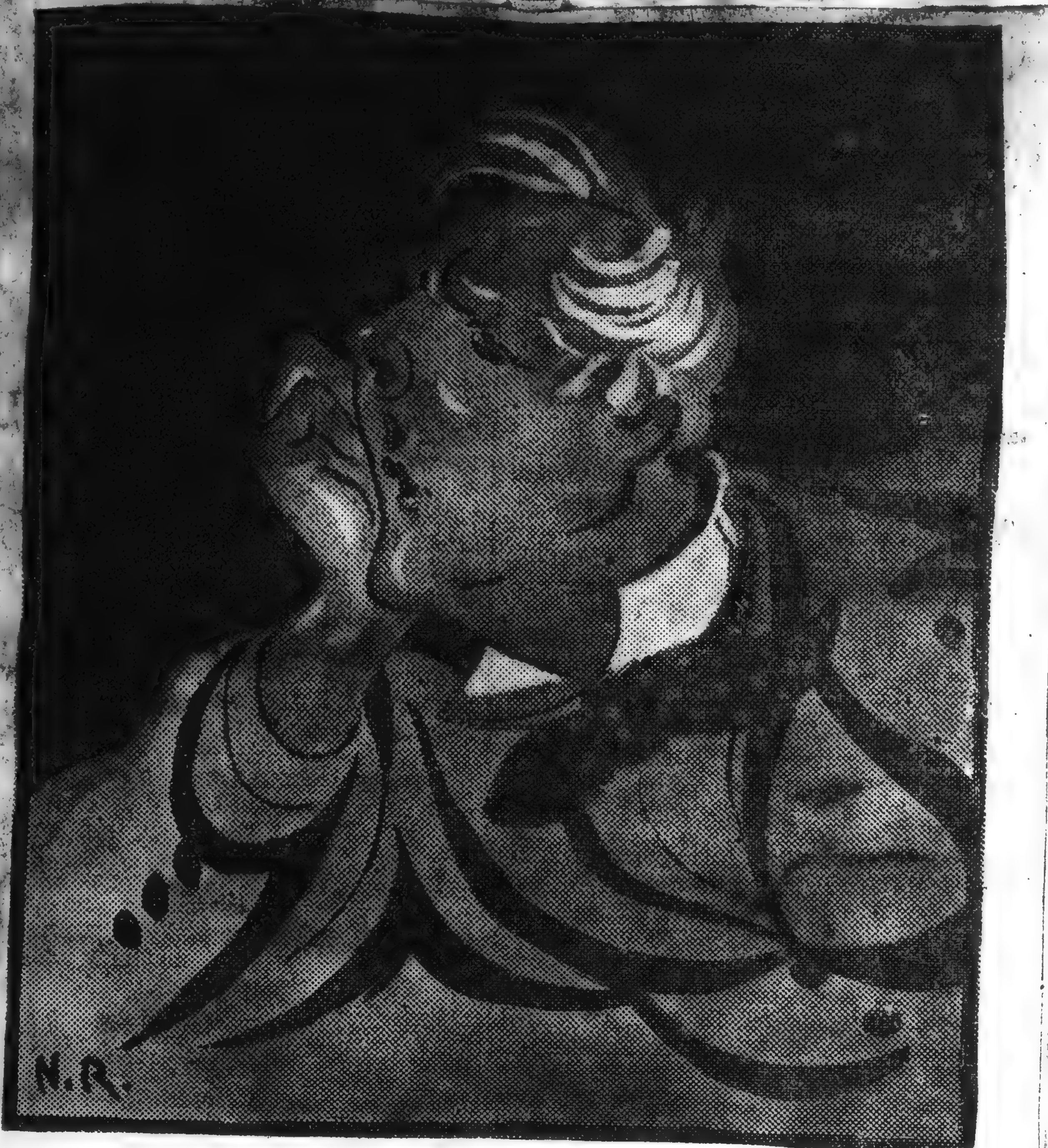
Mr Chaliapin's personality is so delightful that it rather obscures an honest estimate of his powers as singer. The deprecating smile with which he received the customary bouquet, the boyish way in which he thrust a tremendous dahlia into his bosom and then indulged in a portentous wink, and the delicious touch at the close with which he satirised his own piano playing so won everyone's heart that it would be difficult to obtain adverse criticism of his vocal ability were any necessary.

But adverse criticism is unnecessary. His voice possesses all of its usual flexibility and power and is amazingly fine for one of so deep a register. He brings to his work a far deeper sense of the piece he is singing than is customary to the American platform, and even his frank ascents to falsetto are not unpleasing.

Perhaps in semiserious mood he was at his best in the "Chanson d'Amour," by Rubinstein. In frankly humorous vein his best effort of the afternoon was "Mephisto's Song of the Flea," which he performed with rare gusto. Many other favorites were on his program, particularly the "Volga Boat Song" and "When the King Went Forth to War."

As for his assisting artists, Mr Polk played with fair technique and no soul, and Mr Koenemann deserves mention principally as the composer of "When the King Went Forth to War" and for a distinct desire to use the pedal. This latter tendency Mr Chaliapin was frequently forced to curb.

To him who loves the cloistered concert hall, the bated breath and the reverential homage to music, the afternoon was sacrilege. To him who loves music in a larger way, Mr Chaliapin's songs were delightful, and the afternoon was well spent.

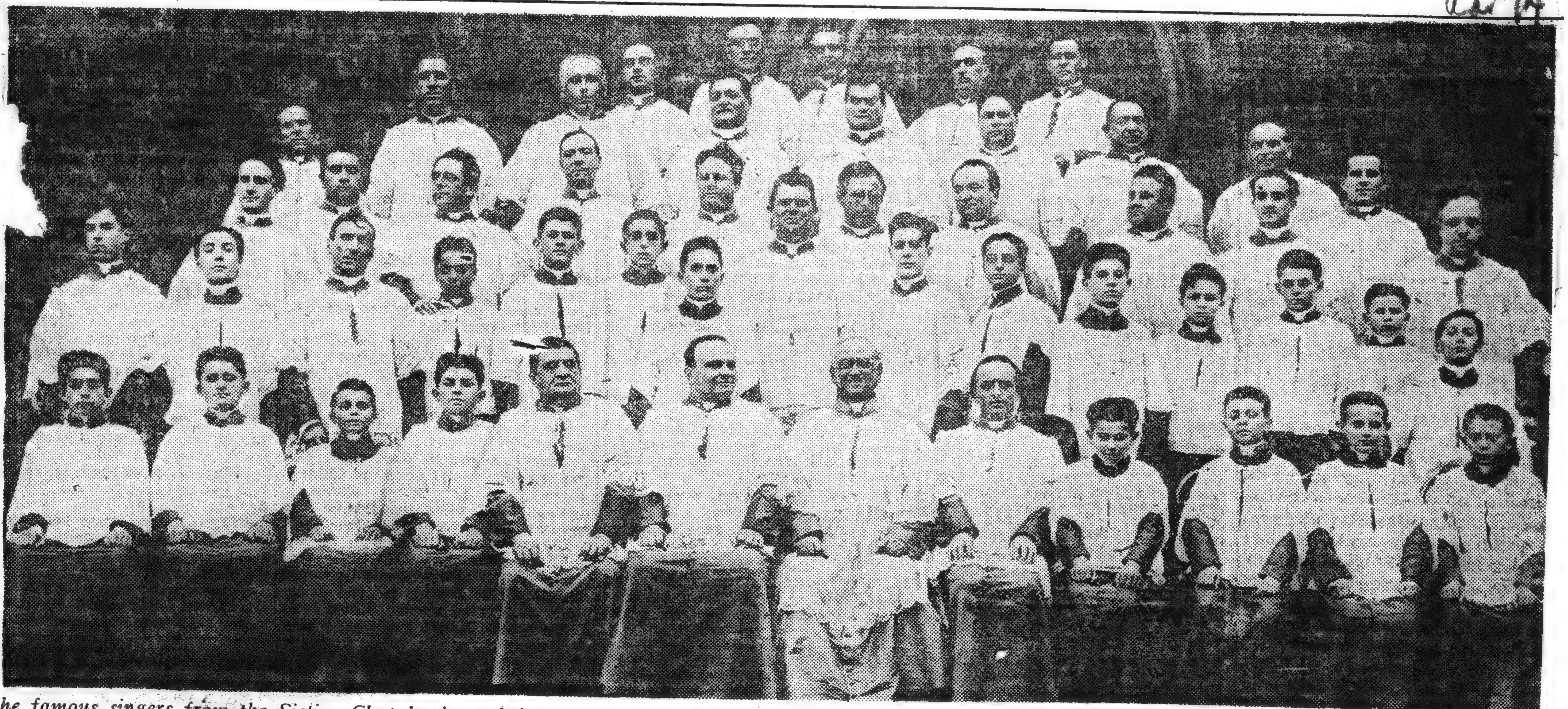


From a wall painting by Nicholas Remisoff in the Club Balagan, New York

"The Great Chaliapin" Nov 10/18

Who Has Recently Returned From Russia to Applauding Recital Audiences in America. For a New Rôle in Opera This Season He Will Sing Don Basilio in "The Barber of Seville"

BOSTON WILL SEE SISTINE CHOIR FIRST



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Pope's Choir in Symphony Hall Concert

Oct 10/25

BOSTON will be the first city to hear the Sistine Chapel choir, which has arrived from Rome under special sanction of the Pope, and will give its first concert in Symphony Hall next Tuesday evening. A picture of the choir is shown in one of the news sections of today's Advertiser.

The choir consists of 16 tenors, 10 basses, 8 male altos and 20 boy singers, led by Monsignor Antonio Rella, vice-director of the Sistine Choir. Palestrina, great Renaissance composer, devoted his life to this choir, just as Don Lorenzo Perosi, present director, has done. The program follows:

"Greetings to the American People"..Refice
(Specially composed for the American tour.)
"Tares Petrous" (Thou Art Peter")..Perosi
"O Salutaris Hostia"................Perosi
"Laudate Dominum" ("Praise the Lord") Palestrina
"Benedictus qui venit" ("Blessed Is He") Perosi
"Alleluia" ....Perosi
"Domine Jesu Christe" ("O Lord, Jesus Christ") ....Perosi
"Tota Palchra es" ("All Fair Thou Aart") Palestrina
"Ave Marie" ("Hail, Mary")........Vittoria
"Exultate Deo" ("Exult in God")...... Palestrina

SISTINE CHOIR DUE IN BOSTON TONIGHT

NEW YORK, Oct. 14.—The Sistine Choir of Rome, comprising 54 singers, arrived today aboard the steamship Conte Verde to begin a ten weeks' tour of the United States. The choir will go to Boston tomorrow night for the first concert on Tuesday. The members will sing in Bridgeport Wednesday, returning to New York Thursday. Other places on the programme have not been announced.

SISTINE CHOIR IN U. S. FOR TOUR OF 10 WEEKS

Gives First Concert Here Tomorrow —54 Singers in Party

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SISTINE CHOIR REACHES NEW YORK

Special Dispatch to the Globe

NEW YORK, Oct 14—Coming for a 10 weeks' tour of the United States, the Sistine Choir of the Vatican at Rome, special choristers to the Pope, arrived today on the Conte Verde of the Lloyd Sabaudo from Naples. There are 54 male voices in the choir, including soloists.

The choir is under the direction of Mgr Antonia Rella. As the Conte Verde steamed up the bay the choir, fully surpliced, chanted a hymn of greeting to the United States. The Vatican singers will go to Boston for a concert Tuesday night, appearing in Bridgeport Wednesday evening and holding their first New York recital Thursday night at Carnegie Hall.

The choir originated in the year 314.

The singers were met at the pier by members of Italian societies, churchmen and Rev Dr Stephen Donoghue, secretary to Archbishop Hayes. Representatives of the police band and glee club escorted the choir to the Hotel Emerson in West 75th st.

The youngest member is Feliz Almasio, 10, and the oldest, Gaetano Angelli, 62, a baritone.

Also arriving on the liner was Antonio Scotti, baritone of the Metropolitan Opera who will celebrate this season his 25th year as a member of that organization.

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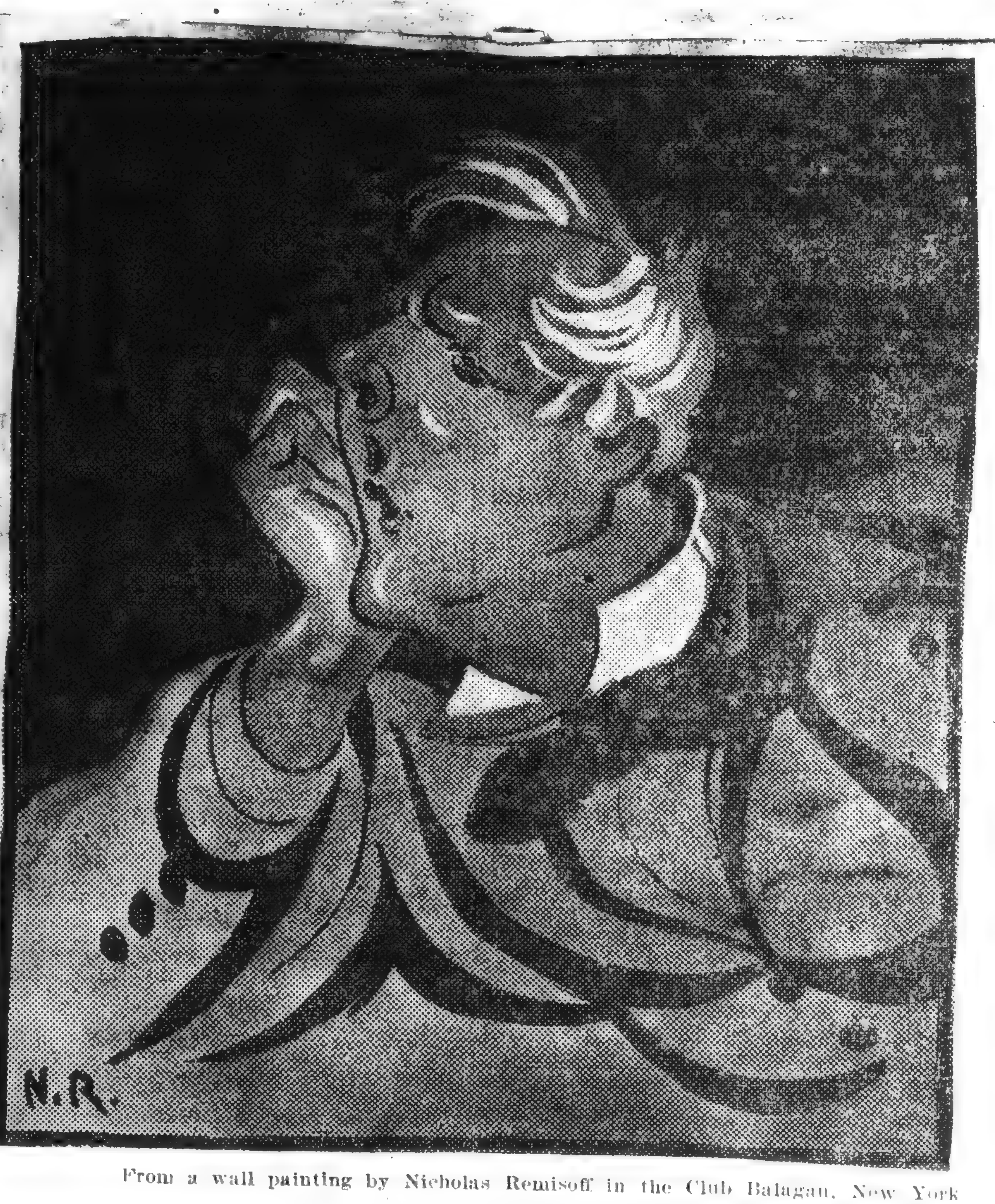

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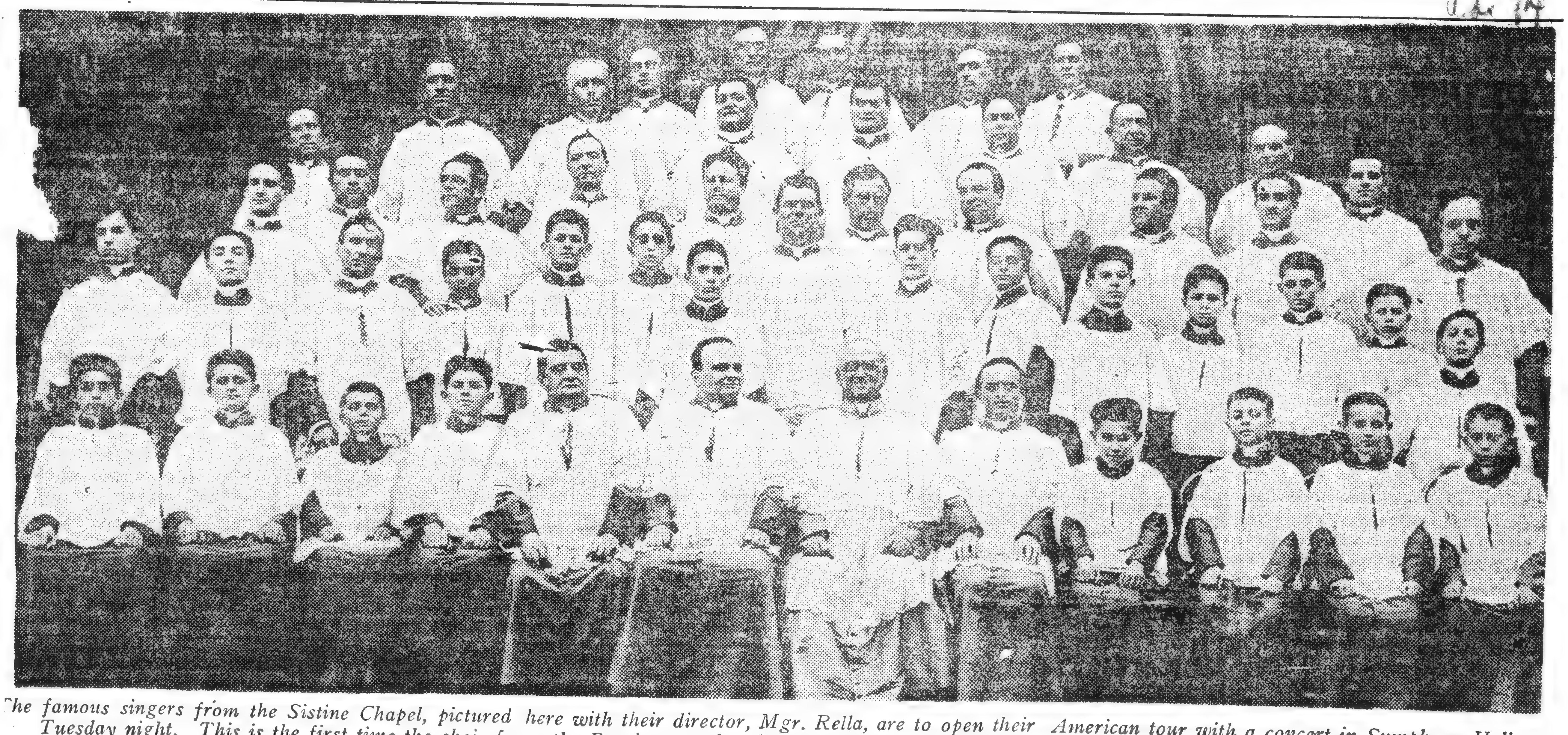

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"Benedictus qui venit" ("Blessed Is He")	Perosi
"Alleluia"	Perosi
"Domine Jesu Christe" ("O Lord, Jesus Christ")	Perosi
"Tota Palchra es" ("All Fair Thou Aart")	Palestrina
"Ave Marie" ("Hail, Mary")	Vittoria
"Exultate Deo" ("Exult in God")	Palestrina

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Also arriving on the liner was Antonio Scotti, baritone of the Metropolitan Opera who will celebrate this season his 25th year as a member of that organization.

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Papal Choir Will Give Hub Concert

The pontifical choir from the Sistine Chapel in Rome is to visit America by special permission of the Pope and will sing in Boston at Symphony Hall on Tuesday evening, Oct. 16. The choir is under the direction of Antonio Rella, conductor in the Sistine Chapel since Luigi Perosi retired. The "Vatican Choirs" heard here a few years ago came from Roman basilicas.

THE CHOIR OF THE SISTINE CHAPEL COMING

For the first time in history, the Papal Choir of the Sistine Chapel is to visit America, and will sing in Boston on Tues. evening, Oct. 16, in Symphony Hall. The Choir of the Sistine Chapel has never before sung outside of Rome, except in a remarkable tour of Australia in the spring of 1922, which was made by special permission of his Holiness the Pope.

The age-old organization now coming to America is the true Choir of the Pope. They number about fifty five, and are led by Monsignor Antonio Rella, who, since the illness of Luigi Perosi, has been the sole conductor in the Sistine Chapel. The Choir will sing the glorious music which for centuries has existed only in manuscript in the archives of the Vatican, from the time of Palestrina, the Pope's official composer in the 16th century, to the twentieth century and the music of Luigi Perosi, the present composer and Priest of the Vatican.

SISTINE CHOIR

The choir from the Sistine chapel in Rome is coming to America for the first time in history, and is to visit Boston for a single appearance in Symphony hall on Tuesday evening, Oct. 16. The tour is being made by special permission of His Holiness the Pope, and will be their first absence from Rome, save for a remarkable tour of Australia in 1922.

DENIES THAT SISTINE CHOIR IS COMING HERE

ROME, Sept. 29—The Osservatore Romano, official organ of the Vatican, today contradicted a report having its origin in the United States, that the choir of the Sistine Chapel soon would visit that country.

As received here, the report had it that with the Pope's permission the Sistine choristers would give a series of concerts in the principal cities of the United States. Her 9-30

CHOIR OF THE SISTINE CHAPEL

For the first time in history, the Papal Choir of the Sistine Chapel is to visit America, and will sing in Boston on Tuesday evening, Oct. 16, in Symphony hall. This is the true Choir of the Pope, with 55 members led by Mgr. Antonio Rella, and they will sing the music that has existed only in manuscript in the archives of the Vatican, from the time of Palestrina in the 16th century.

POPE'S CHOIR COMING TO BOSTON

For the first time in history, the papal choir of the Sistine Chapel is to visit America, and will sing in Boston on Tuesday evening, October 16, in Symphony Hall. The Sistine Choir should not be confused with the "Vatican Choirs" that sang here some time ago.

The Pope's choir numbers fifty-five and is led by Monsignor Antonio Rella.

SISTINE CHAPEL CHOIR

For the first time in history, the Papal Choir of the Sistine Chapel is to visit America, and will sing in Boston on Tuesday evening, Oct. 16, in Symphony Hall. The choir of the Sistine Chapel has never before sung outside of Rome, except in a remarkable tour of Australia in the spring of 1922 which was made by special permission of his Holiness the Pope. The Sistine Choir should not be confused with the "Vatican Choirs," who sang here some time ago. However, excellent, most of these singers had never sung in the Sistine Chapel, and none of them regularly. They were led by Monsignor Carimiri, director of the Roman Basilica of St. John Lateran.

Vatican Denies Sistine Choir to Sing in U. S.

Post 9-30

ROME, Sept. 29.—The Osservatore Romano, official organ of the Vatican, today contradicted a report having its origin in the United States, that the choir of the Sistine Chapel soon would visit that country. As received here, the report had it that, with the Pope's permission, the Sistine choristers would give a series of concerts in the principal cities of the United States.

The choir evidently referred to by the despatch from Rome is scheduled to give a concert in Boston in the near future and calls itself the Sistine Choir.

The Sistine Choir, mentioned in this column last week as coming to America and presumably to Boston, will sing at Symphony Hall Tuesday evening, Oct 16. The conductor is Mgr Rella, and it is claimed that these singers are all from the Pope's own chapel, and not the Vatican choirs heard here several years back drawn from the basilicas in Rome. At any rate they will sing the marvelous church music that is one of the great glories of the Catholic church, from Palestrina, Vittoria and other contrapuntal writers.

SISTINE CHOIR

The actual choir of the Sistine Chapel, which has left the Vatican for a limited American tour under the special sanction of the Pope, will come to Boston to give its first concert in Symphony hall next Tuesday evening, Oct. 16, at 8:15.

The organization consists of 16 tenors, 10 basses, 4 male sopranos, 4 male altos and 20 boy singers, led by Mgr. Antonio Rella, the "perpetual vice-director" of the Sistine choir, who has been the sole leader in the Vatican for the last four years.

The following program, of which the music in part exists only in the original manuscripts of the Sistine Chapel, is announced.

Greetings to the American People (Specially composed for the American tour)	Refice
Tues Petrus	Perosi
O Salutaris Hostia	Perosi
Laudate Dominum	Palestrina
Benedictus qui venit	Perosi
Allelvia	Perosi
Domine Jesu Christe	Perosi
Tota Pulchra es	Palestrina
Ave Maria	Vittoria
Exultate Deo	Palestrina

Tuesday evening, Oct. 16, in Symphony Hall, a concert of liturgical pieces of the Roman Church, sung by the veritable choir of the Sistine Chapel, now on papal leave for an American tour, led by the Vice-Director, Don Antonio Rella. Fifty men and boys comprise the choir. It sings in the keen-toned, sharply contrasted manner that is the way of Italian churches. Its numbers range from Palestrina to Perosi, with the earlier masters predominant.

MUSIC OF PEROSI

The music of Don Lorenzo Perosi, the Italian composer and priest, has as yet been little heard outside of Rome, for he wrote most of his music, as did Palestrina, for the choir of the Vatican, of which he is the director. His unpublished manuscripts are kept and sung exclusively in the Sistine Chapel, just as those of the early masters. We have word of Perosi's creative genius through the chapter that Romain Rolland gives to him in "Musicians of Today." His music will be featured on the program to be given here by the Sistine Chapel choir, under Mgr. Antonio Rella, sole leader of the Sistine choir.

Sistine Singers

A Roman choir of singers who assist in ceremonial services in the Sistine and other chapels of the Vatican, has received papal permission to make an American tour, with Don Antonio Rella, assistant to Don Lorenzo Perosi—the Pope's music-master—as conductor. It will begin that tour on Tuesday evening next in Symphony Hall. Fifty men and boys comprise the choir. It sings in the keen-toned, sharply contrasted manner that is the way of Italian churches. Its numbers range from Palestrina to Perosi, with the latter composer predominant.

The following beautiful programme, of which the music in part exists only in the original manuscripts of the Sistine Chapel, is now announced. It should be borne in mind that Palestrina, the great Renaissance composer, devoted his life and genius to this choir, just as Don Lorenzo Perosi, the present director and priest, has done. Perosi's music is praised by such critics as Romain Rolland as containing the highest religious inspiration of the 20th century.

Greetings to the American People (Specially composed for the American tour)	Refice
Tu es Petrus (Thou Art Peter)	Perosi
O Salutaris Hostia	Perosi
Laudate Dominum (Praise the Lord)	Palestrina
Benedictus Qui Venit (Blessed Is He)	Perosi
Alleluia	Perosi
Domine Jesu Christe (O Lord Jesus Christ)	Perosi
Tota Pulchra Es (All Fair Thou Art)	Palestrina
Ave Maria (Hail, Mary)	Vittoria
Exultate Deo (Exult in God)	Palestrina

Real Sistine Chapel Choir

Despatches from Rome gave a wrong interpretation to the tour of the famous Sistine Chapel choir, which opens in Boston on Tuesday. These singers compose the real Sistine Chapel choir, in America by special permission of Pope Pius XI. Boston people will have the opportunity of hearing this wonderful organization in the famous music of the Vatican. It is the first visit of this most celebrated body of musicians.

From the Sistine Choir

WHEN the choir of the Sistine Chapel—singers seemingly assembled in Rome for ceremonies at the Vatican—is heard for the first time in America at Symphony Hall next Tuesday evening, it will confine itself, outside a specially written "Greeting for the American People," to churchly pieces—four by the ancients, five by Don Lorenzo Perosi, recently music-master of the Papal Choirs. These numbers are:

Tu es Petrus—O Salutaris Hostia	Perosi
Laudate Dominum	Palestrina
Benedictus qui venit—Alleluia—Domine Jesu Christi	Perosi
	Palestrina
Tota Pulchra es	Vittoria
Ave Maria	Palestrina
Exultate Deo	

SISTINE CHOIR

A program of exalted music is announced for the single Boston concert of the Sistine Choir organization which will appear in Symphony Hall next Tuesday evening, Oct. 16, at 8:15. The choir consists of 16 tenors, 10 bassos, 4 male sopranos, 4 male altos, 20 boy singers.

The concert will open with a chorus "Greetings to the American People," especially composed for the American tour.

Programme of Sistine Choir

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This remarkable organization consists of 16 tenors, 10 bassos, 4 male sopranos, 4 male altos and 20 boy singers. They will be led by Monsignor Antonio Rella, the "perpetual vice-director" of the Sistine choir, who has been the sole leader in the Vatican for the last four years.

Famous Sistine Chapel Choir Opens Tour ---Boston to Hear Sweet Singers First

The Sistine Chapel Choir which will sing in Boston Tuesday. It comes here under the personal direction of the Rev. Mgr. Antonio Rella.

The choir of the Sistine Chapel, this age-old organization of the Pope, has left its own sacred precincts for the second time in its history by special permission of His Holiness and in Symphony Hall, Boston, next Tuesday, they will open the tour which will give America the first and probably the last opportunity to hear the wonderful music which has been written exclusively for these singers (from the time of Palestrina in the 16th century to Don Lorenzo Perozi in the 20th century) sung by the actual choir of the Sistine Chapel.

The choir of the Sistine Chapel is coming intact, save for 15 singers who are remaining in the Vatican in order to fulfill the requisite ceremony in the ritual of the church.

F. D. Cardinal Dougherty, archbishop of Philadelphia, commends the tour in the following telegram:

"Be assured of my sanction and support of the concert to be given by the Sistine Chapel Choir in Phliadelphia and for that matter anywhere that it may be the good fortune of lovers of music to hear this splendid body of singers. I deem it a golden opportunity for all to hear the music of Palestrina and other eminent composers sung by the very choir for which it was written. Monsignor Rella, director of the choir, in a recent conversation in Rome, told me of his enthusiasm over his coming visit to our shores, and I have no doubt as to the reception that awaits him and his wonderfully trained singers. Wishing you abundance of success, etc."

The Sistine Chapel Choir has been in existence for centuries and has always set the standard of the world for the purity and artistic rendition of its melodies. Mozart was said to have exclaimed, "None can fail on hearing the Sistine Chapel Choir for the first time to express admiration and amazement," and Mendelssohn was moved to remark, "Under the spell of such singing one is filled with the spirit of worship and reverence. I was deply moved by the wonderful pianissimos and the concentration of every individual singer."

The Rev Francis Salloway of Dedham, Mass., who is an authority on the Sistine Chapel Choir, said recently:

"Perhaps the most soul-lifting experience of a purely human origin that it has ever been my privilege to enjoy—experience, I say, arising from a purely human source, for, after all, God can and does lift the soul to Himself more simply and more frequently and infinitely and more intimately by means of his sacraments than any ways which man's art or genius can invent or produce—the most stirring, soul-thrilling appeal of human skill and art that I can remember was to be present in the Sistine Chapel during a papal function while there was unrolled before my eyes and ears at the same time the masterpieces of two such geniuses as Michaelangelo and Don Perosi (Michaelangelo's) 'Last Judgment' upon the wall before my eyes and the 'Dies Irae' of Perosi, its perfect expression in music ringing in my ears.

"These unforgettable experiences made such a deep impression upon me that I often wished that others could realize likewise the beauties of thought and sentiment which the Catholic Liturgy contains and which are so familiar to all but fully appreciated by so few."

There are 54 perfectly trained artists in the Sistine Chapel Choir, comprising 16 tenors, 10 bassos, four male sopranos, four male altos, 20 boy singers, and there is a conductor and a sub-conductor.

The choir is declared to be the most famous body of musicians in the entire world; its genealogy dates back to the time of the emergence of the Christians from the catacombs. It has always set the standard of the world for choral singing and enjoyed the exclusive privilege of singing at all of those magnificent services and splendid ceremonials at which the Pope officiates in person.

The coming tour will be under the personal conductorship of Monsignor Antonio Rella, who for more than 20 years has been connected with the Sistine Chapel Choir and who since the illness and retirement of Perosi, some eight years ago, has been its actual director. Rella is pre-eminent in the cultivation of voices, in the study of Gregorian chant and in the artistic execution and scientific restoration of the classical polyphonic compositions of Palestrina and other early composers. He has a distinguished membership in the international societies of sacred music. At the express desire of His Holiness Pius X, Rella trained and directed 1200 singers, who participated in the solemn function held in St. Peter's on the occasion of the centenary of St. Gregory, and the incomparable success led His Holiness Pius X to name him Monsignor and Vatican Beneficiary. The great mass of San Marcello, written by Palestrina and sung in 1920 upon the canonization of Joan d'Arc in St. Peter's, was directed by Monsignor Rella.

SISTINE CHOIR IN U. S. FOR TOUR OF 10 WEEKS

Gives First Concert Here Tomorrow —54 Singers in Party

NEW YORK, Oct. 14—The Sistine Choir of Rome, comprising 54 singers, arrived today aboard the steamship Conte Verde to begin a 10 weeks' tour of the United States. The choir will go to Boston tomorrow night for the first concert Tuesday.

The members will sing in Bridgeport Wednesday, returning to New York Thursday. Other places on the program have not been announced.

Tuesday at 8:15 "The Sistine Choir," Mgr Antonio Rella, conductor; "Greetings to the American People," "Tu es Petrus," Refice; "O Salutaris Hostia," Perosi; "Laudate Dominum," Palestrina; "Benedictus qui venit," "Alleluia," "Domine Jesu Christe," Perosi; "Tota Pulchra es," Palestrina; "Ave Maria," Vittoria; "Exultate Deo," Palestrina.

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Papal Choir Will Give Hub Concert

The pontifical choir from the Sistine Chapel in Rome is to visit America by special permission of the Pope and will sing in Boston at Symphony Hall on Tuesday evening, Oct. 16. The choir is under the direction of Antonio Rella, conductor in the Sistine Chapel since Luigi Perosi retired. The "Vatican Choirs" heard here a few years ago came from Roman basilicas.

THE CHOIR OF THE SISTINE CHAPEL COMING

For the first time in history, the Papal Choir of the Sistine Chapel is to visit America, and will sing in Boston on Tues. evening, Oct. 16, in Symphony Hall. The Choir of the Sistine Chapel has never before sung outside of Rome, except in a remarkable tour of Australia in the spring of 1922, which was made by special permission of his Holiness the Pope.

The age-old organization now coming to America is the true Choir of the Pope. They number about fifty five, and are led by Monsignor Antonio Rella, who, since the illness of Luigi Perosi, has been the sole conductor in the Sistine Chapel. The Choir will sing the glorious music which for centuries has existed only in manuscript in the archives of the Vatican, from the time of Palestrina, the Pope's official composer in the 16th century, to the twentieth century and the music of Luigi Perosi, the present composer and Priest of the Vatican.

SISTINE CHOIR

The choir from the Sistine chapel in Rome is coming to America for the first time in history, and is to visit Boston for a single appearance in Symphony hall on Tuesday evening, Oct. 16. The tour is being made by special permission of His Holiness the Pope, and will be their first absence from Rome, save for a remarkable tour of Australia in 1922.

DENIES THAT SISTINE CHOIR IS COMING HERE

ROME, Sept. 29—The Osservatore Romano, official organ of the Vatican, today contradicted a report having its origin in the United States, that the choir of the Sistine Chapel soon would visit that country.

As received here, the report had it that with the Pope's permission the Sistine choristers would give a series of concerts in the principal cities of the United States. Her 9-30

CHOIR OF THE SISTINE CHAPEL

For the first time in history, the Papal Choir of the Sistine Chapel is to visit America, and will sing in Boston on Tuesday evening, Oct. 16, in Symphony hall. This is the true Choir of the Pope, with 55 members led by Mgr. Antonio Rella, and they will sing the music that has existed only in manuscript in the archives of the Vatican, from the time of Palestrina in the 16th century.

POPE'S CHOIR COMING TO BOSTON

For the first time in history, the papal choir of the Sistine Chapel is to visit America, and will sing in Boston on Tuesday evening, October 16, in Symphony Hall. The Sistine Choir should not be confused with the "Vatican Choirs" that sang here some time ago.

The Pope's choir numbers fifty-five and is led by Monsignor Antonio Rolla. Adv 9-30

SISTINE CHAPEL CHOIR

For the first time in history, the Papal Choir of the Sistine Chapel is to visit America, and will sing in Boston on Tuesday evening, Oct. 16, in Symphony Hall. The choir of the Sistine Chapel has never before sung outside of Rome, except in a remarkable tour of Australia in the spring of 1922, which was made by special permission of his Holiness the Pope. The Sistine Choir should not be confused with the "Vatican Choirs," who sang here some time ago. However, excellent, most of these singers had never sung in the Sistine Chapel, and none of them regularly. They were led by Monsignor Carimiri, director of the Roman Basilica of St. John Lateran.

Vatican Denies Sistine Choir to Sing in U. S.

Post 9-30

ROME, Sept. 29.—The Osservatore Romano, official organ of the Vatican, today contradicted a report having its origin in the United States, that the choir of the Sistine Chapel soon would visit that country. As received here, the report had it that, with the Pope's permission, the Sistine choristers would give a series of concerts in the principal cities of the United States.

The choir evidently referred to by the despatch from Rome is scheduled to give a concert in Boston in the near future and calls itself the Sistine Choir.

The Sistine Choir, mentioned in this column last week as coming to America and presumably to Boston, will sing at Symphony Hall Tuesday evening, Oct 16. The conductor is Mgr Rella, and it is claimed that these singers are all from the Pope's own chapel, and not the Vatican choirs heard here several years back drawn from the basilicas in Rome. At any rate they will sing the marvelous church music that is one of the great glories of the Catholic church, from Palestrina, Vittoria and other contrapuntal writers.

SISTINE CHOIR

The actual choir of the Sistine Chapel, which has left the Vatican for a limited American tour under the special sanction of the Pope, will come to Boston to give its first concert in Symphony hall next Tuesday evening, Oct. 16, at 8:15.

The organization consists of 16 tenors, 10 basses, 4 male sopranos, 4 male altos and 20 boy singers, led by Mgr. Antonio Rella, the "perpetual vice-director" of the Sistine choir, who has been the sole leader in the Vatican for the last four years.

The following program, of which the music in part exists only in the original manuscripts of the Sistine Chapel, is announced.

Greetings to the American People (Specially composed for the American tour)	Refice
Tues Petrus	Perosi
O Salutaris Hostia	Perosi
Laudate Dominum	Palestrina
Benedictus qui venit	Perosi
Allelvia	Perosi
Domine Jesu Christe	Perosi
Tota Pulchra es	Palestrina
Ave Maria	Vittoria
Exultate Deo	Palestrina

Tuesday evening, Oct. 16, in Symphony Hall, a concert of liturgical pieces of the Roman Church, sung by the veritable choir of the Sistine Chapel, now on papal leave for an American tour, led by the Vice-Director, Don Antonio Rella. Fifty men and boys comprise the choir. It sings in the keen-toned, sharply contrasted manner that is the way of Italian churches. Its numbers range from Palestrina to Perosi, with the earlier masters predominant.

MUSIC OF PEROSI

The music of Don Lorenzo Perosi, the Italian composer and priest, has as yet been little heard outside of Rome, for he wrote most of his music, as did Palestrina, for the choir of the Vatican, of which he is the director. His unpublished manuscripts are kept and sung exclusively in the Sistine Chapel, just as those of the early masters. We have word of Perosi's creative genius through the chapter that Romain Rolland gives to him in "Musicians of Today." His music will be featured on the program to be given here by the Sistine Chapel choir, under Mgr. Antonio Rella, sole leader of the Sistine choir.

Sistine Singers

A Roman choir of singers who assist in ceremonial services in the Sistine and other chapels of the Vatican, has received papal permission to make an American tour, with Don Antonio Rella, assistant to Don Lorenzo Perosi—the Pope's music-master—as conductor. It will begin that tour on Tuesday evening next in Symphony Hall. Fifty men and boys comprise the choir. It sings in the keen-toned, sharply contrasted manner that is the way of Italian churches. Its numbers range from Palestrina to Perosi, with the latter composer predominant.

The following beautiful programme, of which the music in part exists only in the original manuscripts of the Sistine Chapel, is now announced. It should be borne in mind that Palestrina, the great Renaissance composer, devoted his life and genius to this choir, just as Don Lorenzo Perosi, the present director and priest, has done. Perosi's music is praised by such critics as Romain Rolland as containing the highest religious inspiration of the 20th century.

Greetings to the American People (Specially composed for the American tour)	Refice
Tu es Petrus (Thou Art Peter)	Perosi
O Salutaris Hostia	Perosi
Laudate Dominum (Praise the Lord)	Palestrina
Benedictus Qui Venit (Blessed Is He)	Perosi
Alleluia	Perosi
Domine Jesu Christe (O Lord Jesus Christ)	Perosi
Tota Pulchra Es (All Fair Thou Art)	Palestrina
Ave Maria (Hail, Mary)	Vittoria
Exultate Deo (Exult in God)	Palestrina

From the Sistine Choir

WHEN the choir of the Sistine Chapel—singers seemingly assembled in Rome for ceremonies at the Vatican—is heard for the first time in America at Symphony Hall next Tuesday evening, it will confine itself, outside a specially written "Greeting for the American People," to churchly pieces—four by the ancients, five by Don Lorenzo Perosi, recently music-master of the Papal Choirs. These numbers are:

Tu es Petrus—O Salutaris Hostia	Perosi
Laudate Dominum	Palestrina
Benedictus qui venit—Alleluia—Domine, Jesu Christi	Perosi
	Palestrina
Tota Pulchra es	Vittoria
Ave Maria	Palestrina
Exultate Deo	

Real Sistine Chapel Choir

Post 10/10

Despatches from Rome gave a wrong interpretation to the tour of the famous Sistine Chapel choir, which opens in Boston on Tuesday. These singers compose the real Sistine Chapel choir, in America by special permission of Pope Pius XI. Boston people will have the opportunity of hearing this wonderful organization in the famous music of the Vatican. It is the first visit of this most celebrated body of musicians.

SISTINE CHOIR

A program of exalted music is announced for the single Boston concert of the Sistine Choir organization which will appear in Symphony Hall next Tuesday evening, Oct. 16, at 8:15. The choir consists of 16 tenors, 10 bassos, 4 male sopranos, 4 male altos, 20 boy singers.

The concert will open with a chorus "Greetings to the American People," especially composed for the American tour

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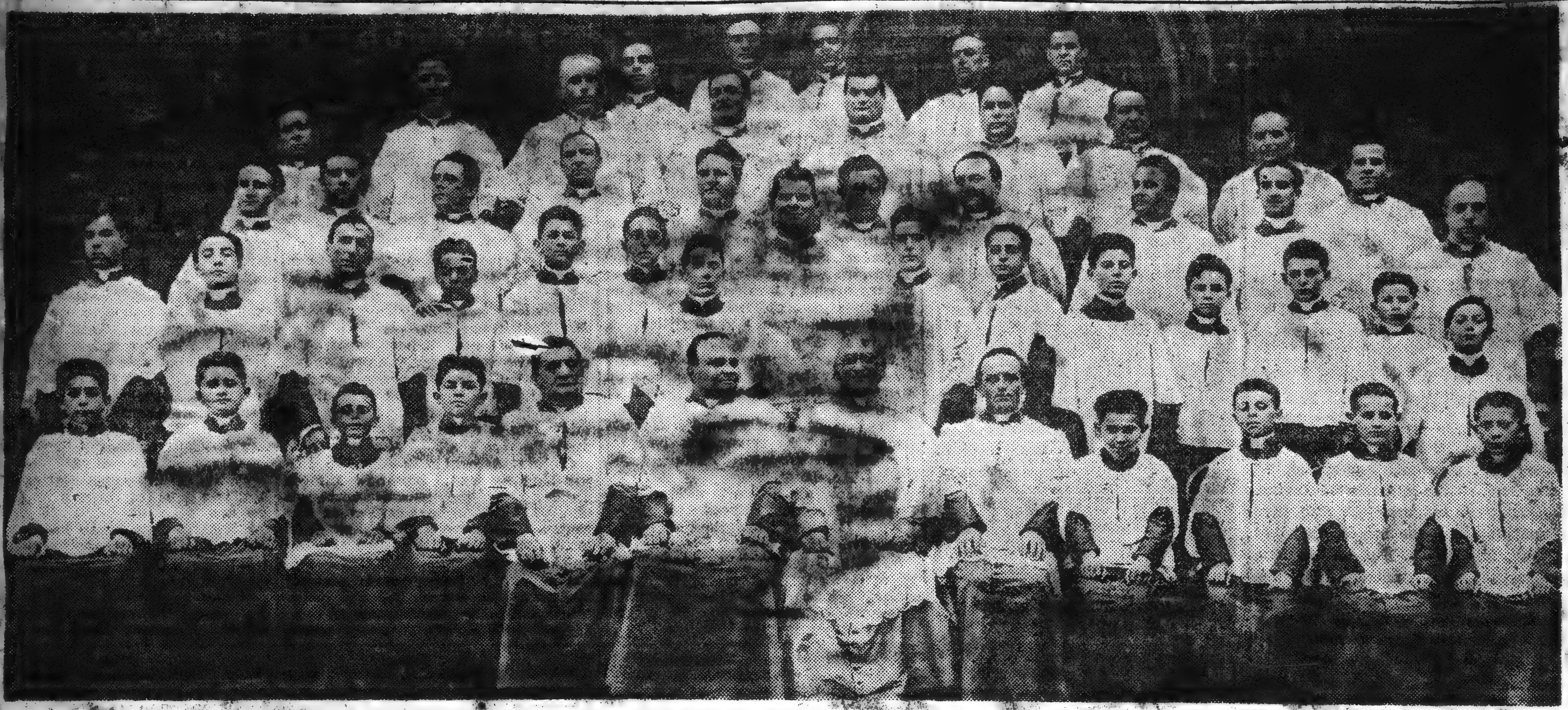
BOSTON WILL SEE SISTINE CHOIR FIRST

Oc 9/14



The famous singers from the Sistine Chapel, pictured here with their director, Mgr. Rella, are to open their American tour with a concert in Symphony Hall next Tuesday night. This is the first time the choir from the Pope's own chapel has visited the New World.

Pope's Choir in Symphony Hall Concert

Adv 10/14

BOSTON will be the first city to hear the Sistine Chapel choir, which has arrived from Rome under special sanction of the Pope, and will give its first concert in Symphony Hall next Tuesday evening. A picture of the choir is shown in one of the news sections of today's Advertiser.

The choir consists of 16 tenors, 14 bassos, 4 male altos and 20 boy singers, led by Monsignor Antonio Rella, vice-director of the Sistine Choir. Palestrina, great Renaissance composer, devoted his life to this choir, just as Don Lorenzo Perosi, present director, has done. The program follows:

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(Specially composed for the American tour.)
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Perosi
"All [illegible]......................Perosi
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"Tota Palchra es" ("All Fair Thou Aart")
Palestrina
"Ave Marie" ("Hail, Mary").......Vittoria
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SISTINE CHOIR REACHES NEW YORK

Gl 10/15

Special Dispatch to the Globe

NEW YORK, Oct 14—Coming for a 10 weeks' tour of the United States, the Sistine Choir of the Vatican at Rome, special choristers to the Pope, arrived today on the Conte Verde of the Lloyd Sabaudo from Naples. There are 54 male voices in the choir, including soloists.

The choir is under the direction of Mgr Antonia Rella. As the Conte Verde steamed up the bay the choir, fully surpliced, chanted a hymn of greeting to the United States. The Vatican singers will go to Boston for a concert Tuesday night, appearing in Bridgeport Wednesday evening and holding their first New York recital Thursday night at Carnegie Hall.

The choir originated in the year 314.

The singers were met at the pier by members of Italian societies, churchmen and Rev Dr Stephen Donoghue, secretary to Archbishop Hayes. Representatives of the police band and glee club escorted the choir to the Hotel Emerson in West 75th st.

The youngest member is Feliz Almasio, 10, and the oldest, Gaetano An[illegible] baritone.

SISTINE CHOIR DUE IN BOSTON TONIGHT

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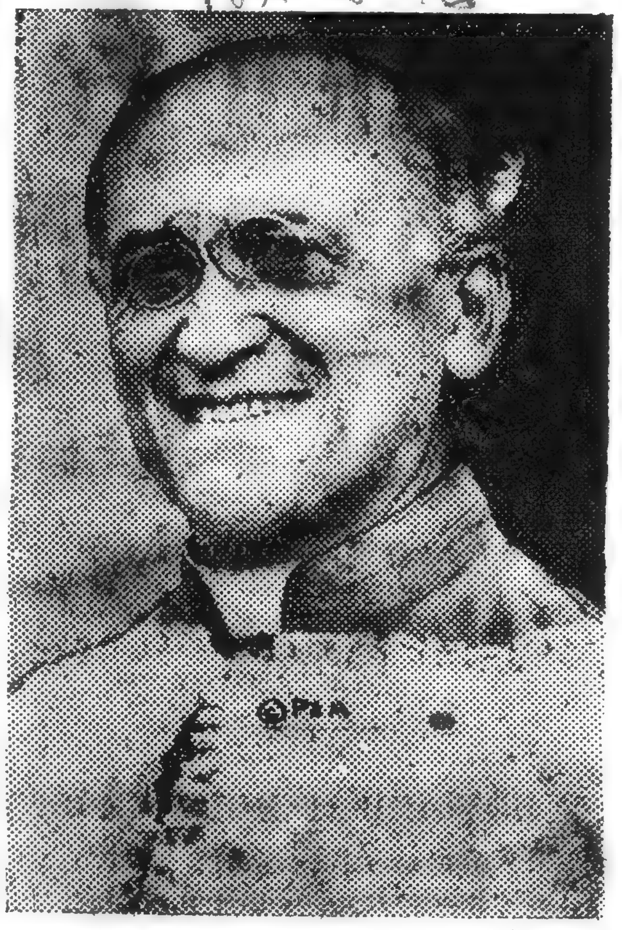
Post 10/15

Musical Prelate

Post 10-16



Mgr. Antonio Rella, director of the Sistine Chapel Choir of the Vatican at Rome. The choir will give a concert here tonight (Tuesday).

CHOIR OF SISTINE CHAPEL GIVES CONCERT TONIGHT

Under the patronage of Cardinal O'Connell the choir of the Sistine Chapel will give the opening concert of its American tour tonight in Symphony Hall. This is the second time the famous choir has left the precincts of the Vatican, in its history, which is almost as long as the Roman Catholic Church itself.

Gl 10-16

Mgr Antonio Rello, director, and the choir arrived in Boston yesterday from New York. The choir came from Italy on the Conte Verde. The choir will be costumed in the robes of the Vatican and will sing the ritual music composed for it by the masters from Palestrina to Perosi. There are 16 tenors, 10 bassos, 4 altos, 4 adult sopranos and 20 boy sopranos in the organization.

Mgr Haberlin, secretary to the Cardinal, last night authorized the choir to use the phrase, "Presented under the patronage of His Eminence William Cardinal O'Connell, Archbishop of Boston."

Sistine Chapel Choir Appears at Symphony Hall Tonight

Post 10-16

YOUTHFUL SINGERS OF SISTINE CHAPEL CHOIR REACH BOSTON

In their quaint uniforms, these boys are a part of the 54 singers who make up the Vatican chorus. They are to give their first American concert in Symphony Hall tonight.

The Sistine Chapel choir, world-famed singers of the Roman Vatican who are making a brief tour of America with the sanction of the Pope, arrived in Boston yesterday. They will make their first American appearance in Symphony Hall tonight under the patronage of Cardinal O'Connell.

The group, 54 in number, range from boyish lads in their teens with unexcelled soprano voices, to grown men, one of them 64 years old. Six members of the party are priests and the remainder lay voices. Fourteen are tenors, 10 bassos, 4 sopranos, 3 altos and 20 boy sopranos.

On their way from the South Station to their hotel, the boys in their black uniforms and military caps attracted the gaze of hundreds in the streets. Monsignor Antonio Rella, vice director of the choir, was in charge of the singers and bespoke his love for Boston because of the number of Boston priests who were taught by him in the North American College at Rome.

The choir dates back to 342 A. D. and is one of the oldest institutions of the Vatican. The present tour is the second of the kind in all its long history. The music they sing is rituals composed for them by the great church music masters from Palestrina of the 16th century to Perosi of the 20th.

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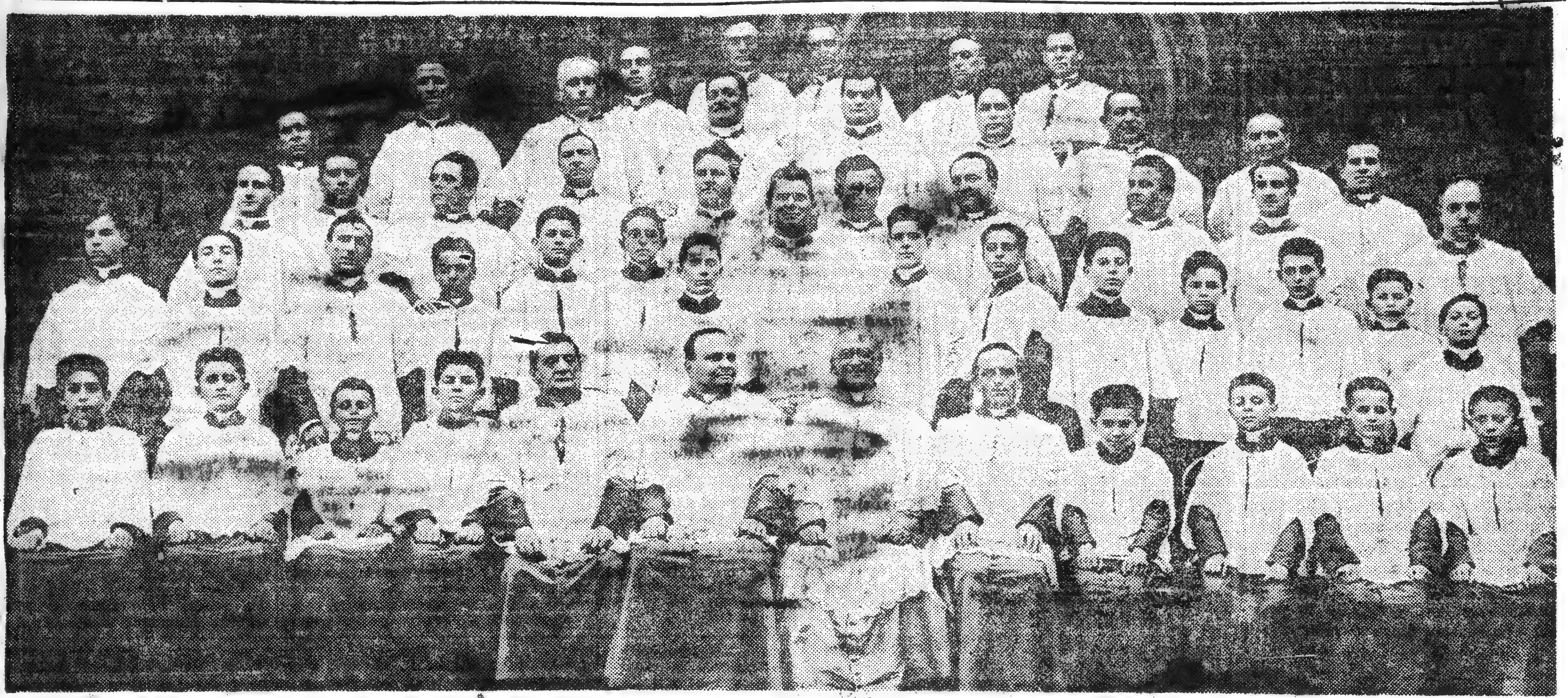
Oct 19 '14



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Special Dispatch to the Globe

NEW YORK, Oct 14—Coming for a 10 weeks' tour of the United States, the Sistine Choir of the Vatican at Rome, special choristers to the Pope, arrived today on the Conte Verde of the Lloyd Sabaudo from Naples. There are 54 male voices in the choir, including soloists.

The choir is under the direction of Mgr Antonia Rella. As the Conte Verde steamed up the bay the choir, fully surpliced, chanted a hymn of greeting to the United States. The Vatican singers will go to Boston for a concert Tuesday night, appearing in Bridgeport Wednesday evening and holding their first New York recital Thursday night at Carnegie Hall.

The choir originated in the year 314.

The singers were met at the pier by members of Italian societies, churchmen and Rev Dr Stephen Donoghue, secretary to Archbishop Hayes. Representatives of the police band and glee club escorted the choir to the Hotel Emerson in West 75th st.

The youngest member is Feliz Almasio, 10, and the oldest, Gaetano Angelli, 62, a baritone.

CHOIR OF SISTINE CHAPEL GIVES CONCERT TONIGHT

Under the patronage of Cardinal O'Connell the choir of the Sistine Chapel will give the opening concert of its American tour tonight in Symphony Hall. This is the second time the famous choir has left the precincts of the Vatican, in its history, which is almost as long as the Roman Catholic Church itself.

Oct 19-14

Mgr Antonio Rello, director, and the choir arrived in Boston yesterday from New York. The choir came from Italy on the Conte Verde. The choir will be costumed in the robes of the Vatican and will sing the ritual music composed for it by the masters from Palestrina to Perosi. There are 16 tenors, 10 bassos, 4 altos, 4 adult sopranos and 20 boy sopranos in the organization.

Mgr Haberlin, secretary to the Cardinal, last night authorized the choir to use the phrase, "Presented under the patronage of His Eminence William Cardinal O'Connell, Archbishop of Boston."

SISTINE CHOIR IN BOSTON

VATICAN SINGERS MAKE AMERICAN TOUR DEBUT HERE TONIGHT

Photo Copyright by International News Reel.

The famous choir of the Sistine Chapel greeting America with song as they arrived in New York from Rome for a tour of the United States and Canada under the direction of their leader, Monsignor Antonio Rella. The choir left immediately for Boston and give their first performance in Amersoa at Symphony Hall tonight. Great pressure had to be brought on the pope to permit his choir to leave the Vatican for the trip.

Conductor of Famous Sistine Chapel Choir

MGR. ANTONIO RELLA

PAPAL CHOIR AT SYMPHONY HALL

Sistine Chapel Singers Are Warmly Applauded

By PHILIP HALE

The Sistine Chapel Choir, Mgr. Antonio Rella, conductor, gave a concert last evening in Symphony hall, which was filled with a warmly applausive audience. Many stood. The program was as follows: Refice, Greetings to the American People; Palestrina, Laudate Dominum for five voices; Tota Pulchra es for five voices; Exultate Deo for five voices; Vittoria, Ave Maria for four voices; Perosi, Tu es Petrus, O Salutaris Hostia, Benedictus qui venit, Alluelula (for 2 choirs and 10 voices); Domine Jesu Christe.

Some undoubtedly wished that there had been more music by the composers of the 16th century and less by Perosi. We remember the sensation made in the late nineties: how it was said of him that he wrote as Palestrina and Bach would have written if they had known the scores of Richard Wagner; a foolish saying, and there were opinions expressed that were still more extraordinary. His fame reached Boston, and Mr. B. J. Lang, always ready to introduce a new composer, brought out the Italian's oratorio "The Transfiguration of Christ." This was in April, 1899. Great was the disappointment. The music had little or no emotional depth or grandeur. The melodic lines were angular or weakly sentimental; the choral effects were insignificant.

This oratorio was one of Perosi's earliest works. He has been a fertile composer, too productive probably for his future fame. His church music sung last night showed that in the intervening years he has gained greatly in freedom and variety of expression, in direct appeal, in the ability to color and to create, what is loosely known as "atmosphere." But, as in his earlier works, a marked tendency towards sentimentalism and the theatrical are at times disturbing. There is little suggestion of the purely spiritual; there is no flight to the seventh heaven as there is in the music of the 16th century and in certain works of Cesar Franck, that devout Catholic of simple, unquestioning faith. There is music of Franck, which, written for instruments, not voices, is charged with the purest religious spirit.

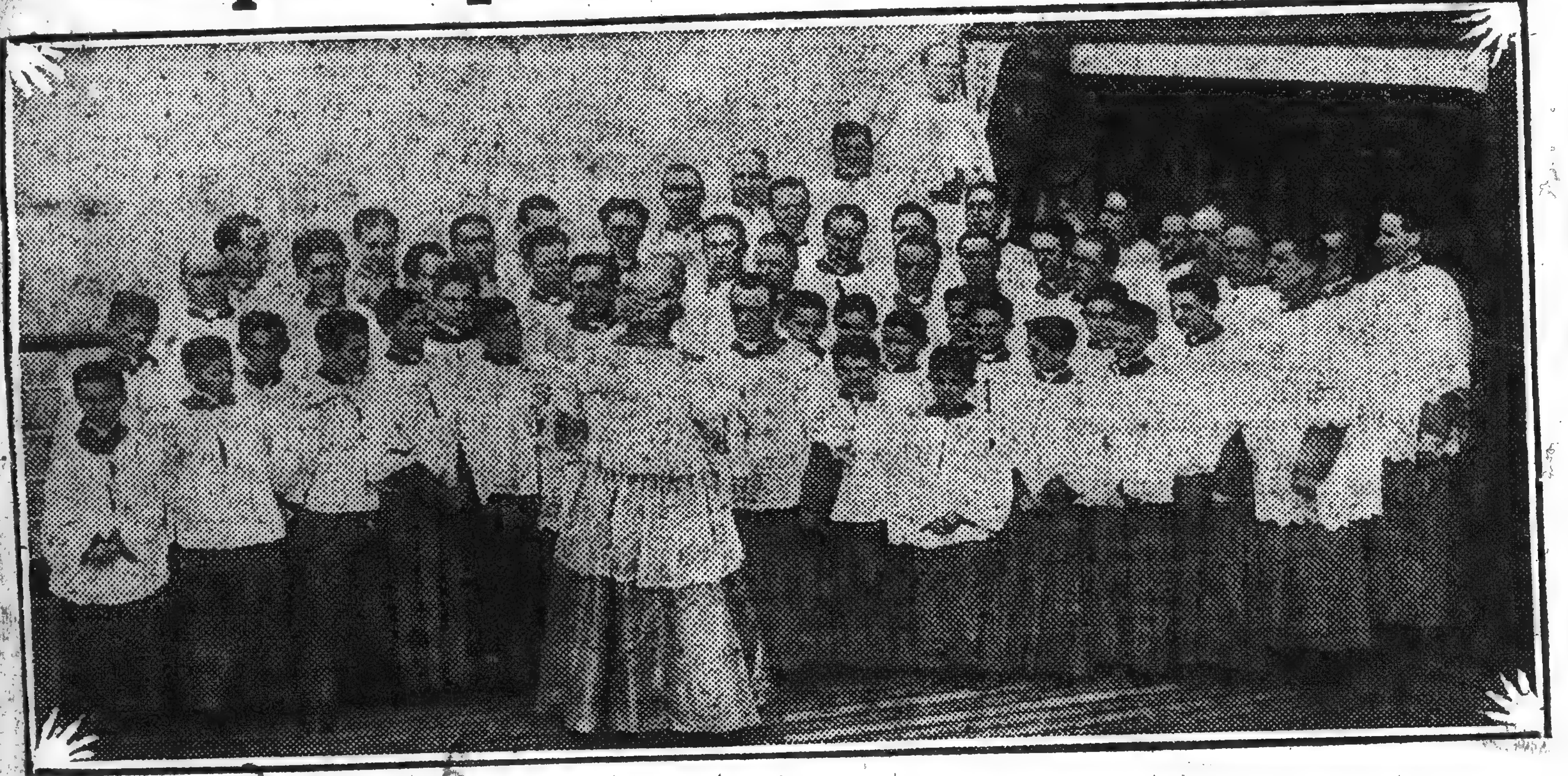
Yet, the program of last night as given above was perhaps wisely chosen for a concert of this nature. In the second part, two compositions by Perosi and one by Vittoria were added. Perosi's music, less contrapuntal, now and then suggesting a part song by some Englishman of today in its sugary sentiment, its contrasts of forte and piano, would surely win applause, the director might have thought. The fact remains that Palestrina's Laudate Dominum was stormily applauded. Then there was the tribute to be paid a maestro of the Sistine Chapel; especially as distressing accounts concerning his mental condition have crossed the Atlantic.

The singing of the choir was often excellent. As was to be expected, the intonation was occasionally impure, and now and then tonal strength was forced so that quality suffered. On the other hand, under the skilful leadership of Monsignor Rella, there were many thrilling effects, many moments when the beauty of performance led one to forget the mediocre nature of certain works by Perosi. There were repetitions.

It is a pity that the choir cannot be heard here in a cathedral, the one suitable place for ecclesiastical music. Brilliantly lighted Symphony hall with the pagan gods and goddesses looking down in wonder on the audience does not easily put hearers in the desired receptive mood.

The choir will give a second concert in Symphony hall on Monday evening, Oct. 29.

Pope's Own Singers from Sistine Chapel Open Tour in Hub Tonight



(Photo (C) by Underwood)

The first visit to the United States to sing a concert tour for charity, is being made by the Sistine chapel choir of the Vatican, in Rome. The singers are here seen on the deck of the steamship Conte Verde. Mgr. Antonio Rella, with back turned, is the director of the choir.

First Concert in America of Famous 1600-Year-Old Choir, Just Arrived Here for Ten Weeks Tour of United States

Bostonians will have an opportunity this evening of hearing the Sistine chapel choir of 54 male voices, which is now in this country from the Vatican in Rome on a charity tour. They will sing in Symphony hall.

The choir arrived in New York on the steamship Conte Verde, for a 10 weeks' tour, under direction of Mgr. Antonio Rella. Principal cities outside of Boston which will hear the choir are Philadelphia, Baltimore, Washington, Chicago, Pittsburgh, Cleveland, Detroit, San Francisco and Los Angeles.

16 CENTURIES OLD

The choir, originated in 314 and carried on continuously since, is composed of 16 tenors, 10 basses, 4 male sopranos, 4 male altos and 20 boy sopranos, all having enjoyed tuition under the great Perosi and Mgr. Rella. The lack of feminine voices is made up by the boys, who are selected by a process of elimination throughout Italy, and who are trained in a special school endowed by Pope Pius X and situated close to the Vatican.

Unqualified support of the choristers, singing in America for the first time, will be given by the clergy and laity in this country.

The concert in Boston tonight is the first of the country-wide tour.

SISTINE CHOIR IN FIRST CONCERT

Church Music Vividly Sung Delights Great Audience

Program Features Numbers by Perosi and Palestrina

The Sistine Choir, which has just arrived in the United States direct from Rome to make an extended American tour, delighted a very large audience by its first Boston concert last night at Symphony Hall.

Mgr Rella, the conductor, and the chorus were applauded with unusual enthusiasm. Two number were repeated and several more

which was entirely drawn from the church music used in services at Rome.

The 16th century Palestrina and Vittoria, and the work of Perosi, who is still the official head of the Pope's musicians, though now incapacitated by longstanding illness, filled the evening.

The white and red robes of the choristers, men and boys and the more vivid red of Mgr Rella's flowing skirts made an unusually effective picture on the Symphony Hall stage. The youngest boys in the choir cannot be more than 10; the conductor and one or two of the men singers are gray with years. But everyone in the chorus from the smallest boy to the venerable director was obviously a highly gifted and carefully trained musician.

The quality of the voices is unusually fine, but the rare union of a carefully drilled ensemble with vivid, eager and seemingly spontaneous singing is what makes the performance of this choir memorable.

There was nothing dull, dead, or perfunctory about the way the 16th century music of Palestrina and Vittoria was sung. On the contrary anyone who followed the translations of the Latin texts which were printed in last night's programs must have felt the astonishing faithfulness with which the music conveyed the emotions of the "Ave Maria"; "Exultate Deo," and "Tota Pulchra Es," line by line, even word by word.

Never before in Boston has this exquisite and noble music been so vividly sung, so faithfully interpreted. These singers are the present custodians of a great tradition in music, now nearly four centuries old.

Perosi's music has been little heard in this country, though it was long ago highly praised by such European critics as Romain Rolland in his "Musicians of Today." Last night seven numbers, including two extras, were of his composition.

His remarkable rhythmic sense; his fluent graceful musical phrases; a sense of melody that seldom lures him to banality, and a harmonic gift that enables him again and again to produce thrilling effects by simple means, all unite to make Perosi's music appear of high and permanent value.

He can write in the numerous parts customary in Roman church music with an ease and skill only second to that of the old masters. And best of all, his music is not for the connoisseurs alone but goes, as it seemed last night, straight to the hearts of all who are sensitive to beauty in music.

The Sistine Choir will give a second concert at Symphony Hall Monday, Oct 29, at 8:15. This choir is presented in Boston under the patronage of Cardinal O'Connell.

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SISTINE CHOIR CHARMS CROWD

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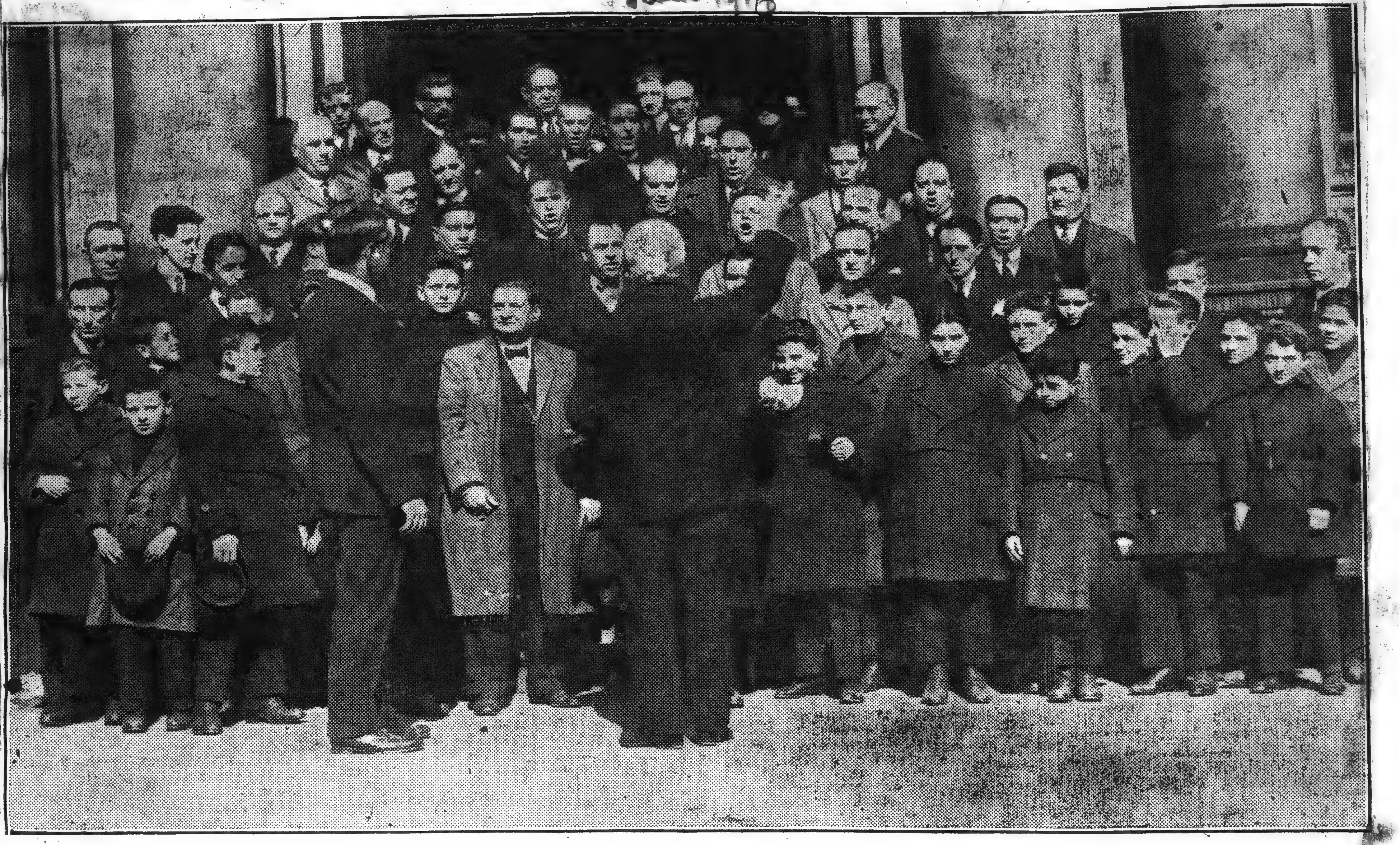
Mgr. Rella

This was the first appearance of the Pope's choir on a concert platform in the New World and the extraordinary event drew a large audience. The program opened with a song of greeting, addressed to Cardinal O'Connell and to Boston, but with this exception the numbers were strictly ecclesiastical. Palestrina and Vittoria, 16th century composers, and Perosi, the priest-musician who presides over the choir on coronation days at St. Peter's in Rome, monopolized the program, as is the custom in the Sistine Chapel.

Mgr. Antonio Rella, vice director, conducted the concert in masterly style. All the members of the choir, comprising 50 singers—20 boys and 30 men—wore their chapel robes. The singing was admirable, after the manner of the traditional Italian school, with striking beauty and resonance of tone and uncommon shading. The tenor section of the choir is without doubt one of the finest ever heard in this country, but there are rich voices in other sections as well.

The audience applauded enthusiastically and Mgr. Rella had the choir repeat several hymns. It was a beautiful program, piously and musically performed, with the modern Perosi sharing honors with the time-honored Palestrina and Vittoria. The choir will give another concert at Symphony Hall on Monday night, Oct. 29.

Sistine Choir Serenades Mayor Curley at City Hall



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CONCERT-CHRONICLE

Notable Singing and Notable Pieces from the Sistine Choir—Palestrina in Novel Voice—Mr. Gilbert's Negro Music in London—Mr. Monteux and Debussy's "Saint Sebastian"

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Time and again last evening the listening ear rang with the mingled intensity and volume of the choral tone; yet these singers achieve as well an almost inaudible pianissimo, and miss no gradation between. There were occasional lapses from the true pitch, but in shading and attack, in phrasing and breathing, in all the technical concerns of choral singing, the Sistine Choir seemed beyond reproach. As with a symphony orchestra perfectly routined, such skill is but necessary preliminary to the more important end of interpretation. These amazing dynamic contrasts, these marvels of tonal color, however impressive in themselves, exist not for virtuoso-display but for full revelation of the composer's imaginings. For this choir sings the music of the church, not perfunctorily nor with sham solemnity, but dramatically and poetically; yet with no hint of the merely theatrical.

So sung the music of Palestrina loses the monotony that sometimes besets it and became, instead, a varied, plastic and often powerful medium of expression. Witness, for example, the tremendous close of the "Laudate Dominum"—the shrill clamor and sudden descent of the final phrase "in coelo et in terra"; and in the same piece note the rhythmic sway of the music on the words "psallite nomine ejus." Almost sensuous in sweetness sounded the Roman composer's setting of the words "Tota pulchra es" in one of the [illegible] "Canticum Canticorum" that had place on the programme; while the final reference to the dens of lions and the mountains of the leopards was a tonal cataclysm. Not the Palestrina of our ordinary experience was the composer who would suggest the sound of timbrel, harp, lyre and trumpet in the "Exultate Deo." And for sheer tonal magnificence what choral music, old or new, could surpass the "Credo" from the Mass of Pope Marcellus, as it came from these singers of the Sistine Chapel? A little pale beside the music of Palestrina sounded the two pieces by Vittoria, an "Ave Maria" and "Caligaverunt Oculi," but both had the soft beauty typical of this gentle Spaniard.

With the pieces by these two masters the choir paid its tribute to the golden age of church-music. For the remainder, indeed for the greater portion, of its numbers, it turned to its erstwhile conductor, Don Lorenzo Perosi. Heard here at the hands of other choirs the music of Perosi has seemed of slight consequence; while not every one of the pieces sung yesterday tended to alter this impression of his talent. A "Lux Æterna," added as an extra number, came close to lively commonplace. A setting of the "Dies Iræ" had not the awe that the words suggest or that is inherent in the Gregorian setting of them. An "O Salutaris Hostia" was pleasing but scarcely distinguished, and a "Tu Es Petrus" made no decisive impression. On the other hand there is genuine beauty in the opening of "Benedictus Qui Venit" and the gradual crescendo to the final outburst is excellently contrived. Admirable again is the closing phrase, "de morte transire ad vitam," of the six-part offertory "Domine, Jesu Christe," while from the standpoint of choral effect the "Alleluia" for two choirs was one of the significant moments of the concert.

At the first performance in St. Peter's, the composer and Monsignor Rella, present conductor of the choir, each led a body of singers at opposite sides of the church; but at last evening's performance four tenors and an equal number of basses were stationed in the rear of the second balcony. The antiphony over so wide a space was as striking as it was unusual and the music itself is not without beauty. Perosi knows to the last detail the possibilities of "a cappella" singing, and he writes for chorus as diviningly and as unerringly as a Strauss or a Debussy for the orchestra. His command of polyphony—and he by no means confines himself to the old, strict style of writing—is undeniable, and the occasional richness of his harmonies made pleasing foil to the pervading simplicity of Palestrina. Yet it is possible to feel that Monsignor Rella a little overdid his service to his friend and colleague. Not often may an audience or a congregation in the Western world hear the music of the sixteenth century sung as the Sistine Choir sings it. More Palestrina and less Perosi would scarcely have lessened musical in-

W. S. S.

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Post

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SCHUMANN-HEINK

Mme. Ernestine Schumann-Heink, the famous contralto singer, whose public remains large and devoted, will give a concert in Symphony hall on Sunday afternoon, Oct. 28, at 3:30.

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MUSICAL NOTES

On Sunday afternoon, October 28, in Symphony Hall Mme. Ernestine Schumann-Heink will give a concert. Oct 10-14

CONCERT-CALENDAR

SUNDAY afternoon, Oct. 28, in Symphony Hall, a concert of old airs, operatic fragments, songs of the masters and songs of the sentimentalists, sung by Mme. Schumann-Heink, still rich, if cautious and subdued, of voice, still wise in the ways of singing. Her numbers are an air of Handel; fragments of "Tristan" and "Das Rheingold"; songs of Schubert, Schumann, Franz, Brahms; a miscellany of trifles.

SCHUMANN-HEINK

On Sunday afternoon, Oct. 28, in Symphony hall at 3:30, Madame Ernestine Schumann-Heink will give a concert. She will be assisted by Florence Hardeman, violinist, and Katherine Hoffmann, pianist. The program will include Aria of Handel, Erda Scene from "Rheingold," and Brangaena's Call from "Tristan," by Wagner; Schubert's "Die Allmacht"; also several songs by Schumann, Franz and Brahms, and a group of songs in English. 10/10

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Mme. Ernestine Schumann-Heink will give a concert next Sunday afternoon, Oct. 28, at 2:30 o'clock in Symphony hall. No contralto in the older younger generation holds such widespread popularity.

Music Notes and Comment

Mme Schumann-Heink, who will sing at Symphony Hall next Sunday afternoon, was warmly praised by several of the regular New York reviewers, who found her voice and artistry at her recent recital in Manhattan retained the qualities that made her famous. Mme Schumann-Heink's career as a singer began in the year 1878. She has been constantly before the public in Europe and the United States for over 40 years. She is now 62 and several times a grandmother, nor does she try to appear a day younger than nature intends her to look. But her voice is still one of the richest and most powerful heard by this generation.

It will be regretted by some that Mme. Schumann-Heink has not chosen a less hackneyed and banal group of numbers for the latter portion of her program next week. The first two-thirds of it will be well worth going to hear, but after all even she can afford to recognize by this time that the war is over. A group of English folk songs might well have replaced her popular ballads, whcih are beneath the dignity of so great a singer.

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SCHUMANN-HEINK HERE

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Heights, Depths and Mme. Schumann-Heink—Mrs. Kingsbury Finds Novel and Interesting Songs from Scandinavia and Italy—The Real Thing, at Last, in "Negro Spirituals"

So disarmingly ingenuous is the fashion in which Mme. Schumann-Heink passes in her concerts from the sublime to the ridiculous that it is not altogether easy to reproach her for making programmes which straddle most uncomfortably that æsthetic gulf. Seemingly with equal relish Mme. Schumann-Heink sings good songs for her own satisfaction and bad songs for the delectation of her audience. Not grudgingly or condescendingly does she perform the arrant rubbish that almost invariably occupies a considerable place in her recitals, but as one unaffectedly pleased that she can so bring such joy to others. Once asked to name the piece that she liked best to sing the contralto spoke for "The Rosary," not because she esteemed that apotheosis of sentimentality above the other songs in her repertory (kind heaven forbid!), but merely because with it she might move the greatest number of her hearers. Thus it was that at her concert in Symphony Hall yesterday afternoon she sang Erda's scene from "Rheingold," Brangaene's call from "Tristan" and Schubert's "Die Allmacht" raptly, exaltedly, as one momentarily lifted above the petty concerns of life, and that later she gave her applauding admirers Lieurance's "By the Water of Minnetonka," in a veritable ecstasy of benevolence.

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However some may now rebel against the lengths and redundancies of Wagner's music-dramas—even to the extent of preferring to them the conciser pieces of lesser composers—few can be so blind as to deny that, set upon a concert-programme, there are countless passages from these operas that still dwarf in beauty and impressiveness any music that may come near them. Even with a pitifully inadequate piano-accompaniment as substitute for Wagner's vast orchestral sonorities in the excerpt from "Rheingold" and for his lustrous, many-stranded tonal web in the fragment from "Tristan," these two pieces made all else in Mme. Schumann-Heink's recital appear relatively inconsequntial. Yet before them had come, and in admirable performance, the noble "Lascia mia planga" from Handel's "Rinaldo," and upon them followed, in "Die Allmacht," one of the finest of the songs of Schubert and, after an interlude of violin-pieces from Miss Hardeman, two songs of Schumann (one of them beautiful "Widmung"), a song by Franz, and the "Sapphic Ode" and six "Gypsy Songs" of Brahms.

"Banned" with other German songs during the late war, those of Franz are not too speedily returning to the concert-room. Perhaps in the future Franz is to be one of those composers always praised but seldom performed. Many of his pieces will not be greattly regretted, but "Gute Nacht," sung yesterday, though not one of the better known, is in its gentle way distinctly appealing and to be preferred to Schumann's "Frühlingsfahrt" and to most of these "Gypsy Songs" of Brahms. Despite Mme. Schumann-Heink's skill with them, the latter, though charming, seemed lacking in appropriate spontaneity. Unlike Dvořák, who had in his nature a touch of Romany wildness, Brahms went a-gypsying in bowler hat and starched collar.

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It need hardly be said that Mme. Schumann-Heink, as also her assistant, was repeatedly recalled. Two of her encores were Nevin's "Rosary" and Schubert's "Erl-King." The audience filled Symphony Hall to capacity, it crowded the aisles and the platform about the piano, and its enthusiasm grew as the concert went on.

SCHUMANN-HEINK HEARD BY GREAT AUDIENCE

The audience which filled Symphony Hall yesterday afternoon attested the fact that there are some artists whose popularity does not wane with passing years. When Mme Schumann-Heink began to sing the reason why her own particular audience never deserts her was evident.

Many a singer when she feels advancing years strives by disguise and artifice to cast the spell of her early youth. Not so Schumann-Heink. She pretends to be just what she is, a charming elderly woman with a voice that not only was, but is, great. Artifice is not necessary to her, for a blind listener could never come to conclusion respecting her years.

Other guides the blind hearer might have, for in addition to the sheer mellow beauty of her singing she brings a feeling into her art that is possible only to one whose mind and soul have been seasoned by experience and whose experience is tempered by a warm and humane sympathy.

There are singers like Chaliapin who are actors first. Schumann-Heink has no less dramatic a voice, but she obtains her dramatic effect by the intelligent use of the great flexibility of her voice and she is the greater singer thereby.

Yesterday she sang three groups of songs, the first containing operatic airs by Handel and Wagner, and "Die Allmacht" of Schubert, the second a series of songs by Brahms, Franz and Schumann, and the third a number of her war songs in English. She was encored many times and responded with, among others, a lullaby of Brahms and the usual "Erlkonig" and "Stille Nacht." Her finest singing occurred in the first group, when she interpreted with all her old-time fire the roles of Erda and Brangaena, to both of which she is eminently fitted.

As assisting artist, Mme Schumann-Heink had Miss Florence Hardeman, violinist. Miss Hardemann played a number of selections intended as show pieces, with more ability than is prevalent among assisting artists.

There are critics and public who think Mme Schumann-Heink's career, however brilliant, is nearly at an end. Nothing in yesterday's concert indicated this. May it be many years before she decides to retire from the scene of her greatness with the numerous laurels she has won.

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MUSICAL NOTES

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CONCERT-CALENDAR

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Mme. Ernestine Schumann-Heink will give a concert next Sunday afternoon, Oct. 28, at 2:30 o'clock in Symphony hall. No contralto in the older or younger generation holds such widespread popularity.

Music Notes and Comment

Mme Schumann-Heink, who will sing t Symphony Hall next Sunday afternoon, was warmly praised by several of the regular New York reviewers, who found her voice and artistry at her recent recital in Manhattan retained the qualities that made her famous. Mme Schumann-Heink's career as a singer began in the year 1878. She has been constantly before the public in Europe and the United States for over 40 years. She is now 62 and several times a grandmother, nor does she try to appear a day younger than nature intends her to look. But her voice is still one of the richest and most powerful heard by this generation.

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It will be regretted by some that Mme Schumann-Heink has not chosen a less hackneyed and banal group of numbers for the latter portion of her program next week. The first two-thirds of it will be well worth going to hear, but after all even she can afford to recognize by this time that the war is over. A group of English folk songs might well have replaced her popular ballads, which are beneath the dignity of so great a singer.

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The audience which filled Symphony Hall yesterday afternoon attested the fact that there are some artists whose popularity does not wane with passing years. When Mme Schumann-Heink began to sing the reason why her own particular audience never deserts her was evident.

Many a singer when she feels advancing years strives by disguise and artifice to cast the spell of her early youth. Not so Schumann-Heink. She pretends to be just what she is, a charming elderly woman with a voice that not only was, but is, great. Artifice is not necessary to her, for a blind listener could never come to conclusion respecting her years.

Other guides the blind hearer might have, for in addition to the sheer mellow beauty of her singing she brings a feeling into her art that is possible only to one whose mind and soul have been seasoned by experience and whose experience is tempered by a warm and humane sympathy.

There are singers like Chaliapin who are actors first. Schumann-Heink has no less dramatic a voice, but she obtains her dramatic effect by the intelligent use of the great flexibility of her voice and she is the greater singer thereby.

Yesterday she sang three groups of songs, the first containing operatic airs by Handel and Wagner, and "Die Allmacht" of Schubert, the second a series of songs by Brahms, Franz and Schumann, and the third a number of her war songs in English. She was encored many times and responded with, among others, a lullaby of Brahms and the usual "Erlkonig" and "Stille Nacht." Her finest singing occurred in the first group, when she interpreted with all her old-time fire the roles of Erda and Brangaena, to both of which she is eminently fitted.

As assisting artist, Mme Schumann-Heink had Miss Florence Hardeman, violinist. Miss Hardemann played a number of selections intended as show pieces, with more ability than is prevalent among assisting artists.

There are critics and public who think Mme Schumann-Heink's career, however brilliant, is nearly at an end. Nothing in yesterday's concert indicated this. May it be many years before she decides to retire from the scene of her greatness with the numerous laurels she has won.

Elsie Janis to Appear in Hub on World Tour

(Photo by Underwood)
ELSIE JANIS

Internationally Known Entertainer Starts Globe Swing in Concert Trip Nov. 2 at New York —Will Be Here on Nov. 10 and 11

Elsie Janis, internationally known entertainer, will appear at Symphony Hall in two concerts next month, on a tour which will embrace the entire world.

Miss Janis will start her long journey in New York, Nov. 2. The next week she will come to Boston, appearing here the afternoon of Nov. 10 and the evening of Nov. 11.

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Adv 10/16

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This venture rounds out a career for Miss Janis that comprises every branch of the modern theatre, including motion pictures. Beginning in vaudeville as a child with pigtails dangling down her back, she has headed her own company in musical comedy, straight comedy and high-powered drama, a record never before established by any other American actress.

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Yet even the old faithfuls did not all of them know how wide was her range. There were numbers in her programme the like of which she had never given outside of London and Paris. Nothing could be much more exhilarating, for instance, than the new French group when she came bridling forward as a Parisian vedette, singing such extraordinary rrrragtime as "Faites-le encore" and "Moi, j'ai un beguin pour 'Arrrry," dancing the while as a French woman might who had seen "Shuffle Along" and been awed by it. It was clever, spirited, amusing. You may be sure also that she sang in a half dozen tongues—not French alone and English but also in Cockney, Italian, Darkey, Yiddish and Broadway. She did imitations, too, achieving her old and ever baffling miracle, the feat of walking upon a bare stage and without aid of makeup or costume not only sounding like Will Rogers, Sam Bernard, Ethel Barrymore and George Cohan but looking like them as well. And, to our intense relief, she danced—danced a half-dozen dances with that enjoyment which fairly makes her sparkle. pleasure was considerably impaired when Miss Janis herself was confiding to the audience just what each number was going to be. Of the fine detachment of Cecilia Loftus and Ruth Draper at such moments she has nothing. She gushes in pink, she simpers, she is cute. It is puzzling thing that a remarkable artist such as she, and moreover a shrewd and wise and humorous person, should between her numbers be kittenish with the audience.

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Recalled Many Times in Songs and Dances

Elsie Janis delighted a large audience, apparently composed wholly of her friends and admirers, when she appeared on the concert platform at Symphony Hall last night. It was an audience which had clearly made up its mind to be enthusiastic, whether or no there was reason for being so; but there was ample justification for the applause which recalled Miss Janis time and again after every one of her numbers on the program, and was so generous and genuine that it must have made an impression even on that young woman, so used to the plaudits of the public.

Miss Janis sang a group of character songs, did a little singing in French and Gallicized English, danced in various costumes, gave some of her inimitable imitations, and at the end of the performance danced for a minute or two to the tune of a waltz in that graceful, feathery, perfect style which makes even the jaded eye sit up, look and listen—if the eye can perform all of those functions. And her dresses—they were beyond all the words which the masculine vocabulary has. The French costume—a wrap which seemed to be made up of delicate golden strings; long rows of glittering beads; something decorated with shining jewels on her head; garish feathers projecting from the back of her hair—that alone was worth going to see.

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Elsie Janis, assisted by Walter Verne, baritone; Rudolph Bochco, violinist, and Lester Hodges, pianist, gave a pleasing entertainment last night in Symphony hall. Miss Janis prefaced her first group of songs by explaining—as if an explanation had been necessary—why she had undertaken concert work: not that she thought she sang better than before—"I hope I do not sing worse"—but since her adventures in France she wished to be in closer contact with spectators and hearers than it was possible when she was in a play.

She sung two groups of songs; she danced; she gave "impressions," that is to say, imitations of popular stage folk. She necessarily was somewhat at a disadvantage on account of the size of the hall, for when she spoke she could hardly have been heard distinctly by those not near the stage; when she sang lightly, those sitting back must have lost some of the lines; her facial play, which was most expressive, must have in a measure lost its full value.

But even with this inevitable disadvantage, she fascinated an audience of good size, by her versability, her grace, her ability to act in song, her unflagging high spirits and good humor, and by occasional suggestions of the pathetic and even the tragic, as in the songs of the Cockney girl and her sister of Montmartre. In these two songs she was dramatic in a simple but not the less irresistible manner. She was especially happy in her singing of rag and other songs as a French favorite of the cafe-chantant would sing them in broken English and then in French; most amusing in her French view of "I Am Wild About Harry."

Her piquancy and her daintiness were without affectation, as was her own enjoyment of what she was doing. For her dances she gave one as a result of her "visit to Moscow," an Irish jig, and a rag-time dance. As for her imitations they have long been famous.

An agreeable feature of the entertainment was the good quality of those assisting her. Mr. Verne sang Nutting's "With You," Huhn's "Invictus" (W. E. Henly's poem); Wood's "A Brown Bird Singing" and Clarke's "Blind Ploughman." He added songs in response to the applause. His voice is a manly one, well schooled. Mr. Bochco played the Meditation from "Thais," Sarasate's "Zigeunerweisen," Schubert's "Ave Maria" as translated by Wilhelm, and Sarasate's "Caprice Basque." He has an agreeable tone and a technical proficiency that was not shown merely for pyrotechnical display. He, too, added to the program. Mr. Hodges accompanied admirably.

ELSIE JANIS WINS APPLAUSE

Makes Boston Debut as Concert Artiste

P 11/11

Elsie Janis made her first bow to Boston last night as a concert artiste appearing for a single performance at Symphony Hall along with a singer and a violinist. Like everything in the entertainment line that Miss Janis has so far attempted, and that range includes such far-flung activities as rope swinging and musical comedy headlining the affair was a huge success and a good time was had by all, as the saying goes.

Elsie Janis stands unique as a vendor of entertainment. Ever clean and ever enjoyable, she is one of the most generously gifted of the many glittering stars of the theatrical firmament of her day and time. For years, more years than she would care to admit, in all probability, this slender, much-alive thoroughly typical American girl has been pleasing audiences and making audiences of at least three countries eat out of her dainty hand. And this time she has done it again.

She is a three ring circus wrapped up in as neat a bundle of charmful feminity as could be imagined. Every move she makes, and every sound that emanates from her smiling lips of genial goodfellowship, spells one single thing, excellent entertainment.

Her personal part of the programme last night consisted of first a group of character songs, embracing her usual line of choice in such matters, every one a sure fire-hit. In them she pictured various types of the several countries she has visited during and after the war. Next came a French group in a dazzling gown of silvery sheen and glove-like familiarity with the Janis form. Here again she displayed her genuine and flawless art of depicting character. Then came dances in costume—the same dainty, graceful, elf-like Elsie fleet of foot and lithe of limb, whose dancing has been always one of her chief claims to fame in her footlighted past.

As background and intermittent relief to the star came Rudolph Bochco, violinist; Walter Verne, baritone; and Lester Hodges accompanist at the piano. But, so long as it is not too raw, who cares about the crust of the pie, be the filling only all that it should be. And most assuredly it was.

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By PHILIP HALE

Elsie Janis, assisted by Walter Verne, baritone; Rudolph Bochco, violinist, and Lester Hodges, pianist, gave a pleasing entertainment last night in Symphony hall. Miss Janis prefaced her first group of songs by explaining—as if an explanation had been necessary—why she had undertaken concert work: not that she thought she sang better than before—"I hope I do not sing worse"—but since her adventures in France she wished to be in closer contact with spectators and hearers than it was possible when she was in a play.

She sung two groups of songs; she danced; she gave "impressions," that is to say, imitations of popular stage folk. She necessarily was somewhat at a disadvantage on account of the size of the hall, for when she spoke she could hardly have been heard distinctly by those not near the stage; when she sang lightly, those sitting back must have lost some of the lines; her facial play, which was most expressive, must have in a measure lost its full value.

But even with this inevitable disadvantage, she fascinated an audience of good size, by her versability, her grace, her ability to act in song, her unflagging high spirits and good humor, and by occasional suggestions of the pathetic and even the tragic, as in the songs of the Cockney girl and her sister of Montmartre. In these two songs she was dramatic in a simple but not the less irresistible manner. She was especially happy in her singing of rag and other songs as a French favorite of the cafe-chantant would sing them in broken English and then in French; most amusing in her French view of "I Am Wild About Harry."

Her piquancy and her daintiness were without affectation, as was her own enjoyment of what she was doing. For her dances she gave one as a result of her "visit to Moscow," an Irish jig, and a rag-time dance. As for her imitations they have long been famous.

An agreeable feature of the entertainment was the good quality of those assisting her. Mr. Verne sang Nutting's "With You," Huhn's "Invictus" (W. E. Henly's poem); Wood's "A Brown Bird Singing" and Clarke's "Blind Ploughman." He added songs in response to the applause. His voice is a manly one, well schooled. Mr. Bochco played the Meditation from "Thais," Sarasate's "Zigeunerweisen," Schubert's "Ave Maria" as translated by Wilhelm, and Sarasate's "Caprice Basque." He has an agreeable tone and a technical proficiency that was not shown merely for pyrotechnical display. He, too, added to the program. Mr. Hodges accompanied admirably.

ELSIE JANIS WINS APPLAUSE

Makes Boston Debut as Concert Artiste

Elsie Janis made her first bow to Boston last night as a concert artiste, appearing for a single performance at Symphony Hall along with a singer and a violinist. Like everything in the entertainment line that Miss Janis has so far attempted, and that range includes such far-flung activities as rope swinging and musical comedy headlining, the affair was a huge success and a good time was had by all, as the saying goes.

Elsie Janis stands unique as a vendor of entertainment. Ever clean and ever enjoyable, she is one of the most generously gifted of the many glittering stars of the theatrical firmament of her day and time. For years, more years than she would care to admit, in all probability, this slender, much-alive thoroughly typical American girl has been pleasing audiences and making [illegible] of at least three countries eat out of her dainty hand. And this time she has done it again.

She is a three ring circus wrapped up in as neat a bundle of cheerful personality as could be imagined. Every move she makes, and every sound that emanates from her smiling lips of [illegible] goodfellowship, spells one single thing, excellent entertainment.

Her personal part of the programme last night consisted of first a group of character songs, embracing her usual [illegible] of choice in such matters, every one a sure fire-hit. In them she pictured various types of the several countries she has visited during and after the war. Next came a French group in a dazzling gown of silvery sheen and glove-like familiarity with the Janis form. Here again she displayed her genuine and flawless art of depicting character. Then came dances in costume—the same dainty, graceful, elf-like Elsie fleet of foot and lithe of limb, whose dancing has been always one of her chief claims to fame in her footlighted past.

As background and intermittent relief to the star came Rudolph Bochco, violinist; Walter Verne, baritone; and Lester Hodges accompanist at the piano. But, so long as it is not too raw, who cares about the crust of the pie, be the filling only all that it should be. And most assuredly it was.

Her 11/4

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(Photo by Victor Georg)

NEW STAR IN THE CONCERT FIELD

Elsie Janis, former musical comedy favorite and heroine of overseas shows in war time, has now taken her talent to the concert stage. She will make her debut in this new role at Symphony Hall tonight, in a program of songs and impressions, with her own company.

ELSIE JANIS IN NEW VAUDEVILLE

A 11-11

Elsie Janis appeared at Symphony Hall last night in what might be called a drawing-room vaudeville entertainment. A fairly large audience found it easy to be enthusiastic over her character songs, costume dances and far-famed "impressions."

The term "concert star," as applied to this internationally popular comedienne, is misleading. Her [illegible] long been and is today the quintessence of true vaudeville, and she proved again last night that in this field she is well-nigh supreme.

Smile, Shawl, Snare

T 11/5

Elsie Janis
For the While Preferring the Concert-Hall to the Theatre

JANIS WITH A DIFFERENCE

Miss Elsie Returns Via the Concert Hall—The Diseuse and the Raconteuse—A Trite Ballad Revivified — Surrounding Excellencies

T 10/12

HAVING the wisdom to provide admirable support for herself in the excellent baritone, Mr. Verne, and in Mr. Bochco, capital violinist—both of whom happily are endowed with the intelligence to refrain from accepting well-merited applause as undue encouragement for repetitions. Miss Janis measurably enhanced the pleasures of the programme with which she entertained an alert and responsive audience in Symphony Hall Saturday evening. There, on a stage hung with black and gold curtains, with a piano and lamp bedecked in drawing-room fashion and withdrawn to one side, Elsie Janis once again wrought the spell of her art; with the slightest of accessories, a voice of which the owner proclaims that it has no place on the concert platform, but with a combination of charm, good spirits, animation, vivacious dancing—and brains—which proves unflagging and irresistible.

Miss Janis excelled in her French group, where sophisticated of gold gown and elaborate headdress she became, to the life, a Parisian diseuse interpreting American songs before singing them in French. A detailed and entirely successful piece of characterization, utterly delightful in the song of "Arry" who became wild about her to the French of: "Il est simplement, véritablement, tout à fait, tout à moi," a refrain which rocked the house with laughter. Miss Janis is not limited to mirth making. There are both the Cockney girl who loved the man who beat her and the cocotte from Montmartre to testify otherwise. Here her pathos was genuine and poignant, whether of the English lass and her terrible memories or of the French woman who could ease her broken heart only by taking another lover. An adaptation of the Blue Devil uniform in velvet accented with rhinestones was capital attire for a Cossack dance or an Irish jig, while later her girlish ruffles were proper setting for the rhapsody of a waltz. Miss Janis's dancing has always been a delight, since she adds to grace and proficiency an apparent thorough-going enjoyment of what she is doing.

For the concluding "Impressions," as the imitations are labelled, various well-known people of the stage were revealed as dealing in kind with the Broadway anthem: "Yes, We Have no Bananas Today." Miss Barrymore's husky voice gurgled deliciously over the substitutes that were available for the desired fruit and concluded with her veritable trademark: "That is all there is; there isn't any more," uttered with true Barrymore intensity. Followed, unmistakably, and with the searing skill of the able imitator: Fanny Brice; George Cohan, deeply regretting that he had been so remiss as not to have written this flag-glorifying epic himself—for is it not sung the world around?—Sam Bernard, who said it with his feet; and an Englishman. The latter the best of all for sheer humor; returning to his club in Piccadilly from a sojourn hereabout this Britisher relates an extraordinary calamity which had overtaken the United States; a strange lapse in the wonted efficiency, the shortage of bananas—with a particularly broad "A." Every other commodity available, but not a banana; yet the people not only endured this stoically but told it freely, indeed almost sang about it. The Briton certainly did not understand the situation, but he was "bally bucked" to find there was one thing lacking in this land of plenty.

A capital programme on every side, for Mr. Hodges was as efficient an accompanist as were Mr. Bochco and Mr. Verne in their capacities. And Mr. Verne's choice of songs was as intelligent as his singing was agreeable. The only blemish, strange to say, and perhaps ungrateful to record, lay in Miss Janis herself. She will permit herself to be coy with her audience, forgetting that that sort of thing went out with the Victorians and should be decently interred with their bones. When Miss Janis is boyish, good comrade, or skilled artist, we are "simplement, véritablement, tout à fait" hers, but when she coquettes with her audience she is very, very bad indeed, and we would have none of her.

F. A. G.

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FISK JUBILEE SINGERS

The famous Fisk Jubilee Singers from Fisk University at Nashville, Tenn., are to visit Boston, and will give a concert in Symphony hall on Sunday evening, Oct. 28. Jus 10/6

Sunday evening, Oct. 28, in Symphony Hall, a concert of "negro spirituals," plantation songs and like numbers sung by a quintet of colored singers from Fisk University in Tennessee. Of old, as "Jubilee Singers," their predecessors traversed and pleased the North. Trav 10-18

The Fisk Jubilee Singers will give a concert at Symphony Hall Sunday evening, Oct 28. Mme Schumann Heink will sing there that afternoon. This quintet of negro singers is headed by Rev James Myers, who is also tenor soloist. Their program will include plantation songs and negro spirituals.

JUBILEE SINGERS

Adv 10/14

The celebrated Fisk Jubilee Singers will come to Symphony Hall on Sunday evening, October 28. These official singers from Fisk University, Nashville, are the finest interpreters of the jubilee songs of the American negro.

FISK JUBILEE SINGERS

An attractive concert will be given by the Jubilee Singers from Fisk University, Nashville, in Symphony hall, Boston, Sunday evening, Oct. 28. This quintet is almost as old as the university itself. On the proceeds of their tours in America and Europe the university has largely subsisted. The Fisk Jubilee Singers have been the foremost to make known to the world the rich treasury of folk music of the American negro. Their program will include negro spirituals and plantation songs, and readings by James A. Myers, the tenor soloist of the quintet.

Weymouth Gazette Oct 19

Sunday evening, Oct. 28, in Symphony Hall, a concert of "negro spirituals," plantation songs and like numbers sung by a quintet of colored singers from Fisk University in Tennessee. Of old, as "Jubilee Singers," their predecessors traversed and pleased the North. T 10-17

Fisk Jubilee Singers

An especially attractive concert is anticipated when the jubilee singers from Fisk University, Nashville, make a visit to Boston and sing in Symphony Hall Sunday evening. Oct. 28. This quintet is almost as old as the university itself, and on the proceeds of their extensive tours, which have extended over America and Europe, the university has largely subsisted.

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Sunday evening, Oct. 28, in Symphony Hall, a concert of "negro spirituals," plantation songs and like numbers sung by a quintet of colored singers from Fisk University in Tennessee. Of old, as "Jubilee Singers," their predecessors traversed and pleased the North. "I Want to be Ready"; "Go Down, Moses"; "My Old Kentucky Home"; "Roll, Jordan, Roll"; "Keep Inchin' Along"; Swing Low, Sweet Charidt" —all deck the programe. T 10-21

FISK JUBILEE

A program of negro spirituals and plantation songs, interspersed with readings by the Rev. James A. Myers, their leader, will be given by the Jubilee Singers of Fisk University in their concert in Symphony hall on Sunday evening, Oct. 28.

This organization of many years' standing has been the pioneer exponent of this wonderful folk music which it has made known to the concert public in Europe and America.

JUBILEE SINGERS

Next Sunday evening in Symphony Hall, a concert will be given by the celebrated Jubilee Singers of Fisk University, led by the Rev. James A. Myers. The program includes negro folk songs, such as "Steal Away," "There Is a Light Shining in de Heav'n," "I want to be Ready," "Kentucky Home," "Go Down, Moses," "Hear de Lambs a-Crying," "Roll, Jordan, Roll," "Keep Inching Along," "I Couldn't Hear Nobody Pray," "Lord, I Want to be a Christian," and "Swing Low."

Tonight at 8:15. Fisk Jubilee Singers, Rev James A. Myers, conductor. Negro folk tunes: "Steal Away," "There Is a Light Shining in de Heav'n," "I Want to Be Ready," "Kentucky Home," "Go Down, Moses," "Hear de Lambs a-Crying," "Swing Low," "Roll, Jordan, Roll," "Keep Inching Along," "I Couldn't Hear Nobody Pray," "Lord, I Want to Be a Christian." Sh 10-28

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Fisk Jubilee Singers Tonight

The colored singers of Fisk University of Nashville will give a concert tonight in Symphony Hall. Familiar Negro spirituals, Foster's "Kentucky Home" and reading from Paul Lawrence Dunbar by James Myers make the programme.

FISK JUBILEE PROGRAM

Next Sunday, in Symphony hall, a concert will be given by the internationally celebrated Jubilee Singers of Fisk University. This organization, almost as old as the university in Nashville which it represents, has been the primary force in making known to the public at large the melodic beauty and emotional appeal of the negro spirituals and plantation songs. The singers are led by the Rev. James A. Myers.

Steal Away	Negro folk song
There Is a Light Shining in de Heav'n	Negro folk song
I Want to Be Ready	Negro folk song
Kentucky Home	Arranged
Go Down, Moses	Negro folk song
Hear de Lambs a-Crying	Negro folk song
Roll, Jordan, Roll	Negro folk song
Keep Inching Along	Negro folk song
I Couldn't Hear Nobody Pray	Negro folk song
Lord, I Want to Be a Christian	Negro folk song
Readings	Paul Lawrence Dunbar
Swing Low	Negro folk song

JUBILEE SINGERS

In Symphony Hall tonight the noted jubilee singers of Fisk Universary, Nashville, will give a concert. The members of this negro quintet are expert interpreters of negro spirituals and the lighter plantation songs which they, before others, made known to America and the world at large.

Fisk Jubilee Quintet in a Varied Program

FISK JUBILEE PROGRAM

No group of singers living can rival the Fisk jubilee quintet in the interpretation of the negro spirituals and lighter plantation songs. This eminent group will devote a whole program to them in their concert in Symphony hall tomorrow night at 8:15. The program follows:

"Steal Away," "There's a Light Shining in de Heav'n," "I Want to Be Ready," "Kentucky Home," "Go Down, Moses," "Hear de Lambs a-Crying," "Roll, Jordan, Roll," "Keep Inching Along," "I Couldn't Hear Nobody Pray," "Lord, I Want to Be a Christian," readings, and "Swing Low."

JUBILEE SINGERS

In Symphony hall tonight at 8:15, the noted singers of Fisk University of Nashville, will give a concert of notable interest. This colored quintet of singers are eminently qualified to convey the inner beauty and meaning of the negro spirituals and the lighter plantation songs which they before any others made known to America and the world at large. Her 10/28

Steal Away	Negro Folk Song
There is a Light Shining in de Heav'n	Negro Folk Song
I Want to Be Ready	Negro Folk Song
Kentucky Home	Arranged
Go Down, Moses	Negro Folk Song
Hear de Lambs a-Crying	Negro Folk Song
Roll, Jordan, Roll	Negro Folk Song
Keep Inching Along	Negro Folk Song
I Couldn't Hear Nobody Pray	Negro Folk Song
Lord, I Want to be a Christian	Negro Folk Song
Readings	Paul Lawrence Dunbar Mr. Myers
Swing Low	Negro Folk Song

Myers, leader, first tenor; Car... second tenor; Horatio F. ... Collins

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NEGRO FOLK SONGS PLEASE AUDIENCE

Fisk Jubilee Singers in Well-Chosen Program

Gl 10/29

The Fisk University Jubilee Singers gave a well-chosen program of negro folk tunes last night at Symphony Hall to a large and appreciative audience. Numerous extra pieces were demanded. Rev James A. Myers, who is the director of the five singers, read three poems by Paul Laurence Dunbar, the colored poet, whose work has long been highly valued by white as well as negro critics.

The five singers, only one of whom, Mrs Myers, is a woman, manage to convey the effect of a much larger group by the unusual excellence of their voices and their practiced ensemble. The tenors and basses both make a use of falsetto tones which, although not in accordance with the precepts dear to singing teachers, are in this instance musically justifiable, because the effect is pleasing.

They do not attempt any music alien in spirit to their race. Mr Myers, whose brief explanation before each number undoubtedly aided the audience to appreciate words and music, said quite justly that, although Stephen Foster was not a negro, there are few songs that are closer to the naive imagination of the negro than "Kentucky Home" and "Carry Me Back to Ole Virginny."

The gift of composing melodies that do not grow stale upon long acquaintance or pall upon the cultivated ear, which Foster undoubtedly possessed, was shared by the unknown negro composers of "Swing Low, Sweet Chariot," "Keep Inching Along," "I Couldn't Hear Nobody Pray," and other folk tunes heard last night.

In some cases, the harmonization suffers from the use of chord sequences which have become banal through overemployment in cheap music. "Go Down, Moses" and "Roll, Jordan Roll," sung more as the plantation hands in the old days probably sang them, were more vivid.

On the whole this negro folk music, with the kindred tunes by Foster, is the best music yet produced in America. Yet that is hardly a reason for such white composers as Gilbert to attempt to make it the basis of a distinctively American type of orchestral music. It is at once too simple, and too remote from "Main Street" for that.

The spontaneity, the volume and shadings of tone, and the fine sense of rhythm of these Jubilee singers make their performance thoroughly enjoyable. It is the sort of thing the critic and the average man can agree in liking.

JUBILEE SINGERS IN FOLK SONG CONCERT

The Fisk University Jubilee Singers, at Symphony Hall last evening, sang many of the negro folk songs which occupy a unique and important place in American musical achievement. Practically all these compositions deal with the religious emotions of the Afro-American, and possess a haunting sweetness and stirring sincerity.

J. A. Myers, leader of the group, recited some of the poems of Paul L. Dunbar, negro poet. Among the musical numbers were those classics of negro folk song, "Go Down Moses," and "Swing Low." The charming harmonies were made doubly delightful by the skilful tone shadings of these well-trained Southern singers. Adv 10/29

In True Voice

Not always may music be appraised according to an absolute standard. There are pieces on the surface trite and commonplace that under certain conditions may assume unsuspected beauty and merit. Sung by a Gluck or a Galli-Curci that familiar air "Carry Me Back to Old Virginny" is but a simple-minded, over-sentimental ballad, yet heard last evening in Symphony Hall from the Jubilee Singers of Fisk University the piece seemer fraught fraught with poetry and pathos. Again, were a concert-singer to curry an audience's favor by singing "My Old Kentucky Home," the reviewer might well protest that the traditional dignity of the song-recital had been violated. Yet from the Fisk Singers this ditty is an emotional experience that any may unashamedly enjoy.

And if these two pieces gained in import and interest through their performance at the hands of this quintet, the negro folk-songs commonly called "spirituals" that made the bulk of the programme became in last evening's performance triply eloquent. Those who have not heard these spirituals sung in harmony by negroes have not heard them in true voice. By comparison the conventional concert-transcriptions of them so popular of late are a poor and sorry thing. Perhaps in most cases music of the folk should be sung by the folk, or at least by singers of the race that produced it, for these alone may give it its proper savor. No one else sings Irish folk-songs quite in the way of Mr. McCormack. The Song of the Volga Boatmen in the Chauve-Souris or in a concert by Mr. Shalyapin has a significance, an atmosphere, that non-ussians could scarcely impart to it. And "Swing Low, Sweet Chariot," Go Down Moses," "I Want to be Ready" and "Roll, Jordan, Roll" should be sung by negro singers. Thus only may the full measure of their beauty, their naive religious fervor and their unconscious humor be revealed. W. S. S.

Sigrid Onegin, Famous Contralto, Calls U. S. "Overwhe-ll-ming!"

Britisher in his fair, and while he may not agree with many things he found, he realizes we in these good old United States have our peculiarities, and both idiosyncracies are of no material harm.

So when Arthur Goodrich brought to him "So This Is London," and Mr. Cohan agreed to produce it, he made a few additional points and accentuated some of the others, but in a manner which could not possibly give offence to either the Americans or the English. Indeed, I am informed that this comedy is still running in London to heavy patronage, for the residents of that city are seeing themselves as the unsophisticated American believes them and views us as the traditional, loud-voiced, nasal Yankee, entirely devoid of politeness. But all turns out well, and it wouldn't surprise me if the piece in London had a good effect in continuing the work of information which the

as the lady gave. There were other minor but essential roles which were admirably taken. Like every production in which Mr. Cohan is interested, there is not a line or suggestion that is risque and yet the laughter from the front was almost constant.

* * *

A. H. Woods is great for securing plays with snappy titles. I believe he would strain a point as regards the piece itself if it had a name which caught the popular fancy and made the patrons imagine there was something doing. So it is not strange that he is the sponsor of "The Love Child," now at the Plymouth. It is an adaptation from the French of the late Henri Bataille, but he gave it the title "L'Enfant d'Amour," which is much more mellifluent when spoken, but means exactly the same thing. Janet Beecher, Kenneth Thomson and Lee Baker are the principals.

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Well-Chosen Program

The Fisk University Jubilee Singers gave a well-chosen program of negro folk tunes last night at Symphony Hall to a large and appreciative audience. Numerous extra pieces were demanded. Rev James A. Myers, who is the director of the five singers, read three poems by Paul Laurence Dunbar, the colored poet, whose work has long been highly valued by white as well as negro critics.

The five singers, only one of whom, Mrs Myers, is a woman, manage to convey the effect of a much larger group by the unusual excellence of their voices and their practiced ensemble. The tenors and basses both make a use of falsetto tones which, although not in accordance with the precepts dear to singing teachers, are in this instance musically justifiable, because the effect is pleasing.

They do not attempt any music alien in spirit to their race. Mr Myers, whose brief explanation before each number undoubtedly aided the audience to appreciate words and music, said quite justly that, although Stephen Foster was not a negro, there are few songs that are closer to the naive imagination of the negro than "Kentucky Home" and "Carry Me Back to Ole Virginny."

The gift of composing melodies that do not grow stale upon long acquaintance or pall upon the cultivated ear, which Foster undoubtedly possessed, was shared by the unknown negro composers of "Swing Low, Sweet Chariot," "Keep Inching Along," "I Couldn't Hear Nobody Pray," and other folk tunes heard last night.

In some cases, the harmonization suffers from the use of chord sequences which have become banal through over-employment in cheap music. "Go Down, Moses" and "Roll, Jordan Roll," sung more as the plantation hands in the old days probably sang them, were more vivid.

On the whole this negro folk music, with the kindred tunes by Foster, is the best music yet produced in America. Yet that is hardly a reason for such white composers as Gilbert to attempt to make it the basis of a distinctively American type of orchestral music. It is at once too simple, and too remote from "Main Street" for that.

The spontaneity, the volume and shadings of tone, and the fine sense of rhythm of these Jubilee singers make their performance thoroughly enjoyable. It is the sort of thing the critic and the average man can agree in liking.

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air "Carry Me Back to Old Virginny" is but a simple-minded, over-sentimental ballad, yet heard last evening in Symphony Hall from the Jubilee Singers of Fisk University the piece seemed fraught with poetry and pathos. Again, were a concert-singer to curry an audience's favor by singing "My Old Kentucky Home," the reviewer might well protest that the traditional dignity of the song-recital had been violated. Yet from the Fisk Singers this ditty is an emotional experience that any may unashamedly enjoy.

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W. S. S.

JUBILEE SINGERS IN FOLK SONG CONCERT

The Fisk University Jubilee Singers, at Symphony Hall last evening, sang many of the negro folk songs which occupy a unique and important place in American musical achievement. Practically all these compositions deal with the religious emotions of the Afro-American, and possess a haunting sweetness and stirring sincerity.

J. A. Myers, leader of the group, recited some of the poems of Paul L. Dunbar, negro poet. Among the musical numbers were those classics of negro folk song, "Go Down Moses," and "Swing Low." The charming harmonies were made doubly delightful by the skilful tone shadings of these well-trained Southern singers.

Sigrid Onegin, Famous Contralto, Calls U. S. "Overwhe-ll-ming!"

She Tells How Mother Objected to Operatic Career Because She Thought It 'Bad for Girls'

By Olin Downes

The astonishing Sigrid Onegin, contralto of the Metropolitan Opera Company, and singing today in Boston, sat before us and looked out of her deep and beautiful eyes, and talked sometimes seriously, and sometimes shouted with laughter, and now and again giggled.

She has a rich speaking voice, and we listened beatifically.

In mental asides during the spoken conversation, we recalled hours of yore. In those days we used to listen to these gorgeous creatures of song from the other side of the footlights, and dreamed.

We wondered what they were like, and what enchanted things they said if they ever talked to ordinary enchanted mortals, and what one said to them if everyone had a chance to talk to them and say anything. And then, years later, it fell to our lot to interview a number of these creatures.

Opera Singers' Souls

We asked them deep questions, and were a little puzzled by the answers we received. They couldn't seem to take the questions seriously. They even seemed astonished or mystified at them. They would make hasty and partial rejoinders, such as "What did you think of my costume in the second act?" or, "you used a fine picture in the paper," and all that.

We were in despair. We came to the conclusion—none other seemed possible—that we were unworthy. These goddesses of music could not stoop to taking us seriously. We would have to evolve into a much greater man if they were ever to do so.

That was years, years ago. We don't think of opera singers that way today. We prefer, as a rule, to let them sing, and keep on the other side of the footlights. "Get up and sing"—you know the story.

But now comes the brighter part of our tale. Hearing and seeing Onegin on the stage, a new hope had sprung up, fluttering within us. She might be different. And by George she was! She fooled and jested like anyone else. She has no idea of taking herself over-seriously. But underneath it all, for once, was the quality of a real woman.

"What shall we talk about?" I asked. It isn't always easy to evolve fresh questions for an interview.

"Why don't you ask me," she said, bursting into a laugh, "how I like America? You will ask me how I like America, and I will tell you. I will tell you in the same words I used two years ago to the newspapermen who came to the ocean steamer, when I knew not 20 words of English.

"Lo-o-vely" and "Overwhee-ll-ming"

"A dear friend on the steamer helped me. She said, 'Now remember these words: Lo-o-ovely' " she drawled out the syllable—" 'and overwhe-ll-ming.' This was hard for me, the 'wh' sound in 'overwhe-ll-ming,' but I managed, and made a wonderful hit. To everything they asked I said, 'lo-o-ovely' and 'overwhe-ll-ming.' My captain said, 'How do you make such of a success with these men, when you know not three words of English?'

"But I only used two that morning, and such long articles next day in the paper!

"What did she think of America? Mein Gott! The automobiles. These are the fleas of the street! So I and my husband call them. They are the fleas—always where you don't want them!" a remark which amused her so that she roared with laughter, and jumped up from her chair and romped about the room, which she had to do anyhow, now and then, before resuming her talk.

"Well, now, what do you think of the American soul?"

"You mean—seele?"

"Yes. Mme. Pavlowa said the other day that the American soul dried up after 40 years of age. Do you think we dry up like that?"

A Dry Land

"Not like that," she said wickedly, "though you have dried up somewhat in another manner!

"But no. It is a wonderful country, and only beginning. In Europe there is no longer youth. America grows in people. It grows in art. Of course, it has not the old art and history of other countries. But it goes so fast.

Look at the little towns. They have each the trolley, the telephone, the electric light, the automobiles. It is not so in the little villages of Europe. And then the programmes they ask of me. A first season I sing the lighter operatic arias and little songs by Schumann, Brahms, Wolf. The next season from even towns of two and three thousand I am asked to sing more of these songs and fewer of the superficial arias. That shows how wide awake and how artistically impressionable all are over here. It is not so today in Europe," she added with a sigh, "which has little hope and where so many are starving."

"Tell me now something amusing about your career. Like this: If you were to ask me of my newspaper experiences I could tell you some things you wouldn't know how to ask me questions about. You tell me something, without my asking a question."

"Ah," she said. "So! You want to know, perhaps, of my going into opera. Or, first, perhaps, my training. Because it was unusual. Like a good many singers, it was natural to me as a very small baby to imitate songs, and so. My mother would be singing a song. She would hear a little imitation, and she would stop. The baby would be just two measures or so behind, trying to make this little tune.

"We were first in Sweden, then Paris, then Germany. The voice was quite natural, so not much trouble to place it. But when my father saw it was to be a voice—my father was an officer in the French army in the war against China, and of a family of noted physicians—he said, 'She shall learn properly to use her lungs,' and he gave me many lessons before I began to study singing, in breathing deeply and standing as I should stand, and this has always enormously helped me singing.

Singing Bach

"Well, then, when once I began to sing—it is strange how many things came to me. There was old Professor Wolfram of Heidelberg, my master, a very celebrated Bach scholar. He said to me, 'You shall not go slow, but fast. It shall not be this little concert here, and that bigger one there, and in five years your first recital, and so slow. It shall be soon, and before many people. Do you think you could sing Bach?'

"I could do anything. I was sure of it. 'Yes, of course I can sing Bach. In three days I had learned my part of a big cantata. When I came back stage after the performance the dear old man was crying. 'You shall sing,' he said, 'everywhere.'

"Then came the trouble. I wanted to go into opera, but not my mother, who was very strict and strong-minded, and held it bad for a girl to go on the stage. And she was very obstinate, that mother of mine.

"I told Wolfram. He said, 'Never mind; I'll arrange it.'

"He went to my mother. 'Of course, no opera, gnadige Frau, but you do not object just to her singing, for a test, at Stuttgart?'

" 'That,' said my mother, 'is all right. So long as it is not for the stage.'

"We went into the big theatre. I stood on the stage and Wolfram played my accompaniment. Max von Schillings, director of the theatre, was there. In front was the dark, and, as I thought, the empty auditorium. I sang.

"But it was not empty. When I finished, out of this darkness comes first the Baron von Putlitz, intendante of the theatre, and many others of the leading musicians and cognoscenti of the city. And I had thought no one was there.

"They said, 'You must sign a contract.'

Exposing Strauss

"But 'No,' I said, 'I can't. My mother doesn't want it.' And to all questions I answered the same. 'Mother doesn't want it.'

"They took me to Schilling's study. There was the score of Strauss' 'Ariadne auf Naxos,' and they played this score while I watched and sang some of it. And then I caught Strauss—I, the young girl, caught him where those great musicians had not.

"We came to a certain place. 'But that is not Strauss,' I said, pointing to the passage. 'It is nothing less than Schubert. It is the Wiegenlied.' I should tell you—you haven't heard 'Ariadne' in Boston, have you—that this 'Wiegenlied' motive Strauss uses first for a trio and then the basis for fugal development.

"They shook their heads. 'It can't be.'

" 'But it is,' I cried. 'Ask him!'

"Who comes in but Strauss. It was funny to see those men circle about and hesitate, because, you see, they hardly dared such a question. At last, though, it came out. 'Meister, is this theme your theme, or is it, as this young lady says, Schubert's?'

"Strauss is lazy looking, you know. He moves slowly over to the piano. 'She is right,' he said. 'That is Schubert. It was such an excellent melody that I decided to use it.'

"They saw I was right.

"It was then for six months that they begged my mother to let me sing on the stage, and it was six months before she would consent. At last she consented, and then came quickly many fine things."

"Who was the most impressive musician you met in your career?"

She said, without an instant's hesitation, "Nikisch."

"He was a conductor, you see," she continued, "and not a composer. You knew him in Boston, didn't you? He was no composer, to leave a record after him, but he was of a personality which will never be forgotten by anyone who knew him, and which will also live and inspire those of us who had that great honor. He was supremely an artist."

Books She Reads

"I suppose you have been so busy singing that you have not read a great deal, but whom do you read?"

Now, if you tell me what a man or woman reads, I will tell you what he or she is. There are no two ways about it. The mental company of an individual, provided he finds any company at all in good books, tells the story. Mme. Oengin does read and reads well. She was for a time very much under the spell of Zola, whom she still greatly admires, "though it was thought when I was in Germany rather immodest of a girl to read Zola." She had been for a time under the spell of Schopenhauer. "A Schopenhauer time time and a rather miserable one," she said. She is a great admirer of Maeterlinck.

She turned from Schopenhauer to Dickens, and she said this to me: "If ever I have a child I shall see that soon he reads Dickens and that when he is older he reads Dostoievsky. Then he can never be a cheap man, or one unkind or selfish toward fellow creatures."

The Real Woman

"And if one tries to find out, why so many people should be living lives of heavy burden, their hands tied, their souls craving something else, freer and greater than they have, one can go mad. But there is a certain thing, something about human destiny, described in this way by somebody: If human beings could each take their load, cast it from them, and make a great pile of all human burdens, and then each were allowed to change his burden and pick up any other's load that seemed lighter to him, still each would resume his original burden! There is something we cannot understand, but each of us is working out his individual destiny. He may think he does not like it. He suffers, but he would not change it, or resign it, even if the best opportunity were given."

Which wasn't so bad, as a reflection from an opera singer. Sigrid Onegin is the rarity of her kind. She is a thinking woman, with intense human sympathies, and a heart as big and deep as her voice. It explains a good deal about her singing.

Sunday afternoon, Nov. 25, in Symphony Hall, a concert of old airs, operatic numbers, songs and miscellaneous pieces sung by Sigrid Onegin, the wide-ranging, rich-voiced, large-mannered alto who in many an American city carried all before her last winter. Skill conducts her song. A controlling mind measures her fervors of temperament. A justly acclaimed singer.

T 11/25

MME. ONEGIN

Sigrid Onegin, contralto, whose debut here last year was noteworthy, will give a recital in Symphony hall, on Sunday afternoon, Nov. 25, at 3:30 P. M.

ONEGIN COMING

Sigrid Onegin, noted Swedish contralto will give a recital in Symphony Hall, on Sunday afternoon, November 25.

a 11-4

MUSIC NOTES

Sigrid Onegin, the Swedish contralto from the Metropolitan Opera, will give a concert in Symphony Hall on Sunday afternoon, November 25.

CONCERT CALENDAR

T 11-19

SUNDAY afternoon, Nov. 25, in Symphony Hall, a concert of ancient pieces, Italian and English; familiar German and little known Swedish songs; miscellaneous Anglo-American numbers—all sung by Sigrid Onegin, the wide-ranging, rich-voiced, large-mannered alto, who in many an American city carried all before her last winter. Skill conducts her song. A controlling mind measures her fervors of temperament. A justly acclaimed singer.

ONEGIN'S PROGRAM

Madame Sigrid Onegin, the great contralto of the Metropolitan Opera Company, announces the program of her single recital of the season in Boston, which will take place in Symphony hall on Sunday afternoon, Nov. 25, at 3:30.

She will sing a group of old Italian and English songs, two songs by Schubert and two by Strauss, a group of Swedish songs of special interest, and a group of modern English and American songs.

Those who enjoy hearing a phenomenally fine contralto voice should not fail to hear Sigrid Onegin next Sunday. Nobody else in this generation, omitting only Schumann-Heink, has such a big, sonorous voice as hers.

S 11-18

Onegin Programme

Sigrid Onegin, contralto of the Metropolitan Opera Company, will sing in Symphony Hall next Sunday afternoon, Nov. 25, at 3:30. Her programme will include songs and arias by Giovanni Paisiello, J. Haydn, Franz Schubert, Richard Strauss, E. G. Geijers, Sinding, Alice Tegner, Wintter Watts, Carolyn Wells Bassett, Coleridge-Taylor and Frank Bridge.

P 11-18

ONEGIN PROGRAM

The program of Sigrid Onegin, contralto of the Metropolitan Opera Company, who will sing in Symphony hall next Sunday afternoon, Nov. 25, at 3:30, is as follows:

A 11-18

Il mio ben....................Paisiello
My Mother Bids Me Bind My Hair....Haydn
Come and Trip It..............Old English
Gretchen am Spinnrad..............Schubert
Die Forelle......................Schubert
Schlechtes Wetter.................Strauss
Caecilie..........................Strauss
Skarslipargos san (Scissors Grinder)...Geijers
Sylvelin..........................Sinding
Vaggsang (Lullaby)..................Tegner
Wild Tears...........................Watts
A Childs' Night Song...............Bassett
Life and Death.............Coleridge-Taylor
Love Went a-Riding..................Bridge

ONEGIN CONCERT

At Symphony Hall, next Sunday afternoon, Sigrid Onegin, contralto star of the Metropolitan Opera, will sing a program of old Italian and English airs, famous lieder of Franz Schubert and Richard Strauss, Swedish songs and new English and American songs.

Mme. Onegin

Tr 11-24

At Symphony Hall tomorrow afternoon, Mme, Sigrid Onegin, singer, who carried all before her in many an American city last winter, will be heard anew in Boston through a concert of ancient pieces, Italian and English; familiar German and little known Swedish songs; miscellaneous American numbers. Wealth of voice and wealth of temperament meet in her. Yet skill conducts her rich and flooding tones; while a controlling mind often measures fervors of feeling. In sum a justly acclaimed singer, large and warm in all that she undertakes. Within easy memory, Bostonian audiences discovered and enjoyed her.

SIGRID ONEGIN IN RECITAL TOMORROW

Rachmaninoff in Concert at Boston Opera House

Madame Sigrid Onegin will sing at her only Boston recital of the season, in Symphony hall tomorrow afternoon at 3:30, a group of old songs, a group of songs by Schubert and Strauss, a group of Swedish songs of unusual interest, and a group of English and American songs.

Sergei Rachmaninoff, Russian pianist, will give his first Boston concert of the season in the Boston Opera House tomorrow afternoon at 3:30.

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(a) In
(b) A

Funera
(a) A
(b) W
(a) P
(b) P
Magic

Carnav

ON

The only Sigrid of the this 3:30:

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Gretch
Die F
Schlech
Caecilie
Skarsli

Sylvoli
Vaggsa
Wild
A Chi
Life a
Love W

(PLUS TAX)

& SAT. AT 2:15

CO.

SYMPHONY HALL

TOMORROW at 3:30	GIANNINI First Boston Recital by Great American Soprano after Unprecedented Successes in Europe
NEXT TUESDAY EVENING, DEC. 15, at 8:15 $1, $1.50, $2, $2.50, plus tax	THIRD STEINERT CONCERT First Appearance of the INIMITABLE WILL ROGERS America's Greatest Entertainer And the Internationally Known DE RESZKE SINGERS A Wonderful Quartette of Male Voices Tickets NOW at STEINERT and SYMPHONY Halls
NEXT THURS. EVE. DEC. 17 AT 8:15	JOSEF HOFMANN Hundreds Turned Away at Last Carnegie Hall, New York, Appearance A FEW TICKETS STILL AT BOX OFFICE
SUN. AFT. DEC. 27 AT 3:30	PADEREWSKI BENEFIT AMERICAN LEGION ENDOWMENT FUND
SUN. AFT. JAN. 3 AT 3:30	ROLAND HAYES BENEFIT ROBERT GOULD SHAW HOUSE $1.00 to $2.50

MAIL ORDERS PROMPTLY FILLED—Checks Payable to Symphony Hall

Mus... and Comment

This afternoon is an unusually busy time for Boston music reviewers. Rachmainoff is giving a recital at the Boston Opera House, Sigrid Onegin, the big-voiced contralto from the Metropolitan Opera, whose Boston debut last season made a genuine sensation, is singing at Symphony Hall; the People's Symphony is giving its regular concert at the St James Theatre, and Domenico Forte, tenor, with two assistant singers, is offering a program chiefly drawn from Italian operas at Jordan Hall. Which would you hear if you were a reviewer? Which would you turn over to whatever substitutes could be found? Or would you hear a bit of each?

Sigrid Onegin, contralto queen o Serge Rachmaninoff, pianist and ton Opera House.

ONEGIN PROGRAM

Sigrid Onegin, the Swedish contralto star of the Metropolitan Opera Company, will sing the wollowing pdorgram this afternoon in Symphony Hall:

Il mio ben .... Paisiello
My Mother Bids Me Bind My aHir,
Hawdn
Come and Trip It .... Old English
Gretchen Am Spinnrad .... Schubert
Die Forelle .... Schubert
Schlechtes Wetter ...... Richard Strauss
Caecilie .... Richard Strauss
Skarslipargos San .... E. G. Geijers
Sylvolin .... Sinding
Vaggsang (Lullaby) .... Alice Tegner
Wild Tears .... Wintter Watts
AChild's Night Song,
Carolyn Wells Basset
Life and Death .... Coleridge-Taylor
Love Went a-Riding ...... Frank Bridge

... Best.

Yesterday she began with a group of 18th century airs. It is a "stunt" for a contralto to sing such flowing and tripping measures as those of Paisiello's "Il mio ben." As a "stunt" performance Mme Onegin's was commendable. But such music demands a light and flexible soprano voice.

She then sang a group of German songs by Schubert and Richard Strauss, in which she made the most of every dramatic "point" offered by the text, not merely of the "Erlking" but of "Die Forelle" and of Strauss' "Caecilie," rather at the expense of the melody and phrasing.

A group of popular ballads by English and American composers ended the program. Bridge's effective if rather banal "Love Went a Riding" gave the singer opportunity for much opulence and vigor of tone as well as a rather melodramatic vehemence which brought down the house.

The most unfamiliar group was Scandinavian, of which Sinding's "Sylvelin" was the only familiar number. She did not quite seize the mood of this song, but on the other hand her "Scissors Grinder" by the almost forgotten Geijers, a contemporary of Weber, proved both rhythmically and melodically interesting to the audience. A "Lullaby" by Alice Tegner, mellifluously sung, was received with exceptional enthusiasm.

At the end of the concert, Mme Onegin added a reasonable number of encores, and then smilingly begged off from singing more. She had extra pieces during the program, had given lavishly of her best and quite justifiably felt unwilling to go on singing. She would probably have been kept singing up to about 10 p m if she had not begged off, to judge by the eagerness with which her admirers crowded to the front of the hall for the encores and the fervor of the applause.

Contralto in Recital at Symphony Hall

SIGRID ONEGIN

SONG RECITAL AT SYMPHONY HALL

Sigrid Onegin Gives Program of 14 Numbers

...contralto, gave a song ...afternoon in Symphony ... accompaniments of ...en, she sang this pro-

.....................Paisiello
...bind my hair......Haydn
...glish, arr. by Carmichael
...d..................Schubert
......................Schubert
........................Strauss
........................Strauss
........................Geijers
........................Sinding
...............Alice Tegnere
...............Wintter Watts
...Carolyn Wells Bassett
...............Coleridge-Taylor
...............Frank Bridge

...ained psychologist to ... Onegin a woman of ...ree-giving, generous ...y look bears witness ...earing, too, the free- ...she delivers her tones, ...terance, her readiness ...ncores. A generous, ...at better can a singer ... on her way?

...ity has its defect and ...enerosity is extrava- ...s Mme. Onegin gives ...ly than wisely. Her ...e, of a beauty no less ...when produced with ..., lost something of ...rday when she flung ... no regard for prud- ... exquisite coloratura, ... smoothly tossed off ...ost any light soprano ... public—her trill is a ...te loaded down Paisi- ...'s poor "Non piu nel cor." Too much she tried to make of Haydn's air, which needed no more than her entrancing tones and the smooth legato of which she is past-mistress to make its delicate way.

To Schubert's genius, as well as Haydn's, Mme. Onegin dared not give her trust. Gretchen's song, it needs no panting, writhing nor shouting to wrench the heart. Nor does the Erlking, to reach its effect, demand the services of an impersonator as well as a dramatic singer. A grand quality is generosity, but Mme. Onegin well might lessen hers a little without fear of stinginess.

She has everything at her command, a voice second to none, a technique all but perfect, temperament, personality, musicianship. With a slight moderation of her extravagance Mme. Onegin would surely prove herself an artist of very high degree. Ysterday she sang with far finer musical taste than she showed at her recital a season ago.

Mr. Raucheisen played the accompaniments sturdily. In the Erlking he introduced some unusual effects of rythm. The large audience demanded many encores.

R. R. G.

ONEGIN HEARD AGAIN AT SUNDAY CONCERT

Sigrid Onegin, contralto star from the Metropolitan Opera House, gave a well-attended concert at Symphony Hall yesterday afternoon. Her superb voice, unequaled in the contralto field, and her attractive personality combine to make this Swedish artiste one of the leading singers of the day.

A 11/26

Has Youth and a Voice

Mme. Onegin, alas, had sung her early Italian songs and her German group by the time Mr. Rachmaninoff had finished half his programme. She sang the Mozart Allelulia as an encore with those almost incredible resources of tone and breath which are part of her invaluable technical equipment as an artist. And then there is the woman herself; young, virile, beautiful, a personality ingratiating and unforgettable. These things in themselves would account easily for Mme. Onegin's success as an artist, but she is more than a good looking woman with youth and a voice.

In American and English Songs

Yesterday we heard Mme. Onegin sing American and English songs for a final group. Most of them were second or third rate songs, to be sure, by Wintter Watts, Carolyn Wells Bassett. Coleridge-Taylor, and Frank Bridge. It must be admitted that Mme. Onegin made these songs cheaper and worse than they naturally are. It was as if she were trying to like them, couldn't, and was therefore making unnatural efforts to "get them over." She exaggerated and sentimentalized. She broke her phrases and once almost sobbed. There was no distinctive and no great vocal art in this singing, even though the singer did at times emit long sustained tones which were too "open" and therefore had the quality of a calliope, and "leaned on" them till her almost inexhaustible breath gave out and the audience again applauded. It was not an exhibition of artistry.

It was not music good enough for the rest of the programme. It was a bid, in the form of music as well as performance, for the gallery, and it was very far from the artist Mme. Onegin can be and has repeatedly shown herself to be in other songs.

Sunday afternoon, Nov. 25, in Symphony Hall, a concert of old airs, operatic numbers, songs and miscellaneous pieces sung by Sigrid Onegin, the wide-ranging, rich-voiced, large-mannered alto who in many an American city carried all before her last winter. Skill conducts her song. A controlling mind measures her fervors of temperament. A justly acclaimed singer.

MME. ONEGIN

Sigrid Onegin, contralto, whose debut here last year was noteworthy, will give a recital in Symphony hall, on Sunday afternoon, Nov. 25, at 3:30 P. M.

ONEGIN COMING

Sigrid Onegin, noted Swedish contralto will give a recital in Symphony Hall, on Sunday afternoon, November 25. a 11-4

MUSIC NOTES

Sigrid Onegin, the Swedish contralto from the Metropolitan Opera, will give a concert in Symphony Hall on Sunday afternoon, November 25

CONCERT CALENDAR

SUNDAY afternoon, Nov. 25, in Symphony Hall, a concert of ancient pieces, Italian and English; familiar German and little known Swedish songs; miscellaneous Anglo-American numbers—all sung by Sigrid Onegin, the wide-ranging, rich-voiced, large-mannered alto, who in many an American city carried all before her last winter. Skill conducts her song. A controlling mind measures her fervors of temperament. A justly acclaimed singer.

ONEGIN'S PROGRAM

Madame Sigrid Onegin, the great contralto of the Metropolitan Opera Company, announces the program of her single recital of the season in Boston, which will take place in Symphony hall on Sunday afternoon, Nov. 25, at 3:30.

She will sing a group of old Italian and English songs, two songs by Schubert and two by Strauss, a group of Swedish songs of special interest, and a group of modern English and American songs.

Those who enjoy hearing a phenomenally fine contralto voice should not fail to hear Sigrid Onegin next Sunday. Nobody else in this generation, omitting only Schumann-Heink, has such a big, sonorous voice as hers.

Onegin Programme

Sigrid Onegin, contralto of the Metropolitan Opera Company, will sing in Symphony Hall next Sunday afternoon, Nov. 25, at 3:30. Her programme will include songs and arias by Giovanni Paisiello, J. Haydn, Franz Schubert, Richard Strauss, E. G. Geijers, Sinding, Alice Tegner, Wintter Watts, Carolyn Wells Bassett, Coleridge-Taylor and Frank Bridge.

ONEGIN PROGRAM

The program of Sigrid Onegin, contralto of the Metropolitan Opera Company, who will sing in Symphony hall next Sunday afternoon, Nov. 25, at 3:30, is as follows:

Il mio ben	Paisiello
My Mother Bids Me Bind My Hair	Haydn
Come and Trip It	Old English
Gretchen am Spinnrad	Schubert
Die Forelle	Schubert
Schlechtes Wetter	Strauss
Caecilie	Strauss
Skarslipargos san (Scissors Grinder)	Geijers
Sylvelin	Sinding
Vaggsang (Lullaby)	Tegner
Wild Tears	Watts
A Childs' Night Song	Bassett
Life and Death	Coleridge-Taylor
Love Went a-Riding	Bridge

ONEGIN CONCERT

At Symphony Hall, next Sunday afternoon, Sigrid Onegin, contralto star of the Metropolitan Opera, will sing a program of old Italian and English airs, famous lieder of Franz Schubert and Richard Strauss, Swedish songs and new English and American songs.

Mme. Onegin

At Symphony Hall tomorrow afternoon, Mme. Sigrid Onegin, singer, who carried all before her in many an American city last winter, will be heard anew in Boston through a concert of ancient pieces, Italian and English; familiar German and little known Swedish songs; miscellaneous American numbers. Wealth of voice and wealth of temperament meet in her. Yet skill conducts her rich and flooding tones; while a controlling mind often measures fervors of feeling. In sum a justly acclaimed singer, large and warm in all that she undertakes. Within easy memory, Bostonian audiences discovered and enjoyed her.

SIGRID ONEGIN IN RECITAL TOMORROW

Rachmaninoff in Concert at Boston Opera House

Madame Sigrid Onegin will sing at her only Boston recital of the season, in Symphony hall tomorrow afternoon at 3:30, a group of old songs, a group of songs by Schubert and Strauss, a group of Swedish songs of unusual interest, and a group of English and American songs.

Sergei Rachmaninoff, Russian pianist, will give his first Boston concert of the season in the Boston Opera House tomorrow afternoon at 3:30.

The program follows:

English Suite No. 2	Bach
Prelude, Sarabande, Bourree	
Variations Serieuses	Mendelssohn
(a) Impromptu	Chopin
(b) Andante spianato and polonaise	Chopin
Funerailles	Liszt
(a) Ave Maria	Schubert-Liszt
(b) Wandering	Schubert-Liszt
(a) Prelude	Rachmaninoff
(b) Polka de W. R.	Rachmaninoff
Magic fire scene, from the Valkyrie	Wagner-Brassin
Carnaval de Pesth (Rhapsodie No. 9)	Liszt

ONEGIN SINGS TODAY

The following program is for the only Boston recital of this season by Sigrid Onegin, the Swedish contralto of the Metropolitan Opera Company, this afternoon in Symphony hall at 3:30:

Il mio ben	Paisiello
My Mother Bids Me Bind My Hair	Haydn
Come and Trip It	Old English
Gretchen am Spinnrad	Schubert
Die Forelle	Schubert
Schlechtes Wetter	Strauss
Caecilie	Strauss
Skarslipargos san (Scissors Grinder)	Geijers
Sylvolin	Sinding
Vaggsang (lullaby)	Tegner
Wild Tears	Watts
A Child's Night Song	Bassett
Life and Death	Coleridge-Taylor
Love Went a-Riding	Bridge

Music Notes and Comment

This afternoon is an unusually busy time for Boston music reviewers. Rachmainoff is giving a recital at the Boston Opera House, Sigrid Onegin, the big-voiced contralto from the Metropolitan Opera, whose Boston debut last season made a genuine sensation, is singing at Symphony Hall; the People's Symphony is giving its regular concert at the St James Theatre, and Domenico Forte, tenor, with two assistant singers, is offering a program chiefly drawn from Italian operas at Jordan Hall. Which would you hear if you were a reviewer? Which would you turn over to whatever substitutes could be found? Or would you hear a bit of each?

Sigrid Onegin, contralto queen o Serge Rachmaninoff, pianist and ton Opera House.

ONEGIN PROGRAM

Sigrid Onegin, the Swedish contralto star of the Metropolitan Opera Company, will sing the wollowing pdorgram this afternoon in Symphony Hall:

Il mio ben	Paisiello
My Mother Bids Me Bind My aHir	Hawdn
Come and Trip It	Old English
Gretchen Am Spinnrad	Schubert
Die Forelle	Schubert
Schlechtes Wetter	Richard Strauss
Caecilie	Richard Strauss
Skarslipargos San	E. G. Geijers
Sylvolin	Sinding
Vaggsang (Lullaby)	Alice Tegner
Wild Tears	Wintter Watts
AChild's Night Song	Carolyn Wells Basset
Life and Death	Coleridge-Taylor
Love Went a-Riding	Frank Bridge

ONEGIN OFFERS SONG RECITAL

Contralto's Voice Thrills Great Audience

Sigrid Onegin, whose first appearances here last season made an unusual sensation, thrilled a great audience yesterday afternoon at Symphony Hall by the richness and power of her phenomenal contralto voice. She did not confine herself to selections within the usual contralto range. Like Matzenauer, Schumann-Heink and so many others she attempted successfully songs with high notes and trills and other feats supposedly the exclusive prerogative of the soprano.

Onegin's voice is one of the most remarkable heard by this generation. It is a contralto with a wide range, unusual flexibility, and both warmth and brilliance of tone. Her singing is technically effective, though she is not always conscientious about keeping the exact vowel sound required by the text on high notes where another easier vowel can be substituted.

With such great natural gifts as hers she might become, with impeccable technique and more profoundly imaginative musicianship, one of the few supremely great singers. At present she makes only ordinary competent use of her superb voice. Yet people would doubtless flock to her concerts if she did nothing but sing scales and arpeggios, so rare is the beauty of her tones at their best.

Yesterday she began with a group of 18th century airs. It is a "stunt" for a contralto to sing such flowing and tripping measures as those of Paisiello's "Il mio ben." As a "stunt" performance Mme Onegin's was commendable. But such music demands a light and flexible soprano voice.

She then sang a group of German songs by Schubert and Richard Strauss, in which she made the most of every dramatic "point" offered by the text, not merely of the "Erlking" but of "Die Forelle" and of Strauss' "Caecilie," rather at the expense of the melody and phrasing.

A group of popular ballads by English and American composers ended the program. Bridge's effective if rather banal "Love Went a Riding" gave the singer opportunity for much opulence and vigor of tone as well as a rather melodramatic vehemence which brought down the house.

The most unfamiliar group was Scandinavian, of which Sinding's "Sylvelin" was the only familiar number. She did not quite seize the mood of this song, but on the other hand her "Scissors Grinder" by the almost forgotten Geijers, a contemporary of Weber, proved both rhythmically and melodically interesting to the audience. A "Lullaby" by Alice Tegner, mellifluously sung, was received with exceptional enthusiasm.

At the end of the concert, Mme Onegin added a reasonable number of encores, and then smilingly begged off from singing more. She had extra pieces during the program, had given lavishly of her best and quite justifiably felt unwilling to go on singing. She would probably have been kept singing up to about 10 p m if she had not begged off, to judge by the eagerness with which her admirers crowded to the front of the hall for the encores and the fervor of the applause.

Contralto in Recital at Symphony Hall

SIGRID ONEGIN

SONG RECITAL AT SYMPHONY HALL

Sigrid Onegin Gives Program of 14 Numbers

Sigrid Onegin, contralto, gave a song recital yesterday afternoon in Symphony hall. To the accompaniments of Michael Raucheisen, she sang this program:

Non Pui del Cor	Paisiello
My Mother bids me bind my hair	Haydn
Come and trip it	Old English, arr. by Carmichael
Gretchen am Spinnrad	Schubert
Die Forelle	Schubert
Schlechtes Wetter	Strauss
Caecilie	Strauss
Skarslipargos san	Geijers
Sylvelin	Sinding
Vaggsang	Alice Tegnere
Wild Tears	Wintter Watts
A Child's Night Song	Carolyn Wells Bassett
Life and death	Coleridge-Taylor
Love went a-Riding	Frank Bridge

It needs no trained psychologist to recognize in Mme. Onegin a woman of a singularly free-giving, generous nature. Her very look bears witness to the fact, her bearing, too, the freedom with which she delivers her tones, her warmth of utterance, her readiness to oblige with encores. A generous, large nature—what better can a singer wish to help her on her way?

But every quality has its defect and the defect of generosity is extravagance. Sometimes Mme. Onegin gives away more lavishly than wisely. Her tones, for instance, of a beauty no less than ravishing when produced with medium strength, lost something of their lustre yesterday when she flung them forth with no regard for prudence. With her exquisite coloratura, more easily and smoothly tossed off than that of almost any light soprano now before the public—her trill is a marvel!—she quite loaded down Paisiello's poor "Non piu nel cor." Too much she tried to make of Haydn's air, which needed no more than her entrancing tones and the smooth legato of which she is past-mistress to make its delicate way.

To Schubert's genius, as well as Haydn's, Mme. Onegin dared not give her trust. Gretchen's song, it needs no panting, writhing nor shouting to wrench the heart. Nor does the Erlking, to reach its effect, demand the services of an impersonator as well as a dramatic singer. A grand quality is generosity, but Mme. Onegin well might lessen hers a little without fear of stinginess.

She has everything at her command, a voice second to none, a technique all but perfect, temperament, personality, musicianship. With a slight moderation of her extravagance Mme. Onegin would surely prove herself an artist of very high degree. Ysterday she sang with far finer musical taste than she showed at her recital a season ago.

Mr. Raucheisen played the accompaniments sturdily. In the Erlking he introduced some unusual effects of rythm. The large audience demanded many encores. R. R. G.

ONEGIN HEARD AGAIN AT SUNDAY CONCERT

Sigrid Onegin, contralto star from the Metropolitan Opera House, gave a well-attended concert at Symphony Hall yesterday afternoon. Her superb voice, unequaled in the contralto field, and her attractive personality combine to make this Swedish artiste one of the leading singers of the day.

Has Youth and a Voice

Mme. Onegin, alas, had sung her early Italian songs and her German group by the time Mr. Rachmaninoff had finished half his programme. She sang the Mozart Allelulia as an encore with those almost incredible resources of tone and breath which are part of her invaluable technical equipment as an artist. And then there is the woman herself; young, virile, beautiful, a personality ingratiating and unforgettable. These things in themselves would account easily for Mme. Onegin's success as an artist, but she is more than a good looking woman with youth and a voice.

In American and English Songs

Yesterday we heard Mme. Onegin sing American and English songs for a final group. Most of them were second or third rate songs, to be sure, by Wintter Watts, Carolyn Wells Bassett. Coleridge-Taylor, and Frank Bridge. It must be admitted that Mme. Onegin made these songs cheaper and worse than they naturally are. It was as if she were trying to like them, couldn't, and was therefore making unnatural efforts to "get them over." She exaggerated and sentimentalized. She broke her phrases and once almost sobbed. There was no distinctive and no great vocal art in this singing, even though the singer did at times emit long sustained tones which were too "open" and therefore had the quality of a calliope, and "leaned on" them till her almost inexhaustible breath gave out and the audience again applauded. It was not an exhibition of artistry.

It was not music good enough for the rest of the programme. It was a bid, in the form of music as well as performance, for the gallery, and it was very far from the artist Mme. Onegin can be and has repeatedly shown herself to be in other songs.

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Sunday evening, Dec. 2, in Symphony Hall, a concert of ancient pieces; operatic numbers; German, French, English songs; negro spirituals—all sung by Roland Hayes, now become tenor rich in voice and ripe in skill, perceiving, imagining, imparting artist. More and more widely and aptly he ranges. J 11-17

Roland Hayes

Roland Hayes, the colored tenor who sang with the Boston Symphony Orchestra last Friday and Saturday, will give a recital in Symphony Hall on Sunday evening, Dec. 2. P 11-18

Roland Hayes calls Boston his home, and it was here that he developed his voice. His recitals and appearances with Symphony Orchestras in London, Paris, Vienna, and other cities have brought praise accorded to no other tenor in years.

ROLAND HAYES

Roland Hayes, the distinguished negro tenor who sang with the Boston Symphony Orchestra on Friday and Saturday, will give a recital in Symphony hall on Sunday evening, Dec. 2. Mr. Hayes calls Boston his home, and it was here that he developed his voice. After a more than auspicious debut he tried his fortunes in Europe, where he fast came to be considered the foremost tenor of the day. His recitals and appearances with symphony orchestras in London, Paris, Vienna and other cities have brought praise accorded to no other tenor in years. H 11-18

Sunday evening, Dec. 2, in Symphony Hall, a concert of ancient pieces; German, French, English songs; negro spirituals—all sung by Roland Hayes, now become tenor rich in voice and ripe in skill, perceiving, imagining, imparting artist. More and more widely and aptly he ranges. Airs of Paradisi, Purcell, Handel and Bach; songs of Schubert, Schumann, Franck and Fauré sprinkle his programme. T 11-24

ROLAND HAYES J 11/11

This program is announced for the recital in Symphony hall on Sunday evening, Dec. 2, of Roland Hayes, who opened his brief American tour recently as soloist with the Boston Symphony Orchestra. Mr. Hayes is duplicating in his own country the extraordinary success which he has won in Europe.

Arietta	Paradisi
When I Am Laid in Earth	Purcell
Would You Gain the Tender Creature	Handel
Bist du Bei Mir	Bach
Die Neugierige	Schubert
Die Forelle	Schubert
Ich Hab Im Traum Geweinet	Schumann
Der Nussbaum	Schumann
La Procession	Franck
Claire de Lune	Gabriel Faure
No. 7 from Biblical Songs	Dvorak
It was a Lover and His Lass	Quilter

Negro spirituals:
Don't You Weep When I'm Gone.
Every Time I Feel the Spirit.
Sit Down.
The Crucifixion.

Roland Hayes, whose success with the Boston Symphony was as marked as it was deserved as soloist at a recent pair of concerts, will give a recital of his own at Symphony Hall next Sunday evening. The program follows: "Arietta," Paradisi; "When I Am Laid in Earth," Purcell; "Would You Gain the Tender Creature," Handel; "Bist du Bei Mir," Bach; "Die Neugierige," and "Die Forelle," Schubert; "Ich Hab Im Traum Geweinet," and "Der Nussbaum," Schumann; "La Procession," Cesar Franck; "Claire de Lune," Gabriel Faure; No. 7 from "Biblical Songs," Dvorak; "It Was a Lover and His Lass," Roger Quilter; Negro spirituals: "Don't You Weep When I'm Gone," "Every Time I Feel the Spirit," "Sit Down," and "The Crucifixion."

HAYES CONCERT A 11/25

Roland Hayes, the negro tenor who recently appeared as Symphony soloist, will give a concert in Symphony Hall next Sunday night, with a program of German, French and English songs and negro spirituals.

Mr. Hayes Notably T 12/1

This time in a concert of his own, Roland Hayes, the tenor, will sing again at Symphony Hall tomorrow evening. By the proofs that he gave a fortnight ago upon his return to Boston, he is now become a singer rich in voice and ripe in skill, perceiving, imagining, imparting artist. More and more widely and aptly he ranges. Airs of Paradisi, Purcell, Handel and Bach; songs of Schubert, Schumann, Franck and Fauré sprinkle a programme as variously interesting as it is variously exacting.

ROLAND HAYES H 12/1

Roland Hayes, the negro tenor, will give the Boston recital of his American tour in Symphony hall tomorrow night at 8:15.

His program will include old songs of Handel, Purcell, Paradisi and Bach, a group of songs by Schumann and Schubert, a group of songs by Cesar Franck, Gabriel Faure, Dvorak and Roger Quilter, and the negro spirituals, "Don't You Weep When I'm Gone," "Every Time I Feel the Spirit," "Sit Down" and "The Crucifixion."

ROLAND HAYES

The Boston recital of his American tour will be given in Symphony Hall tonight at 8:15 by Roland Hayes, the great negro tenor. H 12/2

Arietta	Paradisi
When I am Laid in Earth	Purcell
Would you Gain the Tender Creature	Handel
Bist du Bei Mir	Bach
Die Neugierige	Schubert
Die Forelle	Schubert
Ich Hab Im Traum Geweinet	Schumann
Der Nussbaum	Schumann
La Procession	Franck
Claire de Lune	Gabriel Faure
No. 7 from Biblical Songs	Dvorak
It Was a Lover and His Lass	Quilter

Negro Spirituals:
Don't You Weep When I'm Gone.
Every Time I Feel the Spirit.
Sit Down.
The Crucifixion.

Tonight at 8:15 Roland Hayes, tenor, "Arietta," Paradisi; "When I am Laid in Earth," Purcell; "Would you Gain the Tender Creature," Handel; "Bist du Bei Mir," Bach; "Die Neugierige," "Die Forelle," Schubert; "Ich Hab Im Traum Geweinet," "Der Nussbaum," Schumann; "La Procession," Cesar Franck; "Claire de Lune," Gabriel Faure; No 7 from "Biblical Songs," Dvorak; "It Was a Lover and His Lass," Roger Quilter; Negro Spirituals: "Don't You Weep When I'm Gone," "Every Time I Feel the Spirit," "Sit Down," "The Crucifixion." G 12/2

Roland Hayes will give a recital at Symphony Hall tonight. His recent appearance as soloist at the regular series of Boston Symphony concerts was in every way an unqualified success. No living tenor makes finer use of a more beautiful voice. A 12-2

HAYES CONCERT

Roland Hayes, noted negro tenor, who recently appeared as Symphony soloist, will give a concert at Symphony Hall tonight. His program includes a group of negro spirituals, classic songs by Paradisi, Purcell, Handel, Bach, Schubert and Schumann, Cesar Franck's "Procession,' Faure's "Claire de Lune," one of Dvorak's "Biblical Songs" and Quilter's popular "Lover and His Lass." a

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Roland Hayes' Programme

The Boston recital of his American tour will be given in Symphony Hall tonight at 8:15 by Roland Hayes, the Negro tenor. Mr. Hayes made his New York debut last night. The programme for tonight's concert follows: P 12/2

Arietta	Paradisi
When I Am Laid in Earth	Purcell
Would You Gain the Tender Creature	Handel
Bist du Bei Mir	Bach
Die Neugierige, Die Forelle	Schubert
Ich Hab Im Traum Geweinet, Der Nussbaum	Schumann
La Procession	Cesar Franck
Claire de Lune	Gabriel Faure
No. 7 from Biblical Songs	Dvorak
It Was a Lover and His Lass	Roger Quilter

Negro Spirituals:
Don't You Weep when I'm Gone
Every Time I Feel the Spirit
Sit Down
The Crucifixion

ROLAND HAYES IS ACCLAIMED HERE

Symphony Hall Fails to Hold All Who Would Hear Tenor

H 12/3

SINGER MEETS EVERY DEMAND OF PROGRAM

By PHILIP HALE

Roland Hayes, tenor, gave a recital last night in Symphony hall. His program was as follows: Paradisi, Arietta; Purcell, "When I am laid in earth"; Handel, "Would you gain the tender creature"; Bach, "Bist du bei Mir"; Schubert, Die Neugierige, and Die Forelle; Schumann, "Ich hab' im Traum geweinet" and Der Nussbaum; Franck, La Procession; G. Faure. Clair de lune; Dvorak, No. 7 from Biblical Songs; Quilter, "It was a lover and his lass"; negro spirituals: "Don't you weep when I am gone," "Every time I feel the spirit," "Sit Down"; The Crucifixion. William Lawrence was the accompanist.

As was the case in New York last Saturday when Mr. Hayes gave a recital, the hall last night was crowded. All the seats were occupied; there was just room on the stage for singer and pianist; many stood, and many were turned away.

Dame Nature gave Mr. Hayes a beautiful voice. She also gave him singing brains. Not content with nature's gifts, he has studied intelligently. He has learned also by observation, by pondering his art, and by experience. Year by year he has gained in vocal control and in power of interpretation, until now in Great Britain, France, Austria, Hungary, and Czecho-Slovakia he is hailed as one of the few leading concert singers of the world, and his return next year to fulfil many engagements is eagerly awaited.

Last night he showed beyond doubt and peradventure that he is not a specialist, but a singer well versed in all periods and schools of vocal compositions. The old Italian, the old English, the German classic, the modern French—no one of them is alien to him. His art, his taste, and his soul respond to each demand. It matters not whether he is called on to shine in florid song requiring even execution and perfect breath control; to express pathetic sentiment, as in the noble and solemn air from Purcell's "Dido and Aaeneas" and Schumann's "Ich hab" in Traum geweinet"; or to be lightly gay as in Schubert's "Forelle" and Quilter's song. If he sang "Clair de lune" in a manner to enhance the beauty of Verlaine's verse and Gabriel Faure's music, he comprehended the religious feeling of Franck's "Procession" and the sadness and dramatic force of Dvorak's "By the waters of Babylon."

Then there was the group of negro spirituals which Mr. Hayes sang inimitably, with fervor, exaltation, depth of feeling; without the slightest exaggeration; without any obvious appeal; without thought of audience, but as a revelation of his own soul. Few actors, if any, could gain the dramatic effect he produced with the utmost simplicity by his delivery of "The Crucifixion" ("He never said a mumblin' word"), an interpretation that to applaud seemed almost sacrilegious.

Seldom is singing of so fine a quality heard in our concert halls. Mr. Lawrence accompanied most sympathetically. His playing of the piano in "Der Nussbaum" and "Clair de lune" was delightfully poetic, indispensable to the singer.

After the second group Mr. Hayes sang Grieg's "Ein Traum." There were many recalls.

Mr. Hayes will give his second recital in Symphony hall, Sunday evening, Jan. 6, for the benefit of the Calhoun school.

ROLAND HAYES IN CONCERT TRIUMPH

Crowded House Applauds Negro Tenor

P 12/3

Roland Hayes, negro tenor, whose recent appearances as soloist at Boston Symphony concerts in Boston and Cambridge brought his remarkable abilities to the attention of a wider public than he had hitherto gained in Boston, sang last night to one of the largest and most brilliant audiences which has assembled at Symphony Hall in several years. Every seat, including all the chairs that could be crowded upon the stage, was filled, and hundreds stood throughout the evening.

The quality as well as the quantity of the crowd was extraordinary. Few musicians attract to their concerts so large a number of the leading people in the city. The unmistakable enthusiasm with which Hayes' exquisite singing of a widely varied program was greeted, means that henceforth he is one of the lucky few artists with an established position in Boston.

It is peculiarly gratifying to those who have followed Roland Hayes' career in this, his home city, to see him achieve such extraordinary, such triumphant success. If ever an American singer deserved on strictly musical grounds to succeed in concert giving, that singer is Roland Hayes.

Last night Hayes may have been nervous, but there was nothing in his singing that showed it. The finely and powerfully imaginative interpretation he gave such varying things as Bach's "Bist du bei Mir," Franck's "La Procession," Schubert's "Die Forelle," Dvorak's "By the Waters of Babylon," and the negro "Spirituals," "Every Time I Feel the Spirit" and "The Crucifixion" would have sufficed to hold the audience intent, and to make reviewers eulogize Hayes as a dramatic interpreter with something the sort of gift Chaliapin possesses.

But Hayes is also and primarily a singer. He has an unusually beautiful tenor voice, capable of lyric delicacy and dramatic, somber intensity. It is nis rare musicianship that is Hayes' crowning merit. Musicians are born, not made, and too seldom does it happen that a great voice is given to a great singer.

Last night a reviewer who thought he knew what Hayes could do, and had long admired him, was astonished, and deeply moved, at the increased power and dignity of the tenor's art.

There were no flaws worth picking in the program or the performance. The felicities of detail were too many to note in full. The way in which Hayes used the different timbres of his voice like colors in conveying the mood of different songs is particularly worth attention. Purcell's "When I Am Laid in Earth," Schumann's "Ich had' in Traum geweinet" and the "Spiritual," "The Crucifixion," were given with sombre, darkly glowing tone. "Bist du bei mir" was sung with light, cool, sweet clear tone.

Mr Hayes added several extra pieces, among them Greig's "Dream," a Japanese love song by Matsuyama, and the Negro tune, "He scandalized my name." He might have repeated many numbers had he chosen so to respond to prolonged applause. The audience would not let him continue until the "Spiritual," "Every Time I Feel the Sirit I Pray," had been sung again.

Those who failed to hear Hayes have another oportunity Jan 6, when he will give a recital at Symphony Hall for the benefit of the Calhoun School.

ART AND VOICES, HEMPEL BY DAY, HAYES BY NIGHT

TWO SINGERS IN THE PRIME OF POWERS

The Soprano in a Programme Not Too Becoming—More of the Lind Masquerade—The Tenor in New Proof of Rare Merits—The Range of His Song

IN Boston, by the signs of last evening, Roland Hayes is now an established singer. At a pair of Symphony Concerts, two weeks ago, he was notably well received. Now, in a recital of his own, he draws to Symphony Hall an audience overflowing upon the stage. By the customary tests, it was also "representative." That is to say, it included the fashionably and musically elect, now reasonably confident that they make no error in listening to Mr. Hayes; the musically intelligent and curious in general; the particularly expert and studious in song; those who would be "in" at the incident of the hour, be it a football-match or a song-recital, [illegible] hail almost any entertainment as oasi upon the first day of the week; last, bu not least, the men and the women of th singer's race now holding him in a prope pride. In years past, they have been preponderant element in Mr. Hayes's audiences; whereas on Sunday they were, relatively, small fraction of the company. No doubt his baptism in European favor from London to Vienna and back again, contributed to this happy issue. Yet there is warrant, as well as pleasure, to believe that his own quality, progress and self-development, have counted much more.

Certainly no better-bred singer now traverses our concert-halls. Slender, straight and graceful of movement, Mr. Hayes is pleasing figure to the eye. His carriage is modest and poised —with the audience neither effusively deferential nor dourly aloof. He gives himself unobtrusively to the work in hand,, he takes quiet satisfaction from the rewarding applause. Except in an obvious moistening of the lips before he begins to sing, he has not a trick of manner. His speaking voice, when he announces an extra piece or prefixes a word of explanation to a "Spiritual," is clear and agreeable; his intonations those of a man of education and a man of the world. As a gentleman he practises his profession.

In turn, Mr. Hayes's voice has unmistakable individuality. It escapes altogether the wiriness, the readiness, that beset the tenor-kind; while never once does a tremulous note mar it in song. It indeed lacks the crystalline transparency, the silvery sweetness, with which Mr. McCormack or Mr. Gigli, to cite familiar examples—may clothe upper tones. Yet in the lower, nowhere does it fall away into the thicker body and color of a high baritone. Intrinsically, it is a dark, rather than a bright, tenor thereby deepening whatever color the singer may lay upon it. For more advantage, it is both notably even and notably supple. Through the whole range, no change in quality is discoverable. Yet it yields on the instant the volume, color, peace, plasticity, of singer's and composer's will.

In the use of this voice Mr. Hayes now does the work of both skill and imagination. His ear knows, his tone follows, the true pitch. He strikes each note firm, full and clear, unless, for the sake of sentiment, he touches it with light, artful quiver. He rounds his phrases—within the contours of the melody. He is discerning and elastic with pace, rhythm, pause, transition, gradient, climax. Yet more is he expert singer in the apportioning, so to say, of his tones. He commands an ample, but never a forced, power—as at the climax, last evening of Franck's "La Procession" or of the Biblical Song of Dvorák. He commands no less the half-voice with which he gave character to Schubert's song, "Der Neugieribe," to Faure's Song, "Clair de Lune." At will he summons the whispers of tone; while he is singular master of a sustained, darkling, curiously knell-like quality of voice. It pervaded yesterday his singing of Purcell's "When I am Laid in Earth," of Schumann's "Ich hab' im Traum geweinet." He is as capable of the light and lilting speech proper to Schubert's "Die Forelle" or to Quilter's "It was a Lover and his Lass." At ease also does he compass the vocal ornament of Handel and the other eighteenth-century masters—a rare ability in men-singers of the twentieth.

The student of audiences observed on Sunday that the house applauded almost equally every one of Mr. Hayes's songs. If the clapping swelled after two or three numbers particularly in the general liking, after none of the rest did it appreciably diminish. The student of song as [illegible] remarked the cause of this equality of response—to wit, a like equality of impression from the singing. In the Arietta of Paradisi, with which the concert began, Mr. Hayes was ill at ease and audibly clumsy. Thereafter to whatever he set himself he excelled—not only in vocal and technical attributes, but also in the appropriate qualities of the singing mind and the singing imagination. Purcell's piece moved in a knell-like beauty—the overtones of tragedy. The Air from Handel's "Acis and Galatea" lacked not the cool charm which the eighteenth century in the arts (though hardly in life) was pleased to call sentiment. The deeper serenities, the quieter nobilities, of Bach met in Mr. Hayes's singing of "Bist du bei mir." The foil to the lyric gentleness and introspection of "Der Neugierige" was the lyric glint and openness of "Die Forelle." With the sensitive subtleties of Fauré and Verlaine in "Clair de Lune," with the homely fancies of Schumann's virgin and her nut-tree, Mr. Hayes was equally alert. From the melancholy night-ecstasies of Schumann and Heine, he passed as discerningly to the vernal glows and pieties of Franck.

At the end of the programme stood four "Spirituals." One was of the faith of the simple, expecting to see God and bidding none mourn them. Another was of the gayety of the simple, when faith sets gladness dancing. The third was the illusion of the simple—that in the next world they shall enjoy what here they most crave, though it be no more than a servant's chance to sit down in the day's work. Through the fourth went the tale of Jesus upon the cross as simple negro tongue might have told it from pent negro heart. Mr. Hayes knows these faiths; transmits these fervors; by the means of a finer art of song sets free the beauty and the power within them. He refines, he measures; but also he deepens and he wings. [illegible] believer still sings. The artist yet [illegible] to his race.

H. T. P.

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Josef Hofmann will be the star at Symphony Hall on Sunday afternoon, November 11. A.A. 10/14

HOFMANN COMING

Josef Hofmann, foremost of resident American pianists, will give his only Boston concert this season in Symphony Hall on Sunday afternoon, November 11.

Sunday afternoon, Nov. 11, in Symphony Hall, a concert of piano-pieces, played by Josef Hofmann in annual visit to Boston. Again he comes in the prime of his powers—manifold in touch and tone, keen and deep of musical insight, poised in feeling, shaping, coloring, characterizing his pieces with a master's mind and measure. Splendors and subtleties now equally serve him.

HOFMANN COMING

Josef Hofmann will give his annual piano recital at Symphony Hall on Sunday afternoon, November 11.

Sunday afternoon, Nov. 11, in Symphony Hall, a concert of piano-pieces, played by Josef Hofmann in annual visit to Boston. Again he comes in the prime of his powers—manifold in touch and tone, keen and deep of musical insight, poised in feeling; shaping, coloring, characterizing his pieces with a master's mind and measure. Splendors and subtleties now equally serve him. 11-7

JOSEF HOFMANN

T 11-7

Josef Hofmann, the Polish pianist, will make his only appearance in Boston this season in a concert in Symphony hall on Sunday afternoon, Nov. 11.

CONCERT CALENDAR

T 11-3

SUNDAY afternoon Nov. 11, in Symphony Hall, a concert of piano-pieces, played by Josef Hofmann in annual visit to Boston. Again he comes in the prime of his powers—manifold in touch and tone, keen and deep of musical insight, poised in feeling; shaping, coloring, characterizing his pieces with a master's mind and measure. Splendors and subtleties now equally serve him. His programme comprises Beethoven's seldom-played Sonata, Opus 110; Chopin's Ballad in A-flat and Nocturne in F-minor; Liszt's "Grande Valse Brilliante" and "Venice and Naples;" an ancient Minuet of Sgambati; Weber's "Perpetual Motion;" semi-fanciful, semi-displayful pieces by Cui, Poldini, Lyadov and the pianist himself.

JOSEF HOFMANN

T 11/3

The program to be presented by Josef Hofmann, the great pianist, in Symphony hall on Sunday afternoon, Nov. 11, at 3:30 P. M., will include Beethoven's "Sonate opus 110," Weber's "Perpetuum Mobile," "Ballade," "Nocturne," and "Grande Vales Brilliante," of Chopin, Liszt's "Venezia e Napoli," and numbers by Sgambati, Cui, Poldini, Woods, Liadow and Hofmann.

HOFMANN'S PROGRAM

A recital of importance will be given by Josef Hofmann, (his only appearance in Boston this season) in Symphony hall, next Sunday afternoon, at 3:30 P. M. The program will include music by Beethoven, Sgambati, Weber, Cui, Poldini, Hofmann, Chopin, Liszt and others. H 11-4

Sunday, Nov 11, at 3:30, Josef Hofmann, pianist. Sonata, opus 110, Beethoven; "Vecchio Minuetto," Sgambati; "Perpetuum Mobile," Weber; "Causerie," Cui; two etudes, Poldini; "Valse Phantastique," Edna Woods; "Tabatiere a Musique," Laidow; "Nenies" and "Kaleidoscope," Hofmann; ballade in A flat major, nocturne in S minor and grande valse brilliante, Chopin; "Venezia e Napoli," Liszt.

HOFMANN GIVES CONCERT HERE TOMORROW

T 11/10

Roland Hayes, Negro Tenor, Next Symphony Soloist

Josef Hofmann will make his only appearance in Boston this season in Symphony hall tomorrow afternoon, Nov. 11, at 3:30.

He will play Beethoven's Sonata, opus No. 110, a series of Chopin numbers including Polonaise in C sharp minor, Fantasie Impromptu, Valse in A minor, Sonata in B minor, also several numbers by Sgambati, Weber, Woods, Hofmann, Laidow and Liszt.

CONCERT-CHRONICLE

Josef Hofmann Comes Again—Public and Pianist — Mr. Bristol for Pitfalls and Promise—Arthur Bliss at Harvard

T 11/8

WITHIN memory, Josef Hofmann, the pianist, declined to play in Boston, because the town gave him only scanty audiences. Nowadays, he is of another mind, returning each year, seeking and gaining a more numerous and varied public. From the first he has had with him the connoisseurs of pianists and music for the piano. They were quick to perceive that the mature Hofmann had exhausted technical prowess, could range over the utmost gamut of tone. Minds as well as ears these listeners carry into the concert-hall. Therefore Mr. Hofmann pleased them with his keen sense of musical design, proportion, progress; his poise with the mood, the imagery to be conveyed. To others' rhapsodic passion, they preferred his justice of feeling. Students, likewise, have sat in numbers before Mr. Hofmann. His heights indeed baffled them; but from him there was much to learn. He has won also those that take their pleasures in the concert-hall seriously, applauding measure rather than excess. Upon a few even, his personal quality—detached, even negative—has laid spell. He has lacked only those who would have a pianist entertain and excite them by rockets of display and pinwheels of fancy. Yet with them he will not compromise be his audience large or small. Sonatas of Beethoven (Opus 110) and of Chopin (in B-minor) he proffers it next Sunday; old-fashioned Weber; Sgambati in the ancient style; other numbers from Chopin. Only at the close and briefly will he touch off fireworks. H. T. P.

Hofmann Tomorrow At Symphony Hall

4/10

Hofmann, who has been famous in the musical world since his first appearance as a juvenile prodigy, will give his only Boston recital this season at Symphony Hall tomorrow afternoon.

Josef Hofmann

Hofmann ranks among the intellectual giants of the piano, being a player who relies not so much upon temperamental ectasies as upon carefully planned performances. He leaves nothing to chance or to the mood of the moment. His performances, as a consequence, are uniformly impressive.

He will play some of his own compositions tomorrow. He published them under the alias of Dvorsky. Schubert, Beethoven and Chopin selections are also on his program.

Hofmann, Yearly

T 11/10

Once in every season comes Mr. Josef Hofmann to Symphony Hall for a concert, on a Sunday afternoon, of piano-pieces. Tomorow is the day of his return with a programme that traverses Sonatas of Beethoven (Opus 110) and of Chopin (in B minor); an old-fashioned piece of Weber a minuet of Sgambati, "in the ancient style"; a Nocturne and a Ballad of Chopin; sundry trifles technically and fancifully exacting. The pianist's powers have long spoken for themselves. Once more he comes in prime—manifold in touch and tone, keen and deep of musical insight, poised in feeling; shaping, coloring, characterizing his pieces with a master's mind and measure. T 11/10

HOFFMAN PROGRAM

Josef Hofmann will make his only appearance in Boston this season in Symphony Hall tomorrow afternoon. He will play Beethvoen's Sonata, Opus No. 110, a series of Chopin numbers including Polonaise in C-sharp minor, Fantasie Impromptu, Valse in A minor,

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HOFMANN'S PROGRAM

The following program will be performed by Josef Hofmann, pianist, at his only appearance in Boston this season, at Symphony hall, this afternoon: H 11/11

Sonata, opus 110	Beethoven
Vecchio Minuetto	Sgambati
Perpetuum Mobile	Weber
Polonaise in C-sharp minor, Fantasie Impromptu, Valse in A minor, Sonata in B minor, opus 58	Chopin
Valse Phantastique	Edna Woods
Kaleidoscope	Hofmann
Music Box	Liadov
Polonaise	Liszt

SYMPHONY HALL, Today at 3:30—Josef Hofmann, pianist. Sonata, Opus 110, Beethoven; "Vecchio Minuetto," Weber; Sgambati; "Perpetuum Mobile," "Fantasie Polonaise in C-sharp minor, "Impromptu," Valse in A minor and Sonata in B minor, Opus 58, Chopin; "Valse Phantastique," Edna Woods; "Kaleidoscope," Hofmann; "Music Box," Liadow; Polonaise, Liszt.

HOFMANN'S PROGRAM

The following program will be played by Josef Hofmann, the distinguished pianist, at Symphony Hall this afternoon:

Sonata, Opus 110	Beethoven
Vecchio Minuetto	Sgambati
Perpetuum Mobile	Weber
Polonaise in C-sharp minor, Fantastie Impromptu, Valse in A minor, Sonata in B minor, Opus 58	Chopin
Valse Phantatique	Edna Woods
Kaleidoscope	Hoffman
Music Box	Liadow
Polonaise	Liszt

Josef Hofmann, star at Symphon
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HOFMANN CONCERT AT SYMPHONY HALL

H 11/12

Audience Calls on Pianist for Many Encores

Yesterday afternoon Josef Hofmann, pianist, played this program to an audience of fair size in Symphony hall:

Sonata, Opus 110, Beethoven; Vecchio Minuetto, Sgambati; Perpetuum Mobile, Weber; Polonaise in C-sharp minor, Fantasie Impromptu, Valse in A minor, Sonata, B minor, Chopin; Valse Fantastique, Edna Woods; Kaleidoscope, Hofmann; Music Box, Liadow; Polonaise, Liszt.

Since the public usually hurries in droves to Mr. Hofmann's recitals and since the most accomplished music critics this country over protest they see in him a pianist of true greatness, the listener unable to appreciate the beauties of Mr. Hofmann's playing puts himself in the unpleasant position of the chorus singer in the opera who swore the whole ensemble except himself was out of tune, orchestra, principals, chorus together. With evidence, however, thus massed against him, one listener still finds it hard to believe that Mr. Hofmann yesterday played the piano greatly.

His noisy violence, to be sure, which has marred his performances these last two years, was moderated yesterday. For his usual fret and fury he seemed, in truth, too weary. Weariness, too, alone can account for his mannered, small interpretation of the first movement of the Beethoven sonata, the shallowness of the adagio, the want of continuity in the allegro of the Chopin sonata, the frequent loss of rhythm through excessive fleetness, the lack of appreciation of the varied moods of Liszt's Polonaise. Though he held his amazing technique at his command, Mr. Hofmann had no command of mood.

During the afternoon, of course, he did some beautiful playing. The Sgambati minuet he played with an exquisitely subdued tone. The Chopin waltz went well, the "Music Box" went charmingly, brilliantly Mr. Hofmann's own piece and the waltz by "Edna Woods." Most notably of all Mr. Hofmann played, for an encore, the march from Beethoven's "Ruins of Athens," with a splendor of rhythm and a far-reaching, perfectly graded climax that made a grand effect. If only Mr. Hofmann chose to play oftener like that! The audience clamored for many encores. R. R. G.

Hofmann In Good Form at Recital

A 11/12

Josef Hofmann entertained a good-sized audience at Symphony Hall yesterday afternoon with one of his characteristic piano recitals, marked by intellectual power, a style at times almost leonine, a technique virtually flawless. For the most part his program was made up of classic works, but he lightened it agreeably and brilliantly with his own "Kaleidoscope," Edna Woods' "Fantastic Waltz" and Liadoff's "Music Box." His numerous admirers applauded him enthusiastically and he responded with encores.

HOFFMANN RECITAL

Post 11-12

Joseph Hoffmann, master pianist, gave his one Boston recital of the season yesterday afternoon in Symphony hall. He played Beethoven's sonata, op. 110; Sagmabati's "Vecchio Minuette"; Weber's "Perpetuum mobile"; a Chopin group including the C sharp minor Polonaise, the Fantasie Impromptu, the A minor waltz, and the B flat minor sonata; also a Valse Kaleidoscopic by an American composer, Edna Woods; Hofmann's extraordinary "Kaleidoscope," Liadow's "Music Box" and Liszt's C sharp minor Polonaise.

In these compositions Mr. Hofmann displayed to the full all of his remarkable qualities as technician and interpreter. His clear and peluccid technic is characteristic not only of the fingers, but the thinking of the man. No one has a clearer or a stronger brain. Practical mechanic of details are adjusted with a perfection which includes their complete subordination to the intentions of the interpreter. In Beethoven Mr. Hofmann played with the rugged breadth and the rhapsodic qualities which inhere in the latest of the sonatas, but which few pianists understand. He demonstrated the sparkle and crispness of his tone in the smaller pieces by Weber, Sgambati, et al.

Then, in Chopin, he became the poet and the hero—of the B flat minor sonata. In his own compositions he revelled in virtuosity and counterpoint too, and the lordly thunder of Liszt's Polonaise was an appropriate conclusion to an afternoon of masterful piano playing.

HOFMANN PLEASES IN PIANO RECITAL

Ry.

Admirable Program Stirs Much Enthusiasm

The audience which greeted Josef Hofmann yesterday afternoon in Symphony Hall was decidedly his own audience. It followed him intently through whatever he played and was eager and vehement in its applause to the point of rudeness, a rudeness, however, which Mr Hofmann encouraged by his willingness to play encores.

The program, considerably more interesting than is the usual run of pianoforte recitals, was peculiarly fitted for a just display of Mr Hofmann's ample powers. The first part contained the Sonata, opus 110, by Beethoven; a minuet by Sgambati and Weber's "Perpetuum Mobile." The second group was purely Chopin and the last selections were for the most part light modern finger exercises with a final Polonaise by Liszt.

This sonata is of all the Beethoven sonatas probably the least liked by the majority of the musical public. Mr Hofmann played it very much in the spirit in which it was written, but failed to stir his audience to any great enthusiasm by a rendition which a few listeners considered the finest thing on the program.

Better luck attended him with the pyrotechnical Weber. Here he demonstrated conclusively that he has lost none of the brilliancy, dexterity and accuracy of touch that has always marked his playing

If the first group served to show Mr Hofmann's manual ability the Chopin selections exhibited fully as clearly the intelligence and breadth of feeling which he possesses. The Chopin group was a triumph due to the greatness of Mr Hofmann's genius. He attained the highest point of the afternoon in the Finale of the beautiful Sonata in B Minor.

Every time Mr Hofmann is heard, one cannot help but be impressed with the way his own playing illuminates his personality. When he plays a theme of a dreamingly romantic nature he plays it well enough with no sloppiness or undue sentiment, but when he plays a good scherzo or presto he rises to his heights. The very working of his fingers seems to set his mind as well aflame and it is in compositions that associate brilliancy and rapidity with sound and beautiful theme that he succeeds in producing results which probably no contemporary pianist can match.

Something of this feeling crept into all his work of yesterday. The little "Music Box" which has caught his fancy this season gained its share of luster by the zest with which he played it. The whole program was impressive in the inevitable rightness with which Mr Hofmann played everything he touched. The very perfection was a mite discouraging.

CONCERT-CHRONICLE

Josef Hofmann in Full Circle of His Powers—The Pianist and a Sonata of Beethoven—Mr. Mason's Persian Rhapsody Heard Anew — Mme. Matzenauer with the Symphony Orchestra

T 10/11

GREATLY devoted to the last sonatas of Beethoven is Josef Hofmann, and with reason, since he is of that extremely small company of pianists qualified to play them at all. Often awkwardly written for the instrument, frequently involved and even tortuous in content, these sonatas, if their indubitable eloquences are to be revealed, call for a pianist of large and discerning mind, of impeccable musicianship and, above all, one for whom technical difficulties offer no barrier to interpretive design. That Mr. Hofmann possesses these qualifications needs at this late hour no maintaining. And his fitness to disclose the profounder, more emotional aspects of these sonatas has likewise long been proved, for, although his performance of other music has at times incurred the reproach of dryness and undue intellectuality, Mr. Hofmann's playing of Beethoven, and particularly the later Beethoven, has ever, at least in his maturer years, been notable for warmth and breadth of conception.

As first item on the programme of his recital in Symphony Hall yesterday afternoon Mr. Hofmann set Beethoven's Sonata in A-flat major, Opus 110, a piece that lesser pianists have failed to make convincing. Yet as Mr. Hofmann played the music there was thought only of its pervading beauty. Not elsewhere, as it seemed, has Beethoven matched the serenity of the opening section or the poignant sadness of the arioso; while for once the final fugue was freed from the suggestion of crabbedness and striving. So to have transfigured this sonata marks Mr. Hofmann master among masters.

Throughout the remainder of the concert Mr. Hofmann played with rare persuasiveness, yet after Beethoven in such revelation, all else paled by comparison. Even Chopin's Sonata in B minor made not its wonted appeal, and plainly through no fault in performance. Worthier to stand beside Beethoven seemed Chopin's Polonaise in C-sharp minor which Mr. Hofmann played in wholly poetic vein, giving it more the character of nocturne than of processional dance—a character that, particularly in the middle section, is instinct in the music, though few might so persistently expose it. For further pieces from Chopin came the Fantaisie-Impromptu and the first of the Waltzes. Upon both Mr. Hofmann bestowed the full measure of his artistry, illuminating many a detail overlooked in performance by others.

To music of a lighter sort fell the remainder of the concert—the pretty "Vecchio Minuetto" of Sgambati, Weber's "Perpetual Motion," a "Fantastic Waltz," by Edna Woods, Mr. Hofmann's own "Kaleidoscope," Liadov's "Music Box" and the Polonaise in E major of Liszt. Although Weber's once popular Rondo has for us of today little interest beyond the opportunity that it offers for technical display, ever and anon a pianist attempts it. In turn, Mr. Hofmann's performance was a marvel of clarity, lightness and speed that few might hope to equal. Signally kind to American composers, Mr Hofmann strangely inclines towards native pieces of slight consequence. Much of the all-American programme that he played here a few years ago was of doubtful value, and beyond surface-charm there is little to commend Miss Woods's Waltz of yesterday. Likewise of light intent, the pianist's own piece seemed by contrast relatively substantial; while in his hands it gleamed with the myriad hues and took on the multiform shapes that its title implies. So deftly did Mr. Hofmann play Liadov's trifle that the audience must needs have it again. Finally as he played Liszt's showy Polonaise it was for the time ennobled. . . . However often in the past Mr. Hofmann has seemed detached, even cerebral pianist, those who heard him yesterday will know him as one who, when the mood is on him, can play as poet and seer. Add this transforming eloquence to his musical insight, his self-command and his superlative technical equipment, and he becomes a pianist all but unapproachable.

W. S. S.

DUNCAN DANCERS

T 11-17

three famous pupils of Isadora Anna, Lisa and Margo, have, in three years, toured Europe and in what has proved to be an combination. They will give their performance in Boston in Symphony hall on Thursday evening, Nov. 15.

THE DUNCAN DANCERS

"The Eternal Three Graces," Anna, Lisa and Margo Duncan, will make their first Boston appearance in this combination in Symphony hall on Thursday evening, Nov. 15. Music for their dances will be played by Max Rabinowitsch.

Duncan Dancers

P 10-28

Anna, Lisa and Margo Duncan will make their first Boston appearance in Symphony Hall on Thursday evening, Nov. 15. This trio of Isadora Duncan's pupils has been touring America and Europe for the last three seasons with remarkable success. They add to the classic ideals of plastic interpretation which they have derived from Isadora Duncan, a new quality enhanced by the charm and grace of their youth. Music for their dances will be played by Max Rubinowitsch, Russian pianist.

Three former pupils of Isadora Duncan, Anna, Lisa and Margot, will dance at Symphony Hall Nov 15 at 8:15. They are now touring this country. They do not share the present views of their former teacher on political questions but are said to have some portion of her earlier skill in their art.

g 11-4

DUNCAN DANCERS

An entertainment will be given in Symphony hall on Thursday evening, Nov. 15th, by the Duncan Dancers, who will dance to music by Gluck, Brahms, Chopin and Wagner. This trio includes: Anna, Lisa and Margo, former pupils of Isadora Duncan, who, while benefiting by her art have established their independence and toured America and Europe with success. They are returning to America after three years in France, Belgium and Algiers. Max Rabinowitsch, pianist, will play for their dancing.

THE DANCE—DUNCAN STYLE

T 11/10

TO Symphony Hall, on Thursday evening next, come Anna, Lisa and Margo, tall and fair, the most expert, imaginative and pleasing of the Duncan Dancers—once pupils of Isadora—who a few years since traversed American stages. Wedlock and retirement have subtracted their companions, but these "sisters three" still excel in the rhythms and contours, the revelation and glamour of the dance. They recall Isadora's long-vanished youth; renew her poetry of suggestion. Like their teacher in her better days, they dance to music of Gluck, Brahms, Wagner, Schubert, Chopin. No less than twelve of their numbers next Thursday will come from Gluck's opera, "Orpheus"—music for choruses, music for airs, music for dances. Indeed before they are done they will have danced and mimed the whole legend of Orpheus's journey to the underworld of Hades and Elysium for the regaining of Eurydice. A Suite of Dances to the music of Mozart's ballet, "Les Petits Riens" and "The Ride of the Valkyrs," danced and mimed out of Wagner's opera, complete the list. Mr. Rabinowitsch will play piano accompaniments and solo numbers. Mr. Diaz, of the secondary tenors of the Metropolitan Opera House, will be heard in song.

DUNCAN DANCERS

Songs, ballet and arias from Gluck's classic opera Orpheus will be the feature of the program to be interpreted by the trio of Duncan dancers (Anna. Lisa and Margo) in Symphony hall next Thursday evening, Nov. 15, at 8:15. They will be assisted by Rafaelo Diaz, the noted tenor of the Metropolitan Opera Company, while the instrumental part of the program will be furnished by Max Rabinowitsch, the Russian pianist.

DUNCAN DANCERS

A program of unusual interest will be interpreted by the three Duncan dancers, Anna, Lisa and Margo, at Symphony Hall next Thursday evening. This noted trio of former pupils of Isadora Duncan will be assisted by Rafaelo Diaz, Metropolitan opera tenor, and Max Rabinowitsch,, the noted Russian pianist.

DUNCAN DANCERS

A program of unusual interest will be interpreted by the three Duncan dancers, Anna, Lisa and Margo, at their performance in Symphony hall next Thursday evening, Nov. 15, at 8:15. This trio of former pupils of Isadora Duncan will be assisted by Rafaelo Dia, tenor of the Metropolitan Opera Company. The instrumental part of the program will be provided by Max Rabinowitsch, pianist. The program follows:

Ballade ....Chopin
Au Convent .... Borodin
Mr. Rabinowitsch.
Scenes and Dances from "Orphee"....Gluck
Choeur (Act 1).
Pantomime.
Ritournelle.
Ensemble.
Introduction (Act 2).
Danse des Furies.
Choeur.
Air: "Laissez Vous Toucher Par Mes Pleurs."
Ensemble.
Choeur.
Danse des Furies.
Ensemble.
Aria from "Orpheus."
Mr. Diaz.
Scenes des Champs Elysees (Act 3).
Air de ballet...................Ensemble
Air ....Anna, Lisa
Finale ....Ensemble
Intermission 10 Minutes.
Songs by Mr. Diaz.
Valse Brilliante, No. 2............Chopin
Das Wandern ....Schubert-Liszt
The Lark...............Glinka-Balakirev
Mr. Babinowitsch.
Les Petits Riens (Suite of Dances)..Mozart
Ensemble.
Feuerzauber (from "Die Walkure")....
Wagner-Brassin
Mr. Rabinowitsch.
Ride of the Valkyries.....Wagner-Brassin
Ensemble.

H 11/11

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Dance Better Than He to Hold Your Husband

P 11/14

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Marbled Miniature

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T 11-17

The three famous pupils of Isadora Duncan, Anna, Lisa and Margo, have, in the last three years, toured Europe and America in what has proved to be an ideal combination. They will give their first performance in Boston in Symphony hall on Thursday evening, Nov. 15.

THE DUNCAN DANCERS

H 11/24

"The Eternal Three Graces," Anna, Lisa and Margo Duncan, will make their first Boston appearance in this combination in Symphony hall on Thursday evening, Nov. 15. Music for their dances will be played by Max Rabinowitsch.

Duncan Dancers

P 10-28

Anna, Lisa and Margo Duncan will make their first Boston appearance in Symphony Hall on Thursday evening, Nov. 15. This trio of Isadora Duncan's pupils has been touring America and Europe for the last three seasons with remarkable success. They add to the classic ideals of plastic interpretation which they have derived from Isadora Duncan, a new quality enhanced by the charm and grace of their youth. Music for their dances will be played by Max Rubinowitsch, Russian pianist.

Three former pupils of Isadora Duncan, Anna, Lisa and Margot, will dance at Symphony Hall Nov 15 at 8:15. They are now touring this country. They do not share the present views of their former teacher on political questions but are said to have some portion of her earlier skill in their art.

g 11-4

DUNCAN DANCERS

H

An entertainment will be given in Symphony hall on Thursday evening, Nov. 15th, by the Duncan Dancers, who will dance to music by Gluck, Brahms, Chopin and Wagner. This trio includes: Anna, Lisa and Margo, former pupils of Isadora Duncan, who, while benefiting by her art have established their independence and toured America and Europe with success. They are returning to America after three years in France, Belgium and Algiers. Max Rabinowitsch, pianist, will play for their dancing.

A 11-4

THE DANCE—DUNCAN STYLE

T 11/10

TO Symphony Hall, on Thursday evening next, come Anna, Lisa and Margo, tall and fair, the most expert, imaginative and pleasing of the Duncan Dancers—once pupils of Isadora—who a few years since traversed American stages. Wedlock and retirement have subtracted their companions, but these "sisters three" still excel in the rhythms and contours, the revelation and glamour of the dance. They recall Isadora's long-vanished youth; renew her poetry of suggestion. Like their teacher in her better days, they dance to music of Gluck, Brahms, Wagner, Schubert, Chopin. No less than twelve of their numbers next Thursday will come from Gluck's opera, "Orpheus"—music for choruses, music for airs, music for dances. Indeed before they are done they will have danced and mimed the whole legend of Orpheus's journey to the underworld of Hades and Elysium for the regaining of Eurydice. A Suite of Dances to the music of Mozart's ballet, "Les Petits Riens" and "The Ride of the Valkyrs," danced and mimed out of Wagner's opera, complete the list. Mr. Rabinowitsch will play piano accompaniments and solo numbers. Mr. Diaz, of the secondary tenors of the Metropolitan Opera House, will be heard in song.

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Songs, ballet and arias from Gluck's classic opera Orpheus will be the feature of the program to be interpreted by the trio of Duncan dancers (Anna. Lisa and Margo) in Symphony hall next Thursday evening, Nov. 15, at 8:15. They will be assisted by Rafaelo Diaz, the noted tenor of the Metropolitan Opera Company, while the instrumental part of the program will be furnished by Max Rabinowitsch, the Russian pianist.

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Ballade ....Chopin
Au Convent .... Borodin
Mr. Rabinowitsch.
Scenes and Dances from "Orphee"....Gluck
Choeur (Act 1).
Pantomime.
Ritournelle.
Ensemble.
Introduction (Act 2).
Danse des Furies.
Choeur.
Air: "Laissez Vous Toucher Par Mes Pleurs."
Ensemble.
Choeur.
Danse des Furies.
Ensemble.
Aria from "Orpheus."
Mr. Diaz.
Scenes des Champs Elysees (Act 3).
Air de ballet................Ensemble
Air ....Anna, Lisa
Finale ....Ensemble
Intermission 10 Minutes.
Songs by Mr. Diaz.
Valse Brilliante, No. 2............Chopin
Das Wandern ....Schubert-Liszt
The Lark...............Glinka-Balakirev
Mr. Babinowitsch.
Les Petits Riens (Suite of Dances)..Mozart
Ensemble.
Feuerzauber (from "Die Walkure")....
Wagner-Brassin
Mr. Rabinowitsch.
Ride of the Valkyries.....Wagner-Brassin
Ensemble.

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[210]

DUNCAN DANCERS IN SYMPHONY HALL

H 11/16

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THE "DUNCANETTES" DANCE

T 11/16

Anna, Lisa, and Margo in Recital Oddly Assembled — "Orpheus" Interpreted; Bright Whimsy from Mozart—A Missing Intimacy; a Half-Potent Spell

IN a certain small library, not a hundred miles from Symphony Hall, there is a cosy nook by an open fire, and near it a big arm-chair where one can snuggle down contentedly, away from the chill that comes with a mid-November night-fall. If one had chanced to occupy that library and that arm-chair last evening, and had chanced to pull down from its familiar place on the shelf a diminutive, daintily-bound volume (imprint: William Pickering; date: the early forties of the last century) containing between its covers the sweet, fantastic tale of the water-sprite, Undine, then one might have yielded altogether to that pleasant mood which almost prevailed at Symphony Hall, but which, either for the vastness of the place, half-empty as it was, or for the distractions of a curiously variegated programme, seemed never quite perfect.

Dancing such as these "Duncans" offer, indeed, is dancing suited better to intimate surroundings, to a small and select audience, than to a huge concert-room and a scattered, nondescript attendance. It is dancing lacking the qualities of the sterner emotions, dancing which is in itself soft and graceful and precious, but which can lift the spectator by no sweep of the imagination and by no incarnate fire of passion. To watch these "Duncans" as they interpreted passages from Gluck's "Orpheus" or as they gamboled to the measures of Mozart's "Petits Riens," was to take pleasure as in a half-remembered fairy story, to experience an after-taste of poignancies long over-past, to recapture a state of mind quite foreign to the turbulence of this bustling, grown-up world.

For if "Orpheus" be only a vision through eighteenth-century eyes into a land of shadow and spirits, then the fragments of "Orpheus" which survived in the interludes of the Duncan Dancers were but wan reflections of shadows. Mr. Rabinowitsch at the piano played the score, and even under his touch the slow, plangent chords of the processional from the first act seemed thin and far away; the uprising furies, restless and menacing, seemed bound by a fretful music rather than lashed to new frenzies; and only the gentle complaining of Orpheus's lute, bitter-sweet and pleading, and the light abandon of the revels on the green-sward before the altar of Love came quite within the range of the single instrument. Mr. Rafaelo Diaz, in a resonant tenor, sang brief passages: the recitative wherein Orpheus watches mournfully at the tomb of Eurdice; the air which accompanies him through the forest, distraught and overwhelmed; the song with which he appeases the guardian Furies. These direct transfers from the opera served to make the interpretations of the trio of dancers only the less clearly defined. As spirits of vengeance, warning the wanderer away from the gates of Hades, their dance was almost purely mimetic. Uneasy, fluttering, as the music beat higher and higher they rose once and again to full gesture of hostility. Softening, melting, resolving with the tones of the piano, they relented and withdrew. So in the final scene, with Gluck's deft waltz-rhythms and the swifter finale their motions were tinged with pantomimic significance.

Only these two segments of "Orpheus" left the observer with a sharp im-

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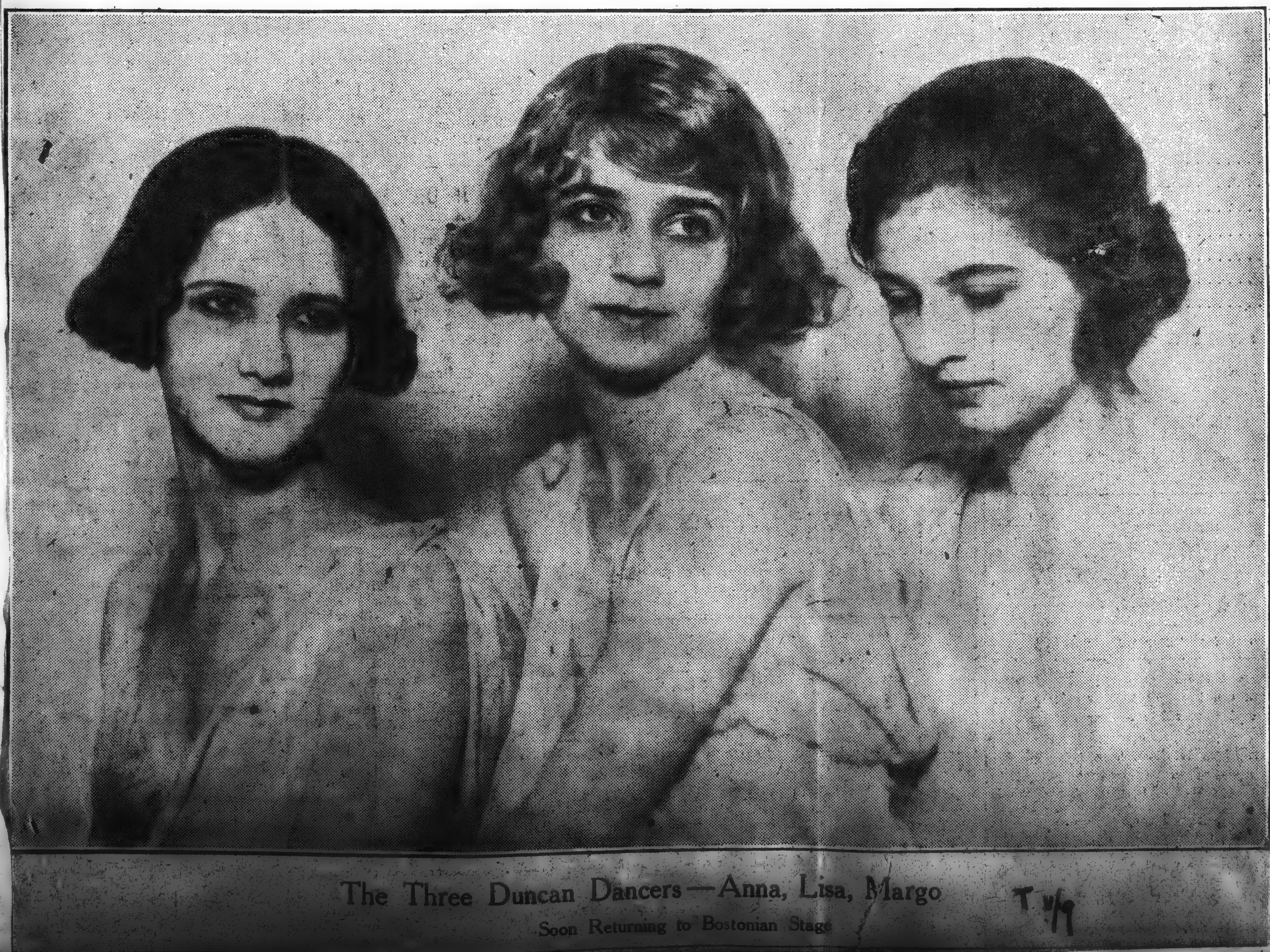
The Grace and Music of Their Face



The Three Duncan Dancers—Anna, Lisa, Margo

Soon Returning to Bostonian Stage

T 11/9

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T 11/16

Anna, Lisa, and Margo in Recital Oddly Assembled — "Orpheus" Interpreted; Bright Whimsy from Mozart—A Missing Intimacy; a Half-Potent Spell

In a certain small library, not a hundred miles from Symphony Hall, there is a cosy nook by an open fire, and near it a big arm-chair where one can snuggle down contentedly, away from the chill that comes with a mid-November night-fall. If one had chanced to occupy that library and that arm-chair last evening, and had chanced to pull down from its familiar place on the shelf a diminutive, daintily-bound volume (imprint: William Pickering; date: the early forties of the last century) containing between its covers the sweet, fantastic tale of the water-sprite, Undine, then one might have yielded altogether to that pleasant mood which almost prevailed at Symphony Hall, but which, either for the vastness of the place, half-empty as it was, or for the distractions of a curiously variegated programme, seemed never quite perfect.

Dancing such as these "Duncans" offer, indeed, is dancing suited better to intimate surroundings, to a small and select audience, than to a huge concert-room and a scattered, nondescript attendance. It is dancing lacking the qualities of the sterner emotions, dancing which is in itself soft and graceful and precious, but which can lift the spectator by no sweep of the imagination and by no incarnate fire of passion. To watch these "Duncans" as they interpreted passages from Gluck's "Orpheus" or as they gamboled to the measures of Mozart's "Petits Riens," was to take pleasure as in a half-remembered fairy story, to experience an after-taste of poignancies long over-past, to recapture a state of mind quite foreign to the turbulence of this bustling, grown-up world.

For if "Orpheus" be only a vision through eighteenth-century eyes into a land of shadow and spirits, then the fragments of "Orpheus" which survived in the interludes of the Duncan Dancers were but wan reflections of shadows. Mr. Rabinowitsch at the piano played the score, and even under his touch the slow, plangent chords of the processional from the first act seemed thin and far away; the uprising furies, restless and menacing, seemed bound by a fretful music rather than lashed to new frenzies; and only the gentle complaining of Orpheus's lute, bitter-sweet and pleading, and the light abandon of the revels on the green-sward before the altar of Love came quite within the range of the single instrument. Mr. Rafaelo Diaz, in a resonant tenor, sang brief passages: the recitative wherein Orpheus watches mournfully at the tomb of Eurdice; the air which accompanies him through the forest, distraught and overwhelmed; the song with which he appeases the guardian Furies. These direct transfers from the opera served to make the interpretations of the trio of dancers only the less clearly defined. As spirits of vengeance, warning the wanderer away from the gates of Hades, their dance was almost purely mimetic. Uneasy, fluttering, as the music beat higher and higher they rose once and again to full gesture of hostility. Softening, melting, resolving with the tones of the piano, they relented and withdrew. So in the final scene, with Gluck's deft waltz-rhythms and the swifter finale their motions were tinged with pantomimic significance.

Only these two segments of "Orpheus" left the observer with a sharp impression. The opening chorus, the latter evolutions of the Furies, the ballet scenes in the Fields of the Blessèd, gave opportunity for naturalistic posturing merely, posturing reminiscent of the younger Isadora, before that historic figure of the dance had devoted herself to the last, obscure perversions of her early style. Even though the phoneto-plastic images which these dancers presented were vague and uncertain, they were, however, undeniably beautiful. Before hangings of deep blue, bathed in a brilliant cerulean haze, the three figures deployed their gossamer robes, swayed, drooped, paused, took their places in an ever shifting composition, always preserving a suavity of line, a sure balance. Or else in the scant, flickering costumes of the Eumenides they pranced and whirled. Only when they resorted to strange contortions and rolled bowed heads back and forth upon the floor, did their actions seem quite meaningless. At other times they were a part of something remote and a little empty, no doubt, but of surpassing loveliness.

Aside from the Suite of dances suggested by "Orpheus," the programme ran an erratic course. Mr. Rabinowitsch played a Ballade of Chopin's and something from Borodin. Mr. Diaz sang Wagner's "Traume" and two cheery Spanish songs in rather strident fashion. Mr. Rabinowitsch again had his innings, dovoting them to the hackneyed "Valse Brillante, No. 2" by Chopin, and a theme from Schubert, embroidered by Liszt. The Duncan Dancers contributed twice to this olio, once with a dance of the Valkyrs, following upon a tinkling version of Wagner's "fire-music," and once with the "Little Nothings." It was this last group of numbers which revealed the trio at their gayest and most disarming. Easy was it to share in their sprightly exuberance, their unaffected, innocent drollery, their dainty whimsicalities. Once more they made one think of the fable of Fouqué; once more they carried one back into the clearer light of childhood.

D. W. B.

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RNSCO

R MILTON PLAYERS
N FAREWELL CONTEST
AT POMFRET TOMORROW

Continued From Page Six

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[211]

Mr. de Pachmann will return to Symphony Hall on Wednesday afternoon, Nov. 28, for another of his inimitable and much sought entertainments. As pianist, he will play various pieces of Chopin; for patter he will comment upon them and upon his own playing; in pantomime he will overlook no opportunity. By this time his audiences know precisely what to expect—and what to enjoy. T. 11/10

Wednesday afternoon, Nov. 28, in Symphony Hall, a second concert of piano-pieces played by Mr. de Pachmann, diversified by the patter in which he comments upon them and the pantomime by which he illustrates them. By this time his audiences know what to expect and what to enjoy. Music of Chopin fills the programme—Preludes, Studies, Mazurkas, Waltzes, a Nocturne, a Ballad, a Scherzo, a Polonaise. J 11-17

DE PACHMANN

Vladimir de Pachmann will give a Chopin program in his return recital in Boston in Symphony hall Wednesday afternoon, Nov. 28. This will include Nocturne in C sharp minor, three ballades, Fourth Scherzo, two Etudes, Berceuse, Polonaise, three Preludes, two Mazurkas, and three Waltzes. Jour 11/17

DE PACHMANN

Vladimir de Pachmann, who is making his farewell tour of America, will give a second concert in Symphony hall on Wednesday afternoon, Nov. 28. He will present a Chopin program, as follows: H 11-18

Nocturne, C sharp minor; Third Ballade, A flat major; Fourth Scherzo, E major; Etudes, F major and C sharp minor; Berceuse, D flat major; Grande

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De Pachmann is to play an all-Chopin program at Symphony Hall the afternoon of Nov 28. If he plays any of it as well as he did the Chopin group on his last month's program here, one will readily forgive him any antics in which he may indulge. When he chooses, he is one of the greatest of all pianists. Early purchase of tickets is probably necessary on the part of those wishing to see and hear him. Just as a vaudeville artist he is worth the price of admission. Gl 11-18

De Pachmann in Chopin Programme

Vladimir de Pachmann, pianist, who is making his farewell tour of America, will give a return concert in Symphony Hall on Wednesday afternoon, Nov. 28. This famous interpreter of Chopin will give a Chopin programme. P 11-18

Pachmann

T 11-19

To Symphony Hall on Wednesday afternoon for a second concert of piano-pieces comes Mr. de Pachmann with such uneven powers as now remain to him and with his usual inclination to comment audibly upon the music in hand and to illustrate it by grimace and gesture. By this time his audiences know what to expect and what to enjoy. Music of Chopin fills the programme—Preludes, Studies, Mazurkas, Waltzes, a Nocturne, a Ballad, a Scherzo, a Polonaise.

DE PACHMANN

Vladimir de Pachmann, the great Polish pianist, will be heard in an all-Chopin program at the return recital of his farewell American tour, which will take place in Symphony hall, Wednesday afternoon, Nov. 28, at 3 o'clock.

DE PACHMANN

At 3 o'clock next Wednesday afternoon, Nov. 28, at Symphony hall, at his second relital in Boston, Vladimir de Pachmann, whose fame rests largely upon his interpretation of Chopin, will present the following all-Chopin program: Nocturne in C sharp minor, third ballade, fourth Scherzo,, Etudes in F major and C sharp minor, Berceuse in D flat major, Grande Polonaise in F sharp minor, Preludes in G major, G minor and D flat major, Mazurkas in A minor and B minor, three Valses in E minor, G flat major and A flat major.

ALL-CHOPIN PROGRAM

Next Wednesday afternoon, at Symphony Hall, DePachmann, the Polish pianist, will present the following all-Chopin program: Noctune in C sharp minor, Third Ballade, Fourth Scherzo, Etudes in F major and C sharp minor, Berceuse in D flat major, Grande Polonaise in F sharp minor, Preludes in G major, G minor and D flat major, Mazurkas in A minor and B minor, three Valses in E mnor, G. flat major and A flat major.

CHOPIN PROGRAM BY DE PACHMANN

Pianist Plays Many Encores at Symphony Hall

H 11/29

Yesterday afternoon Vladimir de Pachmann gave a recital in Symphony hall. Since he felt a fancy not to follow strictly the printed program, a listener with only a slender gift for numbers cannot swear to the accuracy of the list of pieces, all by Chopin.

Nocturne, Op. 27, C-sharp minor; Ballade, A-flat major; Scherzo, E major, Etude, Op. 10, C major; Etude, Op. 25, F major; Etude, Op. 25, C-sharp minor; Berceuse; Polonaise, Op. 40, A major; Prelude, Op. 28, G major; Prelude, Op. 28, G minor; Prelude, Op. 28, D-flat major; Mazurka, Op. 67, A minor; Mazurka, Op. 33, B minor; Valse, E minor; Valse, Op. 70, G-flat major; Grande Valse, Op. 42, A-flat major.

Sensation-seekers must have got their fill at Mr. de Pachmann's first recital and yesterday stayed away, so, though Mr. de Pachmann had with him as usual less the manner of a concert-giver than that of a person at home, what he had to say—a few pleasant comments on the music in hand—was not greeted with rude and silly laughter, Yesterday, indeed, he seemed a man to laugh at whom would have been the act of a boor, a man both old and tired.

So he played. His hand, to be sure, has not lost its cunning, for not even Mr. de Pachmann himself has often played a program through unbroken with such ravishingly beautiful tone. Such a man, in this important respect, might, like Rousillon, be a copy to these younger times. Amazingly as ever, too, he turned his trills, flashed forth his scales, and made his melodies sing.

But Mr. de Pachmann did not always play with clean technique. Sometimes he lost his rythm, some passages he blurred with the pedal. These defects would not matter much if he had been in the vein in spite of them to bring out the full meaning of the music. Too often he did not. The berceuse he played extravagantly, the polonaise trivially, the ballade without continuity, the G minor prelude indistinctly.

It was a pleasure, though, to hear Mr. de Pachmann play the C major study as though it had music in it, not just a feat for a virtuoso. To the F major study, too, he brought much of his old-time warmth of feeling, and in the C sharp minor study he rose to a high poetic plane, for a moment the old de Pachmann.

At the end of the concert there was the usual stampede toward the stage. In response to the clamor for encores Mr. de Pachmann played five more pieces.

R. R. G.

Pachmann Sparkles In Chopin Program

When Vladimir De Pachman plays Chopin music, students and connoisseurs are privileged to hear tone pictures exquisitely sketched upon the piano keyboard. A 11/29

Such delicately charming vocal vignettes marked De Pachmann's second recital of the season at Symphony Hall yesterday. Within its limitations, which De Pachmann fixes with deliberation and even makes comments on during his performance, the veteran Polish pianist's art is not only brilliant but extremely beautiful. He weaves tone pictures as of pearly summer clouds made iridescent at sunset. In this nebulously roseate sphere, with its perpetual soft tones and tints, this strange artist reigns supreme.

The hall was almost filled and enthusiasm ran strong from first to last.

DE PACHMANN PLAYS CHOPIN PROGRAM

Pianist's Pranks Enliven Second Recital

11/29

Vladimir de Pachmann gave another entertainment yesterday afternoon at Symphony Hall. It purported to be a piano recital with an all-Chopin program. It turned out to be both more and less than that. After the first two numbers had been given De Pachmann simply could not keep from talking any longer, though he had seemingly been trying hard for what the serious-minded consider the proper dignity of concert pianists.

He not only gave a monologue through the rest of the concert which delighted those able to hear it; he also departed from the announced program to play more or less whatever came into his head.

Two preludes were given with poetic feeling and marvellous technique. The rest of the time he played pranks with the music, or merely rattled through it. The audience, which to the surprise of most people, only half-filled the hall, seemed to enjoy it all.

At the end, after playing a couple of encores, De Pachmann went off with an air of finality, and an usher came forth and took away the piano stool. But the crowd down front in the audience kept right on applauding. Presently De Pachmann hurried out, looked for the piano stool, registered surprise and indignation in exaggerated movie fashion, looked at his watch, nodded with great vigor, trotted off again and returned, followed by the usher with the abducted piano stool. But after one number more he looked at his watch again and departed in great haste, as one who really must catch that train.

That was the end of the show. If the reviewer had an accurate detailed memory of the complete piano works of Chopin he might be able to set forth exactly what De Pachmann played yesterday, with all the omissions, substitutions and conglomerations of more than one piece duly noted. As it is, the statement that instead of the announced F sharp minor Polonaise the A major was played, with an unexpected reprise of the middle section after the transition and a new Pachmannesque transition later on, must suffice as a specimen.

De Pachmann's memory is not what it was, and his fingers are often numbed a bit by rheumatism. His whimsicalities may have grown upon him with years. At any rate, he now plays exactly as he feels. If bored with a piece he either caricatures it in a hugely entertaining way, or else rattles dully through it. When his imagination is kindled he can still play divinely, as he did in two preludes yesterday.

When he is playing his little tricks his ingenuity of technique is amazing. His tone and his sense of rhythm are still phenomenal. What other pianist can build up so steady, gradual, inevitable a crescendo?

If one does not take his recitals any more seriously than he himself takes them, De Pachmann is still well worth hearing. But if one is an unmitigated highbrow a course of, say, Ernest Hutcheson would be preferable.

Incidentally it is quite likely that De Pachmann will never play here again. He is not again scheduled for this season here; and though one would hesitate to wager against his making a farewell tour in, say, 1933 the chances seem against it.

PACHMANN PASSES, LANDOWSKA COMES, ON CONCERT STAGE

THE PIANIST BRINGS BACK HIS PRIME

The Harpsichord Player as She Will Be Heard with the Symphony Orchestra—Programmes in Prospect—George Copeland to Revisit Boston

QUICKLY satisfied was mere curiosity over de Pachmann returned to America after a lapse of years. To Symphony Hall on Wednesday afternoon he came for a second recital, devoted, as often in the part, to the music of Chopin. Surprisingly scanty was the audience; but by many a sign it had come to hear de Pachmann the pianist; not to watch de Pachmann the clown. Perceiving his hearers' mood, or subdued by the sight of so many empty seats, it was as virtuoso and poet rather than as buffoon that he chose to reveal himself. There were occasional uncertainties in his performance, and evidence of a growing tendency to mannerism and perversity, but the little company heard the music of Chopin played as it has not been played here since de Pachmann's prime.

Close to the appointed hour the door at the rear of the stage opened and across the platform walked, or, rather, ambled, de Pachmann, with the shuffling gait that now marks him. Gazing somewhat vacantly about, as though perplexed by the sparse audience, he sat himself at the piano and, without fuss or foolery, began to play the Nocturne in C-sharp minor. With velvet softness sounded the wide-spanned arpeggios of the accompaniment, and against them sang the melody as it might sing only under his fingers. Slowly and beautifully the piece unfolded, and when the tumults of the middle section were reached the pianist shook off his mood of repression and answered Chopin's fires with his own. Again the mournful melody sounded; in enchanting loveliness of tone the coda blossomed into the major key . At the end was much applause, but from de Pachmann it brought no comment. Straightway he fell to playing the Ballad in A-flat. From the keyboard came now a richer, deeper beauty, and as this or the other eloquence in the music was disclosed at his hands de Pachmann would smile, half-ecstatically. Still moved was he by this music that he had played so many times, and with face as well as fingers he must show his emotion. At length, with warmly clanging chords, the piece came to an end. Louder and longer than before rang the applause. Then de Pachmann broke his silence!

As third number on the programme stood the fleet and charming Scherzo in E major. In a long oral prelude, half spoken, half mumbled, the pianist assured his hearers that this was Chopin's greatest composition. With word and pantomime he would describe its characteristics. There was reference, not too clearly audible but plainly uncomplimentary, to the music of Rakhmaninov, and a concluding statement to the effect that de Pachmann alone could play this piece as it should be played. To prove this Scherzo Chopin's masterpiece lies beyond the power of de Pachmann or of any other; to prove himself unsurpassable in its performance of it was a task that he might and did accomplish. Here ended the first division of the programme There was much applause, but though he came often to the stage, the pianist would not play again.

Yet perhaps it was in atonement for this unwillingness that to his second group de Pachmann prefixed two Studies not listed on the programme, though he did so without comment or explanation. One was the double-note Study in C major from Opus 10, the other the gossamer Study in F minor from the second set. In both de Pachmann was in the vein, as he was in the ensuing Studies in F major and C-sharp minor from Opus 25. Next came the Berceuse, soft and pellucid, the figuration as jets of sunshot spray, the whole ending in a breathless pianissimo less heard than felt. According to the printed programme the concluding number of this group was to be the Polonaise in F-sharp minor, but again without explanation the pianist substituted the more familiar companionpiece in A major. With strange deliberation he played the opening section; passing to the Trio he spoke the words "piu mosso" and, making good his intention, he here went to the other extreme and played the measures with a speed that smacked of flippancy. So, for the first time on Wednesday, was disclosed the willful, capricious, less admirable de Pachmann that has ever lurked disconcertingly behind the pianist's better self.

Before and after these pieces de Pachmann had been voluble. During them, save for a word or two here and there, he was silent, though he would now and then smile or grimace or beat the rhythm with the hand momentarily disengaged. Yet these were diversions harmless enough, that in no

wise broke the spell of his performance Rather through their sincerity and spontaniety did they seem to heighten the effect De Pachmann was here as one playing to a handful of intimates. He was not burlesquing or ridiculing his music, but irrepressibly was he emphasizing some quality that at the moment impressed itself upon him.

In three Preludes, in G-major, G-minor and D-flat major, two Mazurkas, in A minor and B-minor, and three waltzes in E-minor, G-flat major and A-flat major, Opus 42, ran the rest of the programme. During these numbers de Pachmann became more conversational and more sportive than before. In the Mazurka in B-minor he introduced an extra measure, accompanied by the word "echo." He described this passage as "beautiful" or that as "foolish." And if the music fell to one hand alone he would rest the other upon the piano. If he could, so he said, he would play also Brahms and Godowsky. But life was short, he could not do everything. He would play his Chopin as well as he might and that must suffice.

Concerning de Pachmann's performance of these eight pieces much might be written in praise, and little in reproach. At his hands Chopin's text was occasionally altered or embellished. The Prelude in D-flat he took at a pace plainly faster than that intended by the composer, though these cloying measures thereby gained, not lost. It was possible to question his interpretation of the episode in B-major in the Mazurka in B-minor. Indeed, to suit his whim he materially altered the composer's phrasing. But why carp or quibble? In the course of these Preludes, Mazurkas and Waltzes came enough of rarely beautiful playing to suffice some pianists for a lifetime. Almost accurate seemed for the time Arthur Symons's extravagant dictum that de Pachmann was the greatest of all pianists since he played Chopin better than anyone else played anything.

To his programme at its close de Pachmann added the Impromptu in F-sharp major, the last of it played with incredible speed, yet with crystal clearness. Many of his hearers had now crowded toward the stage. Despite his protests they would not be seated, though he declared that he would not play if they remained standing. But play he did, this time the "Minute" Waltz in D-flat. This, he said, must be the last; and to emphasize his decision he had the lid of the piano shut and the stool removed. But these measures were of no avail; at length the stool was brought back, the lid lifted, and with the announcement that he had played it three times to Liszt some two score years ago, de Pachmann gave his enthusiastic admirers the Andante Spianato that precedes the Polonaise, Opus 22. . . when for the last time he had shuffled off the stage and his hearers reluctantly left the hall, it was with no small satisfaction in their minds and hearts. To them a sort of marvel had been vouchsafed. In tottering old age de Pachmann had played often, if not always, as in his glorious prime, with hardly a technical slip and with innumerable and indescribable felicities of tone, touch and phrasing. One again Chopin had been god of the keyboard and de Pachmann his prophet.

W. S. S.

Sunday afternoon, Dec. 2, in Symphony Hall, a concert by Frieda Hempel, once more arrayed as Jenny Lind, but by no means confining her numbers to the repertory of that past, gone and none too choice singer. A voice in golden noon, a ripened skill in song, intelligence and feeling, wider and wider ranging, hardly need these pretty pretences. In herself is Mme. Hempel's excellence. T 11/10

Frieda Hempel will sing another Jenny Lind program at Symphony Hall on Sunday afternoon, December 2. G 11-11

Sunday afternoon, Dec. 2, in Symphony Hall, a concert by Frieda Hempel, once more arrayed as Jenny Lind, but by no means confining her numbers to the repertory of that past, gone and none too choice singer. A voice in golden noon, a ripened skill in song, intelligence and feeling, wider and wider ranging, hardly need these pretty pretences. In herself is Mme. Hempel's excellence. D 11-17

HEMPEL AS LIND

Frieda Hempel will give another Jenny Lind concert in costume in Symphony hall on Sunday afternoon, Dec. 2, at 3:30. The program will be different from that of last year.

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Frieda Hempel will give a Jenny Lind concert in Symphony Hall on Sunday afternoon, Dec. 2, in costume. Her program will be different from that of last year.

SUNDAY afternoon, Dec. 2, in Symphony Hall, a concert by Frieda Hempel, once more arrayed as Jenny Lind, but by no means confining her numbers to the repertory of that past, gone and none too choice singer. A voice in golden noon, a ripened skill in song, intelligence and feeling, wider and wider ranging, hardly need these pretty pretences. In herself is Mme. Hempel's excellence.

HEMPLE AS LIND

The songs for which Jenny Lind was famous will be featured by Frieda Hempel in her impersonation of the 19th century singer at a concert in Symphony hall on Sunday afternoon, Dec. 2, at 3:30. Miss Hempel will wear a gown strictly in the period and will be accompanied by Conraad V. Bos.

HEMPEL AS JENNY LIND

Frieda Hempel, coloratura soprano, another impersonation of Jenny Lind at a concert in Symphony nday afternoon at 3:30. The program, which will differ from will include favorite songs of Jenny Lind. Miss Hempel will wear a new costume according to the period. She will be accompanied by Conraad V. Bos. H 11/26

Next Sunday Frieda Hempel will sing in costume another Jenny Lind program, only partly derived from sources available to the Swedish singer of old, however. Accompanist and flute player will also wear Victorian garb. At the back of the stage will be displayed the legend on purple plush, "Welcome to Our Warbler." All this is if the procedure of her earlier Jenny Lind program here is followed Last season she had a very large and enthusiastic crowd.

HEMPEL AS LIND

Frieda Hempel will give another impersonation of Jenny Lind at a concert in Symphony Hall next Sunday afternoon. The program will include the favorite songs of Jenny Lind. Miss Hempel will wear a new costume strictly according to the period. She will be accompanied by Conrad V. Bos.

Mme. Hempel Familiarly

Reappearing at Symphony Hall tomorrow afternoon, Mme. Hempel will sing a little-known show piece by Mozart, the air, "Schön lacht der holde Frühling," written

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Hempel as Jenny Lind

Frieda Hempel, coloratura soprano, will give in costume a Jenny Lind concert in Symphony Hall on Sunday afternoon, Dec. 2.

HEMPEL TO GIVE JENNY LIND PROGRAM

Roland Hayes, Negro Tenor, in Concert Tomorrow Night

Frieda Hempel, the great coloratura soprano, will give a concert in Symphony hall tomorrow afternoon at 3:30. She will be assisted by Conrad V. Bos, pianist, and Louis P. Fritze, flutist. The program will include:

Aria, "Schon lacht der holde Fruhling" ..... Mozart
Ave Maria ..... Schubert
Auf dem Wasser zu Singen ..... Schubert
Bei der Wiege ..... Mendelssohn
Jetzt kommt der Fruhling ..... Mendelssohn
Shadow Song from "Dinorah" ..... Meyerbeer
Away, Away to the Mountain's Brow ..... Alexander Lee
Fly Away, Pretty Moth ..... T. H. Bayly
Bird Song ..... Taubert
Home, Sweet Home ..... Bishop

HERE SUNDAY

FRIEDA HEMPEL

HEMPEL TODAY

The following "Jenny Lind program" will be presented in costume by Frieda Hempel, soprano, in Symphony hall this afternoon at 3:30. Her accompanist will be Conraad V. Bos.

Dedication ..... Schumann-Liszt
(Mr. Bos)
Aria, "Schon lacht der holde Fruhling" ..... Mozart
(Miss Hempel)
Ave Maria ..... Schubert
Auf dem Wasser zu Singen ..... Schubert
Bei der Wiege ..... Mendelssohn
Jetzt kommt der Fruehling ..... Mendelssohn
(Miss Hempel)
Sonata in C major ..... Mozart
(Mr. Bos)
Ombra leggiera (Shadow Song), from "Dinorah" ..... Meyerbeer
(Miss Hempel)
Flute solo (Mr. Louis P. Fritze)
Away, Away to the Mountain's Brow ..... Alexander Lee
Fly Away, Pretty Moth ..... T. H. Bayly
Bird Song ..... Taubert
Home, Sweet Home ..... Bishop

Frieda Hempel, a singer who has now won an established position and a large following in the concert hall after giving up a high position in opera, will repeat her attractive stunt of a "Jenny Lind" program this afternoon at Symphony Hall, singing different numbers from those she gave last season at a similar costume recital.

Programs of the Week

SYMPHONY HALL—Today at 3:30, Frieda Hempel, soprano. "Jenny Lind program," assisted by Conrad V. Bos, pianist: "Dedication," Schumann-Liszt; aria, "Schon lacht der holde Fruhling," Mozart; "Ava Maria" and "Auf dem Wassar zu Singen," Schubert; "Bei der Wiege" and "Jetzt kommt der Fruhling," Mendelssohn; Sonata in C major, Mozart; "Ombra leggiera" ("Shadow Song"), from "Dinorah," Meyerbeer; "Away, Away to the Mountain's Brow," Alexander Lee; "Fly Away, Pretty Moth," T. H. Bayly; "Bird Song," Taubert; "Home, Sweet Home," Bishop.

Frieda Hempel's Jenny Lind Program

THE following "Jenny Lind Program" will be presented in costume by Frieda Hempel, famous coloratura soprano, in Symphony Hall this afternoon. Her accompanist will be Conraad V. Bos.

Dedication ..... Schumann-Liszt
Mr. Bos.
Aria, "Schon lacht der holde Fruhling" ..... Mozart
Miss Hempel.
Ave Maria ..... Schubert
Auf dem Wasser zu Singen ..... Schubert
Bei der Wiege ..... Mendelssohn
Jetzt kommt der Fruhling ..... Mendelssohn
Miss Hempel.
Sonata in C major ..... Mozart
Mr. Bos.
Ombra leggiera (Shadow Song) from "Dinorah" ..... Meyerbeer
Miss Hempel.
Flute solo, Louis P. Fritze.
Away, Away to the Mountain's Brow.. Alexander Lee
Fly Away, Pretty Moth ..... T. H. Bayly
Bird Song ..... Taubert
Home, Sweet Home ..... Bishop
Miss Hempel.

HEMPEL TODAY

The following "Jenny Lind Programme" will be presented in costume by Frieda Hempel, the great coloratura soprano, in Symphony Hall this afternoon at 3:30. Her accompanist will be Conraad V. Bos.

Dedication ..... Schumann-Liszt
Mr. Bos
Aria, "Schon lacht der holde Fruhling" ..... Mozart
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Flute Solo (Mr. Louis P. Fritze)
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Besides—and what was of most account—her voice was just as limpid and sparkling and tuneful and beautiful as if there were no Jenny Lind accessories. If there was not quite enough of supplication in Schubert's "Ave Maria," there was abundant excitement and silvery lustre in the vocal airplane skims and dives and loop-the-loops of the "Dinorah" Shadow Song. Few, if any, having heard Jenny Lind sing Taubert's Bird Song in Boston in 1850, all were charmed by Miss Hempel's trills and were not bothered by comparisons.

They didn't care if the extra number announced as a favorite song of Jenny's—"Dixie"—was sung as Miss Lind sang it. They liked Miss Hempel's way and said so with their hands.

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K. P.

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The "Shadow Song" from Myerbeer's "Dinorah", Alex. Lee's "Away to the Mountain's Brow", Bayly's "Fly Away, Pretty Moth", Taubert's "Bird Song" and other dazzling numbers that once marked Jenny Lind's programs will be sung tomorrow.

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Mr. Bos added to the program with his piano solos. He played the Schuman-Liszt "Dedication" and Mozart's sonata in C major. Mr. Fritze's flute solos were appreciated.

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Swedish Nightingale Comes Back to Boston

H 11/3

FRIEDA HEMPEL
as Jenny Lind, in Symphony Hall

Sunday afternoon, Dec. 2, in Symphony Hall, a concert by Frieda Hempel, once more arrayed as Jenny Lind, but by no means confining her numbers to the repertory of that past, gone and none too choice singer. A voice in golden noon, a ripened skill in song, intelligence and feeling, wider and wider ranging, hardly need these pretty pretences. In herself is Mme. Hempel's excellence. T 11/10

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HEMPLE AS LIND

The songs for which Jenny Lind was famous will be featured by Frieda Hempel in her impersonation of the 19th century singer at a concert in Symphony hall on Sunday afternoon, Dec. 2, at 3:30. Miss Hempel will wear a gown strictly in the period and will be accompanied by Conraad V. Bos.

HEMPEL AS JENNY LIND

Frieda Hempel, coloratura soprano, [illegible] another impersonation of Jenny Lind at a concert in Symphony [illegible] nday afternoon at 3:30. The program, which will differ from [illegible] will include favorite songs of Jenny Lind. Miss Hempel will wear a new costume according to the period. She will be accompanied by Conraad V. Bos. H 11/26

Next Sunday Frieda Hempel will sing in costume another Jenny Lind program, only partly derived from sources available to the Swedish singer of old, however. Accompanist and flute player will also wear Victorian garb. At the back of the stage will be displayed the legend on purple plush, "Welcome to Our Warbler." All this is if the procedure of her earlier Jenny Lind program here is followed Last season she had a very large and enthusiastic crowd. S 4-21

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Mme. Hempel Familiarly T 11/1

Reappearing at Symphony Hall tomorrow afternoon, Mme. Hempel will sing a little-known show piece by Mozart, the air, "Schön lacht der holde Frühling," written

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HEMPEL TO GIVE JENNY LIND PROGRAM

Roland Hayes, Negro Tenor, in Concert Tomorrow Night

Frieda Hempel, the great coloratura soprano, will give a concert in Symphony hall tomorrow afternoon at 3:30. She will be assisted by Conrad V. Bos, pianist, and Louis P. Fritze, flutist. The program will include:

Aria, "Schon lacht der holde Fruhling" ... Mozart
Ave Maria ... Schubert
Auf dem Wasser zu Singen ... Schubert
Bei der Wiege ... Mendelssohn
Jetzt kommt der Fruhling ... Mendelssohn
Shadow Song from "Dinorah" ... Meyerbeer
Away, Away to the Mountain's Brow ... Alexander Lee
Fly Away, Pretty Moth ... T. H. Bayly
Bird Song ... Taubert
Home, Sweet Home ... Bishop

HERE SUNDAY

FRIEDA HEMPEL

HEMPEL TODAY

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(Mr. Bos)
Aria, "Schon lacht der holde Fruhling" ... Mozart
(Miss Hempel)
Ave Maria ... Schubert
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(Miss Hempel)
Sonata in C major ... Mozart
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Flute solo (Mr. Louis P. Fritze)
Away, Away to the Mountain's Brow ... Alexander Lee
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Bird Song ... Taubert
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Frieda Hempel, a singer who has now won an established position and a large following in the concert hall after giving up a high position in opera, will repeat her attractive stunt of a "Jenny Lind" program this afternoon at Symphony Hall, singing different numbers from those she gave last season at a similar costume recital.

Programs of the Week

SYMPHONY HALL — Today at 3:30, Frieda Hempel, soprano. "Jenny Lind program," assisted by Conrad V. Bos, pianist: "Dedication," Schumann-Liszt; aria, "Schon lacht der holde Fruhling," Mozart; "Ave Maria" and "Auf dem Wasser zu Singen," Schubert; "Bei der Wiege" and "Jetzt kommt der Fruhling," Mendelssohn; Sonata in C major, Mozart; "Ombra leggiera" ("Shadow Song"), from "Dinorah," Meyerbeer; "Away, Away to the Mountain's Brow," Alexander Lee; "Fly Away, Pretty Moth," T. H. Bayly; "Bird Song," Taubert; "Home, Sweet Home," Bishop.

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Ave Maria ... Schubert
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Sonata in C major ... Mozart
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FRIEDA HEMPEL GIVES CONCERT

P 173

Sings "Jenny Lind Program" in Symphony Hall

Frieda Hempel in a "Jenny Lind Programme" at Symphony Hall yesterday afternoon was greeted by a large and enthusiastic audience.

Assisting her were **Louis P. Fritze**, flutist, and **Conrad V. Bos**, accompanist, both recognized artists.

Miss Hempel's voice showed all its customary brilliancy, flexibility and purity of tone and the beauty of her melodic line and the perfection of her phrasing were never more marked.

The little known air by Mozart, "Schon lacht der holde Fruhling," and the more hackneyed "Shadow Song" from Meyerbeer's opera, "Dinorah," were the showpieces of the afternoon and were given with faultless technique and style.

It was in the Mendelssohn songs, however, that Miss Hempel shone. Her richness of voice, perfection of skill and ripe imagination were at their best.

The "Bird Song" by Taubert proved interesting in that it was written for Jenny Lind and sung by her for the first time in Boston in 1850.

Miss Hempel was generous with encores, among them the old English song, "I'd Be a Butterfly," the Norwegian "Echo Song," with her own accompaniment; Mozart's "Schlaffe, Mein Princhen," Welsh folk song, "Carry Me Back to Old Virginia," "Dixie," "The Last Rose of Summer" and "Home, Sweet Home," all given with rare simplicity and grace.

Miss Hempel in Flood

The pleasures of Miss Hempel's song might suffice any audience in these, her days of prime. Yet by sundry signs from the company gathered in Symphony Hall yesterday afternoon, her continuing masquerade as Jenny Lind also pleases. It may amuse her. Apparently it entertains her public. No doubt there is profit in it. Ninety-nine out of every hundred of Miss Hempel's listeners have not a notion of Jenny Lind's looks or song, care not tup'pence for that chilly and pious northern nightingale, except as a name and a legend wherewith to conjure into the concert-hall a passing quaintness. There quaintness may be no very welcome guest; but if she must attend, she is pleasant to look upon in Miss Hempel's curls and bows and crinoline; well-mannered in curtseys and waves of hand; deserving the paper-framed bouquets passed over the footlights; altogether meet to pick out her own accompaniment to an "echo-song." Mr. Bos in swallow-tails on the piano stool; Mr. Fritze in stock and with flute are as well designed to the picture, like the attendant saints on either side of a Madonna. There is no arguing about tastes. Those who like these superfluities, now in second or third year, continue to like them—and Miss Hempel obliges.

Room for argument, however, opens when this otherwise harmless masquerading seems more or less to determine the singer's programme—not always for the better. Miss Hempel's voice is now at richest. In middle tones, it is a golden stream, deep, full, glowing. Very rarely as yet in the upper notes are there edges or shallows. Lustrous, warm, undiminished are the lower ranges. Technically Miss Hempel is assured and full-rounded mistress of song. Her showers of ornament, her sustained measures, alike praise her. If with ease she glorifies Meyerbeer ornate or transmutes a messy pot-pourri from the waltzes of Johann Strauss, so also does she enrich Mozart—a more difficult adventure. It is currently reported that these severest critics of the technique of eminent singers—ces messieurs and ces madames who teach the elements of song to neophytes therein—have not a fault to find with Miss Hempel's "method" from her amplest "breath-control" to her smallest shading. We others—a pitiful crew!—who try a singer also by her qualities of insight and imagination are also reasonably content. We discovered long since that on the interpretive side, as the phrase is, Miss Hempel would hardly ripen into a Sembrich or a Lehmann, even a Culp or a Gerhardt. As far as she may go toward the heights and the depths of illuminating, imaginative, singing, she goes admirably. For the unattainable, the sensuous beauty of her voice and song remains rich compensation.

The more the reason that Miss Hempel should choose wisely, worthily, the music so to be enriched. Does "Home, Sweet Home," deserve her vocal splendors, her technical wealth, even though the programme, as yesterday, assign it to Bishop's forgotten opera, "Clari or The Maid of Milan"? Is Taubert's "Bird Song," or the Swedish "Echo Song," or two pieces of wispy pseudo-Mendelssohnian thistle-down—songs by Lee and Bayly Anno Donimi 1830—a whit more deserving? They are not, except as Jenny-Lindian fripperies, altogether superfluous, and at comic odds with that "Straussiana." More: when Miss Hempel passes to the actual Mendelssohn, need she sing such commonplaces in neat prettiness as "Bei der Wiege" and "Jetzt kummt der Frühling," her choices for yesterday? Again: while the beauty of Schubert's "Ave Maria" and "Auf dem Wasser zu Singen" is questionless, the melodic curve of the one and the light rhythms of the other, are like to become "hardy annuals." in the revelation of Miss Hempel's tones.

In sum, only two items in the concert of yesterday freshly or worthily disclosed the singer's possessions and powers. One was an occasional piece, of the sort that Mozart shook from his sleeve while the recipient waited on the stairs—a "scena" for his sister-in-law as Rosina taking a singing-lesson in Paisiello's "Barber of Seville." It contains velvet-textured measures of sustained song; silken-sheened measures of vocal ornament, both written with Mozartean opulence and ease. The one Miss Hempel flooded with the glowing riches of her song. Upon the other she showered her flawless agilities, her glittering certainties. Both deeds were worth the doing, upon a piece worth the reviving.

The other number seems more questionable—the mechanical, the hackneyed, the Galli-Curcian, "Shadow Song" from "Dinorch." And lo! the deeper lustres of Miss Hempel's tones lay like gold upon the brass of Meyerbeer's sentimental tune; while the tinny crackle of his tricky ornaments chimed bell-like. The singer was on her mettle. She made of these florid measures a very rhapsody of voice and skill. Not for nothing in these or any other days does one do a chromatic scale twice-over—and in one breath!

H. T. P.

HANDEL AND HAYDN SEASON H 11-18

The choral concerts of the Handel and Haydn Society this season will be Handel's "Messiah" on Sunday afternoon, Dec. 16, and Monday evening, Dec. 17; Saint-Saens "Samson and Delilah," Sunday afternoon, Jan. 20, and Haydn's "Creation" on Easter Sunday afternoon, April 20. The soloists for the two "Messiah" performances will be Jeannette Vreeland, soprano, Jeanne Lavel, contralto, Richard Crooks, tenor, and Reinald Warrenrath, bass; for "Samson and Delilah" Margaret Matzenauer, soprano, Orville Harrold, tenor, and Clarence Whitehill, bass; and for the "Creation" Marie Ivogun, soprano, George Meader, tenor, and Henri Scott, bass.

Handel and Haydn Season P 11/18

The Handel and Haydn Society will sing Handel's "Messiah" on Sunday afternoon, Dec. 16, and Monday evening, Dec. 17; Saint-Saens' opera, "Samson and Delilah," in concert form, on Sunday afternoon, Jan. 20, and Haydn's "Creation" on Easter Sunday afternoon, April 20. The soloists for the two "Messiah" performances will be Jeannette Vreeland, soprano; Jeanne Lavel, contralto; Richard Crooks, tenor, and Reinald Werrenrath, bass; for "Samson and Delilah," Margaret Matzenauer, soprano; Orville Harrold, tenor, and Clarence Whitehill, bass, and for the "Creation," Marie Ivogun, soprano; George Meader, tenor, and Henri Scott, bass.

Sunday afternoon, Dec. 16, in Symphony Hall, the first of the annual performances of Handel's oratorio, "The Messiah," by the chorus and orchestra of the Handel and Haydn Society, led—and animated—by Mr. Mollenhauer. Mmes. Vreeland and Maurel; Messrs. Crooks and Werrenrath are the solo-singers. T 11-24

HANDEL AND HAYDN

The Handel and Haydn Society, Mr. Mollenhauer, conductor, will begin its season in Symphony hall on Sunday afternoon, Dec. 16, and Monday evening, Dec. 17, with the annual performance of Handel's "Messiah. The soloists will be Jeannette Vreeland, soprano; Barbara Maurel, contralto; Richard Crooks, tenor, and Reinald Werrenrath, bass. The society will perform Saint-Saens's "Samson and Delilah" on Sunday afternoon, Jan. 20, with Margaret Matzenauer, John Barclay and Orville Harrold as soloists, and on Sunday, April 20, Haydn's "Creation," with Marie Ivogun, soprano; George Meader, tenor, and Henri Scott, bass. H 11/25

The Handel and Haydn Society, Emil Mollenhauer, conductor, will open its season in Symphony Hall, Sunday afternon, Dec 16, and Monday evening, Dec 17, with the annual Christmas performance of Handel's "Messiah." The soloists at each of these concerts will be Jeannette Vreeland, soprano; Barbara Maurel, contralto; Richard Crooks, tenor, and Reinald Werrenrath, bass. The society will also perform Saint-Saens' opera "Samson and Delilah" in concert form on Sunday afternoon, Jan 20, with Margaret Matzenauer, John Barclay and Orville Harrold as soloists, and Sunday, April 20, Haydn's "Creation" with Marie Ivogun, soprano, George Meader, tenor, and Henri Scott, bass. G 11 21

"THE MESSIAH" G 11/25

The Handel and Haydn Society will open its season in Symphony Hall on Sunday afternoon, December 16, and Monday evening, December 17, with the annual Christmas performance of Handel's "Messiah." The soloists will be Jeannette Vreeland, soprano; Barbara Maurel, contralto; Richard Crooks, tenor; and Reinald Werrenrath, bass.

CHRISTMAS "MESSIAH" Ag

An especially fine group of soloists will distinguish the annual Christmas performances of the "Messiah" by the Handel and Haydn Society, which will take place in Symphony Hall on Sunday afternoon, December 11th, and Monday evening, December 17th. Emil Mollenhauer will direct the Handel and Haydn Chorus of 400 and the Symphony Orchestra through Handel's glorious choruses. The solo parts will be taken by Jeanette Vreeland, Barbara Maurel and Reinalid Werrenrath.

Christmas "Messiah" P 12/2

An especially fine group of soloists will distinguish the annual Christmas performances of the "Messiah" by the Handel and Haydn Society, which will take place in Symphony Hall on Sunday afternoon, Dec. 16, and Monday evening, Dec. 17. Emil Mollenhauer will direct the Handel and Haydn Chorus of 400 and the Symphony Orchestra through Handel's glorious choruses. The solo parts will be taken by Jeannette Vreeland and Barbara Maurel, both singers much praised elsewhere but who have not appeared before with this organization. The tenor will be Richard Crooks, the young American singer whose appearances last year lent special distinction to two performances of this society. Reinald [illegible], who completes [illegible]

CONCERT CALENDAR T 1/18

SUNDAY afternoon, Dec. 16, in Symphony Hall, the first of the annual performances of Handel's oratorio, "The Messiah," by the chorus and orchestra of the Handel and Haydn Society, led—and animated—by Mr. Mollenhauer. Mmes. Vreeland and Maurel; Messrs. Crooks and Werrenrath are the solo-singers.

CHRISTMAS "MESSIAH" 1/16

The annual Christmas performances of Handel's oratorio, "The Messiah," by the Handel and Haydn Society will take place this year in Symphony hall on Sunday afternoon, Dec. 16, and Monday evening, Dec. 17. Emil Mollenhauer will direct the Handel and Haydn Society chorus of 400 and a symphony orchestra. An unusually fine quartet of soloists will complete the ensemble: Jeannette Vreeland and Barbara Maurel, soprano and contralto; Richard Crooks, tenor; and Reinald Werrenrath, a famous baritone.

CHRISTMAS "MESSIAH"

Performances of Handel's "Messiah" by the Handel and Haydn Society have become inseparable from the Christmas season in Boston. They will take place this year in Symphony hall on Sunday afternoon, Dec. 16, and Monday evening, Dec. 17. The Handel and Haydn Society of 400 and the orchestra will be directed by Mr. Mollenhauer. The solo quartet will include Jeannette Vreeland and Barbara Maurel, a soprano and contralto, who will make their first appearance with this chorus. Miss Vreeland has sung with the Boston Symphony Orchestra, and Miss Maurel's art and voice have been recognized by her recitals. Richard Crooks, who has appeared twice with the society last season, will be the tenor, and Reinald Warrenrath, the bass. H 12/9

Sunday, Dec 16, at 3:30, The Handel and Haydn Society in Handel's oratorio "The Messiah." Soloists, Jeanette Vreeland, soprano; Barbara Maurel, contralto; Richard Crooks, tenor, and Reinald Werrenrath, baritone. Repeated Monday, Dec 17, at 8. Gl 12/9

TWO PERFORMANCES OF HANDEL'S "MESSIAH"

Performances of Handel's "Messiah" by the Handel and Haydn Society have long been features of the Christmas season in Boston. They will be given this year in Symphony Hall on Sunday afternoon, December 16, and Monday evening, December 17. Ad 12/9

The quartet of soloists will include Jeannette Vreeland, Barbara Maurel, Richard Crooks, who made a sensation here last season, and Reinald Derrenrath.

A chorus of 400 and a symphony orchestra will assist, all under the direction of Emil Mollenhaner.

Christmas "Messiah"

Performances of Handel's "Messiah" by the Handel and Haydn Society have become inseparable from the Christmas season in Boston and will be given this year in Symphony Hall on Sunday afternoon, Dec. 16, and Monday evening, Dec. 17. P 12/9

The unusually fine quartet of soloists will include Jeannette Vreeland and Barbara Maurel, a soprano and contralto who are to make their first appearance with this chorus. Miss Vreeland has appeared as soloist with the Boston Symphony Orchestra and Miss Maurel attracted considerable attention by her debut recital here last season. Richard Crooks and Reinald Werrenrath will complete the quartet.

Along the Way T 12/15

Tomorrow afternoon and Monday evening in Symphony Hall befall the annual and much sought performances of Handel's oratorio, "The Messiah," by the chorus and orchestra of the Handel and Haydn Society, led—and animated—by Mr. Mollenhauer. On both occasions, Mmes. Vreeland and Maurel; Messrs. Crooks and Werrenrath—two notable voices—are the solo-singers.

FOUR SOLOISTS TO SING IN "MESSIAH" Gl 12/15

Handel and Haydn Society to Present Oratorio Tomorrow

Handel's oratorio. "The Messiah," presented each year in the Christmas season by the Handel and Haydn society, will be given tomorrow afternoon at 3:30 and Monday evening at 8:15 in Symphony Hall.

Emil Mollenhauer will preside over the chorus of 400 of the society and the Symphony orchestra. The soloists will be Jeannette Vreeland, soprano; Barbara Maurel, contralto; Richard Crooks, tenor, and Reinald Werrenrath, bari-

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CHRISTMAS "MESSIAH"

The annual Christmas season performances of Handel's "Messiah" will be given by the Handel and Haydn Society in Symphony hall this afternoon at 3:30 and tomorrow evening at 8:15. The Handel and Haydn chorus of 400 and the symphony orchestra will be under the direction of Mr. Mollenhauer. The solo quartet will be as follows: Jeannette Vreeland, soprano; Barbara Maurel, contralto; Richard Crooks, tenor, and Reinald Werrenrath, baritone. H 12/16

Programs of the Week

SYMPHONY HALL—Today at 3:30, the Handel and Haydn Society in Handel's oraterio "The Messiah." Conductor, Emil Mollenhauer. Soloists, Jeannette Vreeland, soprano; Barbara Maurel, contralto; Richard Crooks, tenor, and Reinald Werrenrath, baritone. Gl 12/16

Monday at 8:15—Repetition of "The Messiah," as above.

Christmas "Messiah"

This afternoon at 3:30 and tomorrow evening at 8:15 at Symphony Hall the Handel and Haydn Society will present its annual Christmas performance of Handel's "Messiah," with a chorus of 400. The Symphony orchestra, Emil Mollenhauer conductor, will assist. The soloists: Jeanette Vreeland, soprana; Barbara Maurel, contralto; Richard Crooks, tenor; Reinald Werrenrath, baritone. P 12/16

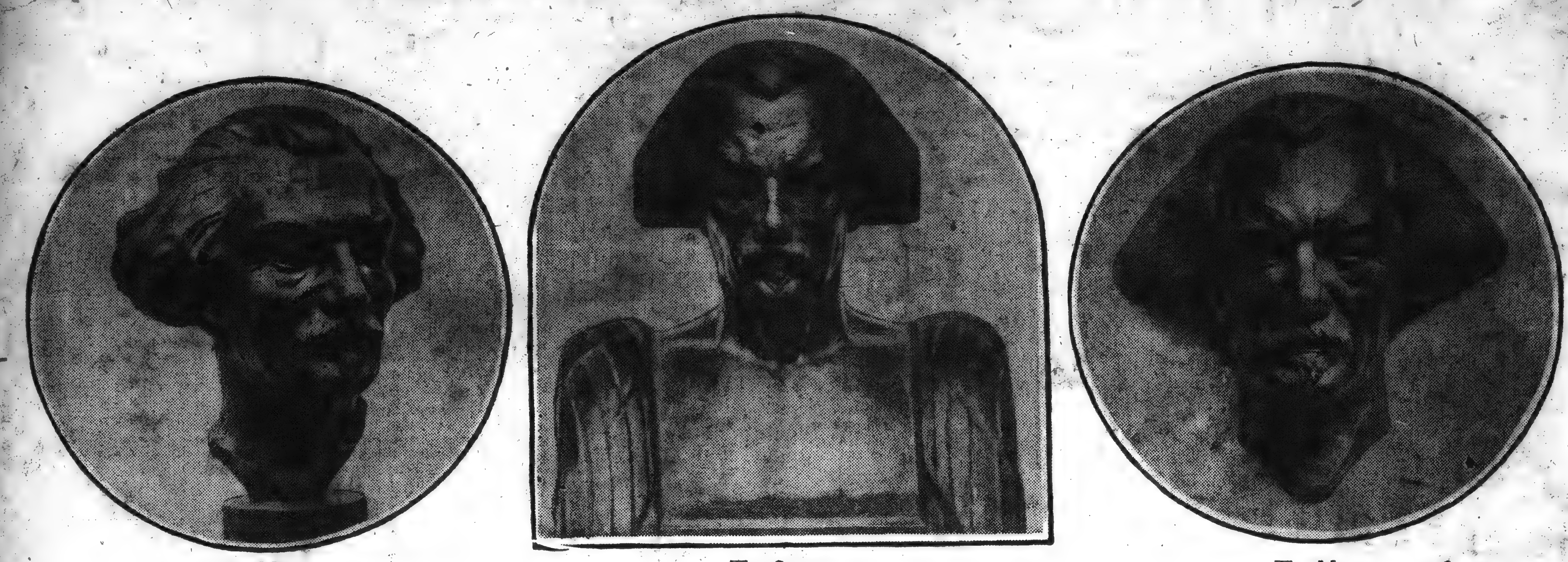
"Messiah" to Be Performed Twice Am 12/16

THE annual Christmas season performances of Handel's "Messiah" will be given by the Handel and Haydn Society in Symphony Hall this afternoon and tomorrow evening.

The Handel and Haydn Chorus of 400 and the Symphony Orchestra will be under the direction of Emil Mollenhauer. The following soloists will appear: Jeannette Vreeland, soprano; Barbara Maurel, contralto; Richard Crooks, tenor, and Reinald Werrenrath, baritone.

BARBARA MAUREL, on of the soloists in "The Messiah" at Symphony Hall this afternoon.

Three Surfaces; But a Single Depth


The Musician The Statesman The Man

Tr 12/19

Malvina Hoffman's Triptych of Paderewski

Portrait-Bronzes Now Shown, Side by Side, at the Grand Central Galleries in New York

PADERESKI

Ignaz Paderewski, the great Polish pianist, is opening a second tour of America and will give a concert in Symphony hall on Wednesday afternoon, Dec. 19, at 2:30.

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Wednesday afternoon, Dec. 19, in Symphony Hall, a concert of piano-pieces played by Mr. Paderewski in the renewed prime by which last year he signalized his return to the public. His technical mastery obeys his imperious will. He commands heights, depths and gradients of tone. In rhythm, in accent, in color, he plays with a manifold eloquence. Better than of old he measures passion, power, poetry; while upon all three is the stamp of the man. The programme traverses the pianist's own Variations and Fugue; the Sonata of Liszt in B minor; Beethoven's Sonata, Opus 27, No. 1; pieces by Chopin; pieces by Rubinstein.

Pal T 12/8

PADEREWSKI

Paderewski, the great Polish pianist, is making another tour of America this season following his very remarkable successes of last year. This will include a single appearance in Symphony hall on Wednesday afternoon, Dec. 19, at 3 o'clock.

Paderewski will present the following program at his recital in Symphony Hall Dednesday afternoon, Dec 19, at 3. Variations and fugue in E-flat minor, op 23, Paderewski; sonata in E-flat major, op 27, No. 1, Beethoven; sonata in B minor, Liszt; ballade, F minor, op 52, nocturne in D flat, op 27, and scherzo in B-flat minor, Chopin; barcarolle in A minor and "Valse Caprice," Rubinstein.

PADEREWSKI TOUR

Paderewski is undertaking another tour, which will include a single appearance in Symphony Hall on Wednesday afternoon, December 19.

12/9

Re-enter Paderewski

To Symphony Hall on Wednesday afternoon, for the first time this winter, comes Mr. Paderewski in the renewed prime by which last year he signalized his return to concerts. His technical mastery obeys his imperious will. He commands heights, depths and gradients of tone. In rhythm, in accent, in color, he plays with a manifold eloquence. Better than of old he measures passion, power, poetry; while upon all three is the stamp of the man. The programme traverses the pianist's own Variations and Fugue; the Sonata of Liszt in B minor; Beethoven's Sonata, Opus 27, No. 1; pieces by Chopin; pieces by Rubinstein.

T 12/15

PADEREWSKI

The concert by Paderewski, the Polish pianist, to be given in Symphony Hall next Wednesday afternoon, Dec. 19, at 3 o'clock, will include his own variations and fugue in E flat minor, Beethoven's Sonata Op. 27, No. 1, Liszt's sonata in B minor, Ballade, Nocturne and Scherzo of Chopin, and Barcarolle and Valse Caprice of Rubinstein.

MR. PADEREWSKI

Next Wednesday afternoon in Symphony hall, at 3 o'clock sharp, Mr. Paderewski will present the following program:

Variations and Fugue, E Flat Minor, Op. 23 .... Paderewski
Sonata, E Flat Major, Op. 27, No. 1 .... Beethoven
Sonata, B Minor .... Liszt
Ballade, F Minor, Op. 52 .... Chopin
Nocturne, D Flat, Op. 27 .... Chopin
Scherzo, B Flat Minor .... Chopin
Barvarolle, A Minor .... Rubinstein

H 12/16

Paderewski

Paderewski, the great Polish pianist, will be heard in a concert at Symphony Hall, Wednesday afternoon, Dec. 19, at 3 o'clock sharp. His programme will be as follows: Variations and Fugue, E flat minor, Op. 23, Paderewski; Sonata, E flat major, Op. 27, No. 1, Beethoven; Sonata, B-minor, Liszt; Ballade, F minor, Op. 52; Nocturne, D flat, Op. 27; Scherzo B flat minor, Chopin; Barcarolle, A minor; Valse Caprice, Rubinstein.

Wednesday at 3—Ignace Jan Paderewski, pianist. Variations and Fugue in E flat minor, Op. 23, Paderewski; Sonata in E flat major, Op. 27, No. 1, Beethoven; Sonata in B minor, Liszt; Ballade in F minor, Op. 52, Nocturne in D flat, Op. 27, and Scherzo in B flat minor, Chopin; Barcarolle in A minor and Valse Caprice in A minor, Rubinstein.

Those who plan to hear Paderewski next Wednesday afternoon are hereby warned that the performance will begin at 3 sharp, with a number that takes nearly half an hour to play. Nobody will be admitted to the hall during the first number, Paderewski's own variations. Liszt's B minor sonata, one of his few real masterpieces, is also on the program, and Beethoven's very beautiful sonati quasi fantasia, op 27, No. 1, which many people prefer to the so-called "Moonlight," which is No. 2 in the same opus.

PADEREWSKI PROGRAM

Next Wednesday afternoon in Symphony Hall, Paderewski will present the following program:

Variations and Fugue, E flat minor .... Paderewski
Sonata, E flat major, Op. 27, No. 1. .... Beethoven
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Barcarolle, A minor .... Rubenstein
Valse Caprice .... Rubenstein

PADEREWSKI

Ignaz Paderewski is beginning a tour of America. He will give a concert in Symphony hall on Wednesday afternoon, Dec. 19, at 2:30.

PADEREWSKI AT SYMPHONY HALL

Crowds Hear His First Piano Recital of Season

Hv 12/20

For his first piano recital of the season, Mr. Paderewski drew an audience to Symphony hall yesterday afternoon that packed the place. He played:

Variations and Rugue, E-flat minor, Op. 23 .... Paderewski
Sonata, E-flat major, Op. 27 ... Beethoven
Sonata, B minor .... Liszt
Ballade, F minor .... Chopin
Nocturne, D-flat, Op. 27 .... Chopin
Scherzo, B-flat minor .... Chopin
Barcarolle, A minor .... Rubinstein
Valse Caprice .... Rubinstein

The first flush of youth behind them, concert pianists have a way of developing new ideals and views. Here is Mr. Percy Grainger, not so long ago a player who attracted crowds by the force of his personality, now declaring in print, so it is said, that a performer should sink all personality and let the music in hand speak for itself. Mr. Grainger seems young to have come to this opinion, which, to judge by what we frequently hear, would appear to be the conviction of many distinguished players who have reached middle age or more.

Although Mr. Paderewski has not yet, so far as one knows, set down his views in black and white, yesterday it seemed evident that his conception of piano playing is not what it used to be. Thirty years ago Mr. Paderewski was for studying every bar—yes, every note—of every piece he played till he had discovered its musical or emotional significance, or, at all events, for it a beauty of tone to ravish the ear. The splendor of his playing then, the grandeur that thrilled, the charm—it is not necessary to rehearse his qualities, they are facts of musical history.

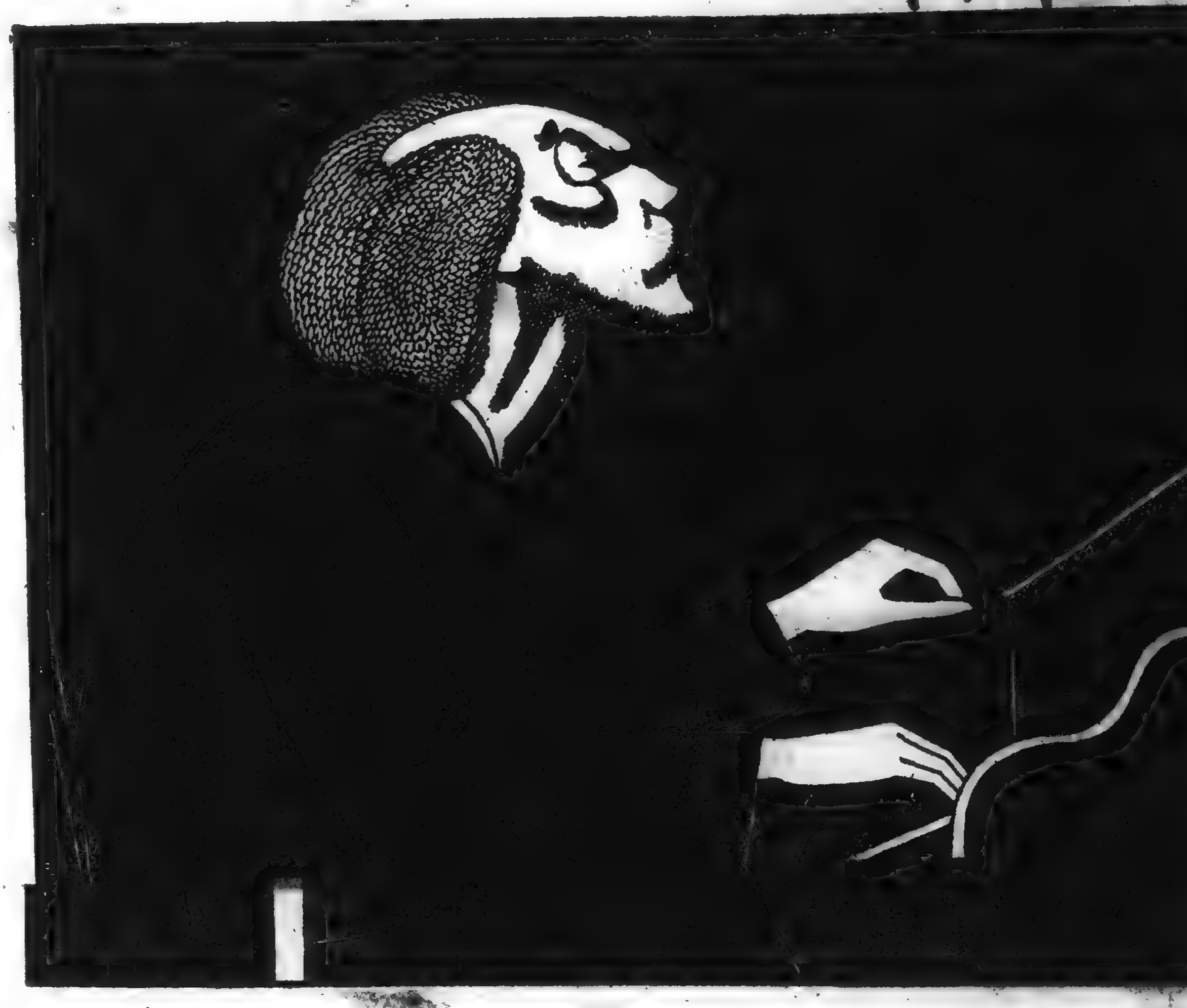
But for an hour and a quarter yesterday, with scarcely a minute's pause, Mr. Paderewski played as though he had seen a new light. The music he had written himself, the lovely Beethoven sonata, the Liszt sonata, he played them all, it goes without saying, with the authority of a master, but few were the passages he played as though they meant much to him, and in loveliness of tone and exquisiteness of ornamentation he seemed to feel faint interest. In the musical content alone he appeared absorbed, though, to be sure, he displayed amazing technique in the Liszt sonata. This same sonata, however, about two years ago, Mr. Ernest Hutcheson made stirringly eloquent with never a suggestion of technical show. Such noble performances today, as well as musical beauty and charm, one hears most frequently from the younger and less noted players. The greater seek too often bigger ends.

Or is it, perhaps, that the weight of years of concert tours has done them an injury? For Mr. Paderewski yesterday, grave and remote for an hour or more with Chopin, felt moved to unbend, till at the end he played the scherzo in quite his old-time vein, with beauty of tone and glitter, and with a passionate heat of emotion that fetched him applause, the like of which had not been heard before, except, perhaps, for the nocturne. Whatever Mr. Paderewski's own views may be as to what in piano playing is most worth while, it stands clear enough that the musical public like his old way, when they can get it, best.

R. R. G.

Yeasty Yearner

T 12/15


Paderewski

Caricatured by "Quiz" in The Saturday Review, London

WORLD'S PREMIER PIANIST

Pst 12/20

Paderewski Greatest With Chopin But Poor as Composer

Paderewski gave his first recital of the season in Symphony Hall, yesterday afternoon, playing his own Variations and Fugue op. 23; Beethoven's sonata No. 1; Liszt's sonata in B minor; Chopin's F minor Ballade, D flat Nocturne and B flat minor Scherzo; and Rubinstein's Barcarolle in A minor and Valse Caprice.

PLAYER OR COMPOSER

Now that the marvel of Paderewski's return to the platform with deepened powers is a thing of last year, it is delightful to sit back and simply enjoy his playing as of old. The audience of yesterday which was very large seemed to be of that opinion. Instead of the rising and Chautauqua-saluting of last winter, there was general and cordial handclapping when the pianist appeared, a dignified and fitting tribute to the artist.

Everybody, except perhaps one or two pianists, agree that Paderewski is the greatest pianist of his time. It would be pleasant to say that he is equally great as a composer; unfortunately, it would not be truthful. His opus 23 is far too long for its musical content, full of rushings and leapings and poundings, well calculated to exhibit the player's extraordinary power and endurance; indeed, if it tires the player as much as it does the listener, one marvels at his finishing his long programme. As a discerning listener said yesterday, why can't a man be satisfied with being the world's premier pianist, and leave composing to others?

Worthy of Beethoven

How different was the Beethoven, the product of the master's young maturity, expressing with such beauty the alternate joys and sorrows of a tone-poet. If this twin of the "Moonlight" sonata has not the overwhelming surge and power of the op. 57 and op. 111, nevertheless its musical ideas are as vigorous as they are simple, and their treatment shows the hand of a genius. As ever, Paderewski rises to the greatest music; his playing of this number was worthy of its composer.

The Liszt B minor sonata is a favorite of pianists, and much liked by many listeners. To the present reviewer, it seems for the most part like the rest of Liszt, mostly sound and fury, of importance chiefly for displaying virtuosity. But this sonata also contains, near the close, some passages of real grandeur, and it was in these that the great Paderewski again stood revealed.

The Master With Chopin

Of Chopin, his fellow-countryman, Paderewski, is naturally a magnificent interpreter, revealing with sympathy and true emotion the poetry of the composer. The sheer, shimmering loveliness of his tone in the Nocturne is well matched by his tremendous power in the Ballade and splendid brio in the Scherzo.

In these pieces—Beethoven, Chopin and a few passages of Liszt—the great artist shows himself. The rest of the Liszt, Rubenstein and, alas, the pianist's own variations, are unworthy of his art.

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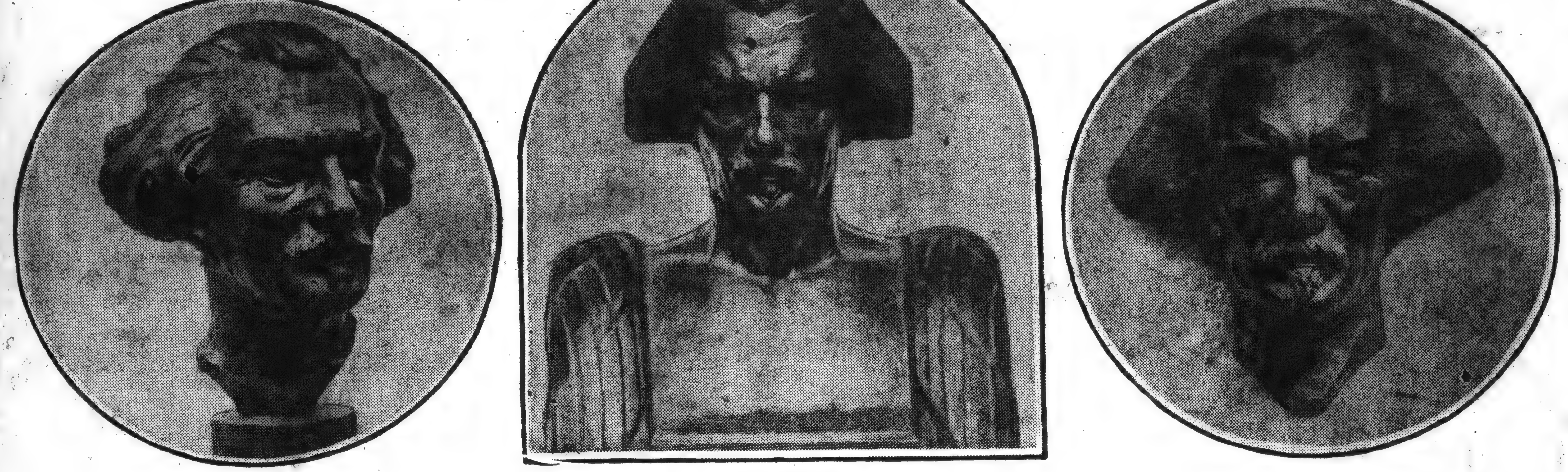
Three Surfaces; But a Single Depth



The Musician

The Statesman

The Man

T12/19

Malvina Hoffman's Triptych of Paderewski

Portrait-Bronzes Now Shown, Side by Side, at the Grand Central Galleries in New York

PADERESKI

Jr 12/1

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Paderewski

P12/2

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Wednesday afternoon, Dec. 19, in Symphony Hall, a concert of piano-pieces played by Mr. Paderewski in the renewed prime by which last year he signalized his return to the public. His technical mastery

T12-8

obeys his imperious will. He commands heights, depths and gradients of tone. In rhythm, in accent, in color, he plays with a manifold eloquence. Better than of old he measures passion, power, poetry; while upon all three is the stamp of the man. The programme traverses the pianist's own Variations and Fugue; the Sonata of Liszt in B minor; Beethoven's Sonata, Opus 27, No. 1; pieces by Chopin; pieces by Rubinstein.

Pa T12/8

PADEREWSKI

Tr12/5

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PADEREWSKI TOUR

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12/9

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T12/15

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H12/16

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P12/16

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Bl 12/16

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Sonata, E flat major, Op. 27, No. 1	**Beethoven**
Sonata B minor	**Liszt**
Ballade, F minor, Op. 52	**Chopin**
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Valse Caprice	**Rubenstein**

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The first flush of youth behind them, concert pianists have a way of developing new ideals and views. Here is Mr. Percy Grainger, not so long ago a player who attracted crowds by the force of his personality, now declaring in print, so it is said, that a performer should sink all personality and let the music in hand speak for itself. Mr. Grainger seems young to have come to this opinion, which, to judge by what we frequently hear, would appear to be the conviction of many distinguished players who have reached middle age or more.

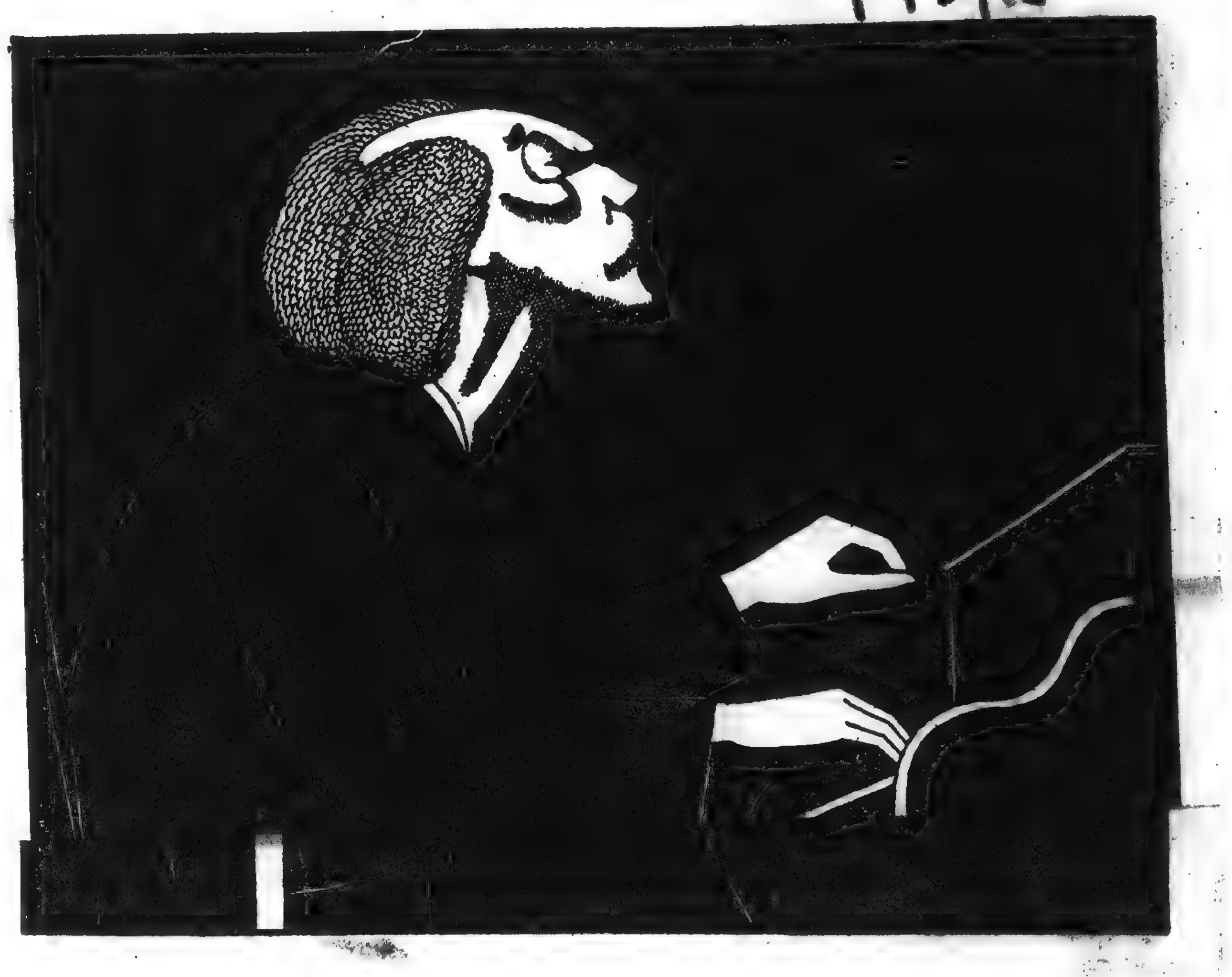
Although Mr. Paderewski has not yet, so far as one knows, set down his views in black and white, yesterday it seemed evident that his conception of piano playing is not what it used to be. Thirty years ago Mr. Paderewski was for studying every bar—yes, every note—of every piece he played till he had discovered its musical or emotional sigificance, or, at all events, for it a beauty of tone to ravish the ear. The splendor of his playing then, the grandeur that thrilled, the charm—it is not necessary to rehearse his qualities, they are facts of musical history.

But for an hour and a quarter yesterday, with scarcely a minute's pause, Mr. Paderewski played as though he had seen a new light. The music he had written himself, the lovely Beethoven sonata, the Liszt sonata, he played them all, it goes without saying, with the authority of a master, but few were the passages he played as though they meant much to him, and in loveliness of tone and exquisiteness of ornamentation he seemed to feel faint interest. In the musical content alone he appeared absorbed, though, to be sure, he displayed amazing technique in the Liszt sonata. This same sonata, however, about two years ago, Mr. Ernest Hutcheson made stirringly eloquent with never a suggestion of technical show. Such noble performances today, as well as musical beauty and charm, one hears most frequently from the younger and less noted players. The greater seek too often bigger ends.

Or is it, perhaps, that the weight of years of concert tours has done them an injury? For Mr. Paderewski yesterday, grave and remote for an hour or more, with Chopin, felt moved to unbend, till at the end he played the scherzo in quite his old-time vein, with beauty of tone and glitter, and with a passionate heat of emotion that fetched him applause, the like of which had not been heard before, except, perhaps, for the nocturne. Whatever Mr. Paderewski's own views may be as to what in piano playing is most worth while, it stands clear enough that the musical public like his old way, when they can get it, best. R. R. G.

Yeasty Yearner

T12/15



Paderewski

Caricatured by "Quiz" in The Saturday Review, London

WORLD'S PREMIER PIANIST

Pat 12/20

Paderewski Greatest With Chopin But Poor as Composer

Paderewski gave his first recital of the season in Symphony Hall, yesterday afternoon, playing his own Variations and Fugue op. 23; Beethoven's sonata No. 1; Liszt's sonata in B minor; Chopin's F minor Ballade, D flat Nocturne and B flat minor Scherzo; and Rubinstein's Barcarolle in A minor and Valse Caprice.

PLAYER OR COMPOSER

Now that the marvel of Paderewski's return to the platform with deepened powers is a thing of last year, it is delightful to sit back and simply enjoy his playing as of old. The audience of yesterday which was very large seemed to be of that opinion. Instead of the rising and Chautauqua-saluting of last winter, there was general and cordial handclapping when the pianist appeared, a dignified and fitting tribute to the artist.

Everybody, except perhaps one or two pianists, agree that Paderewski is the greatest pianist of his time. It would be pleasant to say that he is equally great as a composer; unfortunately, it would not be truthful. His opus 23 is far too long for its musical content, full of rushings and leapings and poundings, well calculated to exhibit the player's extraordinary power and endurance; indeed, if it tires the player as much as it does the listener, one marvels at his finishing his long programme. As a discerning listener said yesterday, why can't a man be satisfied with being the world's premier pianist, and leave composing to others?

Worthy of Beethoven

How different was the Beethoven, the product of the master's young maturity, expressing with such beauty the alternate joys and sorrows of a tone-poet. If this twin of the "Moonlight" sonata has not the overwhelming surge and power of the op. 57 and op. 111, nevertheless its musical ideas are as vigorous as they are simple, and their treatment shows the hand of a genius. As ever, Paderewski rises to the greatest music; his playing of this number was worthy of its composer.

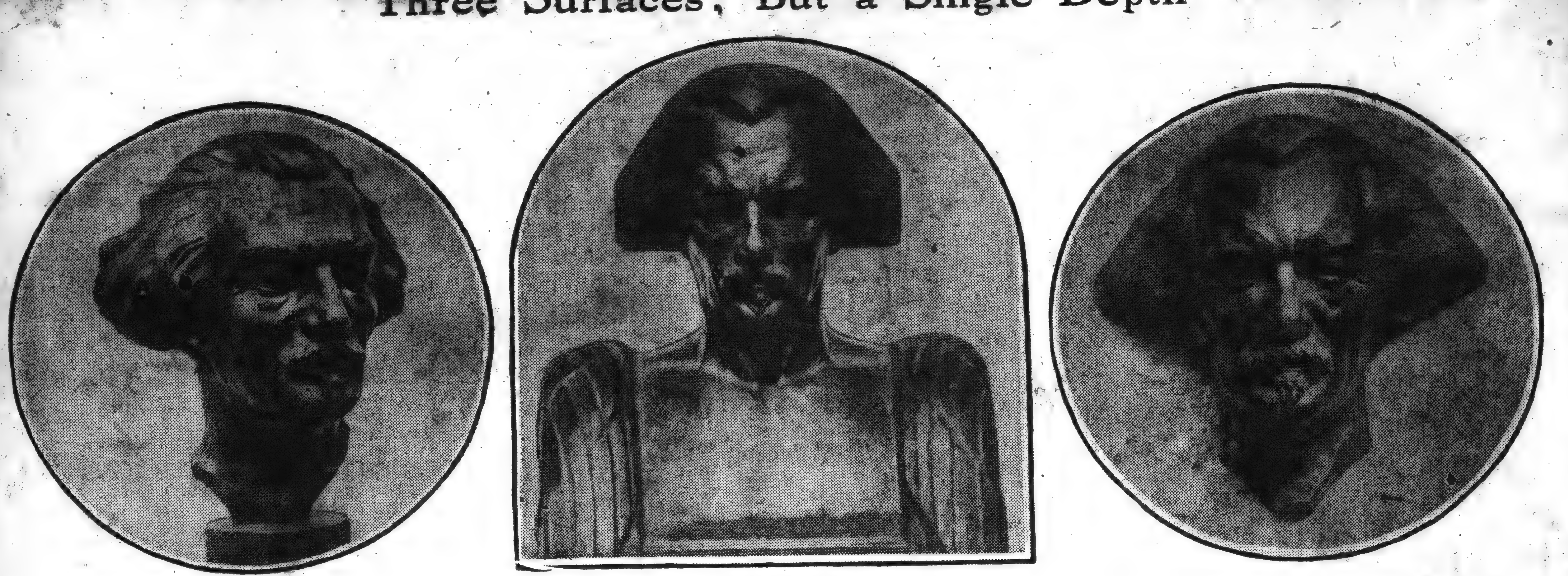
The Liszt B minor sonata is a favorite of pianists, and much liked by many listeners. To the present reviewer, it seems for the most part like the rest of Liszt, mostly sound and fury, of importance chiefly for displaying virtuosity. But this sonata also contains near the close, some passages of real grandeur, and it was in these that the great Paderewski again stood revealed.

The Master With Chopin

Of Chopin, his fellow-countryman, Paderewski, is naturally a magnificent interpreter, revealing with sympathy and true emotion the poetry of the composer. The sheer, shimmering loveliness of his tone in the Nocturne is well matched by his tremendous power in the Ballade and splendid brio in the Scherzo.

In these pieces—Beethoven, Chopin and a few passages of Liszt—the great artist shows himself. The rest of the Liszt, Rubenstein and, alas, the pianist's own variations, are unworthy of his art.

Three Surfaces; But a Single Depth



The Musician

The Statesman

The Man

T 1/19

Malvina Hoffman's Triptych of Paderewski

Portrait-Bronzes Now Shown, Side by Side, at the Grand Central Galleries in New York

PADEREWSKI

Ignaz Paderewski, the great Polish pianist, is opening a second tour of America and will give a concert in Symphony hall on Wednesday afternoon, Dec. 19, at 2:30.

PADEREWSKI COMING

Ignaz Paderewski, opening another tour of America, will give a concert in Symphony Hall on Wednesday afternoon, December 19.

Paderewski

Ignaz Paderewski, the great Polish pianist, is opening a second tour of America and will give a concert in Symphony Hall on Wednesday afternoon, Dec. 19, at 2:30.

Wednesday afternoon, Dec. 19, in Symphony Hall, a concert of piano-pieces played by Mr. Paderewski in the renewed prime by which last year he signalized his return to the public. His technical mastery obeys his imperious will. He commands heights, depths and gradients of tone. In rhythm, in accent, in color, he plays with a manifold eloquence. Better than of old he measures passion, power, poetry; while upon all three is the stamp of the man. The programme traverses the pianist's own Variations and Fugue; the Sonata of Liszt in B minor; Beethoven's Sonata, Opus 27, No. 1; pieces by Chopin; pieces by Rubinstein.

T 1/18

PADEREWSKI

Paderewski, the great Polish pianist, is making another tour of America this season following his very remarkable successes of last year. This will include a single appearance in Symphony hall on Wednesday afternoon, Dec. 19, at 3 o'clock.

Paderewski will present the following program at his recital in Symphony Hall Dednesday afternoon, Dec 19, at 3. Variations and fugue in E-flat minor, op 23, Paderewski; sonata in E-flat major, op 27, No. 1, Beethoven; sonata in B minor, Liszt; ballade, F minor, op 52, nocturne in D flat, op 27, and scherzo in B-flat minor, Chopin; barcarolle in A minor and "Valse Caprice," Rubinstein.

PADEREWSKI TOUR

Paderewski is undertaking another tour, which will include a single appearance in Symphony Hall on Wednesday afternoon, December 19.

12/9

Re-enter Paderewski

To Symphony Hall on Wednesday afternoon, for the first time this winter, comes Mr. Paderewski in the renewed prime by which last year he signalized his return to concerts. His technical mastery obeys his imperious will. He commands heights, depths and gradients of tone. In rhythm, in accent, in color, he plays with a manifold eloquence. Better than of old he measures passion, power, poetry; while upon all three is the stamp of the man. The programme traverses the pianist's own Variations and Fugue; the Sonata of Liszt in B minor; Beethoven's Sonata, Opus 27, No. 1; pieces by Chopin; pieces by Rubinstein.

T 1/15

PADEREWSKI

The concert by Paderewski, the Polish pianist, to be given in Symphony Hall next Wednesday afternoon, Dec. 19, at 3 o'clock, will include his own variations and fugue in E flat minor, Beethoven's Sonata Op. 27, No. 1, Liszt's sonata in B minor, Ballade, Nocturne and Scherzo of Chopin, and Barcarolle and Valse Caprice of Rubinstein.

MR. PADEREWSKI

Next Wednesday afternoon in Symphony hall, at 3 o'clock sharp, Mr. Paderewski will present the following program:

Variations and Fugue, E Flat Minor, Op. 23	Paderewski
Sonata, E Flat Major, Op. 27, No. 1	Beethoven
Sonata, B Minor	Liszt
Ballade, F Minor, Op. 52	Chopin
Nocturne, D Flat, Op. 27	Chopin
Scherzo, B Flat Minor	Chopin
Barvarolle, A Minor	Rubinstein

Paderewski

Paderewski, the great Polish pianist, will be heard in a concert at Symphony Hall, Wednesday afternoon, Dec. 19, at 3 o'clock sharp. His programme will be as follows:

Variations and Fugue, E flat minor, Op. 23, Paderewski; Sonata, E flat major, Op. 27, No. 1, Beethoven; Sonata, B-minor, Liszt; Ballade, F minor, Op. 52; Nocturne, D flat, Op. 27; Scherzo B flat minor, Chopin; Barcarolle, A minor; Valse Caprice, Rubinstein.

Wednesday at 3—Ignace Jan Paderewski, pianist. Variations and Fugue in E flat minor, Op. 23, Paderewski; Sonata in E flat major, Op. 27, No. 1, Beethoven; Sonata in B minor, Liszt; Ballade in F minor, Op. 52, Nocturne in D flat, Op. 27, and Scherzo in B flat minor, Chopin; Barcarolle in A minor and Valse Caprice in A minor, Rubinstein.

Those who plan to hear Paderewski next Wednesday afternoon are hereby warned that the performance will begin at 3 sharp, with a number that takes nearly half an hour to play. Nobody will be admitted to the hall during the first number, Paderewski's own variations. Liszt's B minor sonata, one of his few real masterpieces, is also on the program, and Beethoven's very beautiful sonati quasi fantasia, op 27, No. 1, which many people prefer to the so-called "Moonlight," which is No. 2 in the same opus.

PADEREWSKI PROGRAM

Next Wednesday afternoon in Symphony Hall, Paderewski will present the following program:

Variations and Fugue, E flat minor	Paderewski
Sonata, E flat major, Op. 27, No. 1	Beethoven
Sonata B minor	Liszt
Ballade, F minor, Op. 52	Chopin
Nocturne, D flat, Op. 27	Chopin
Scherzo B flat minor	Chopin
Barcarolle, A minor	Rubenstein
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PADEREWSKI AT SYMPHONY HALL

Crowds Hear His First Piano Recital of Season

For his first piano recital of the season, Mr. Paderewski drew an audience to Symphony hall yesterday afternoon that packed the place. He played:

Variations and Rugue, E-flat minor, Op. 23	Paderewski
Sonata, E-flat major, Op. 27	Beethoven
Sonata, B minor	Liszt
Ballade, F minor	Chopin
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Scherzo, B-flat minor	Chopin
Barcarolle, A minor	Rubinstein
Valse Caprice	Rubinstein

The first flush of youth behind them, concert pianists have a way of developing new ideals and views. Here is Mr. Percy Grainger, not so long ago a player who attracted crowds by the force of his personality, now declaring in print, so it is said, that a performer should sink all personality and let the music in hand speak for itself. Mr. Grainger seems young to have come to this opinion, which, to judge by what we frequently hear, would appear to be the conviction of many distinguished players who have reached middle age or more.

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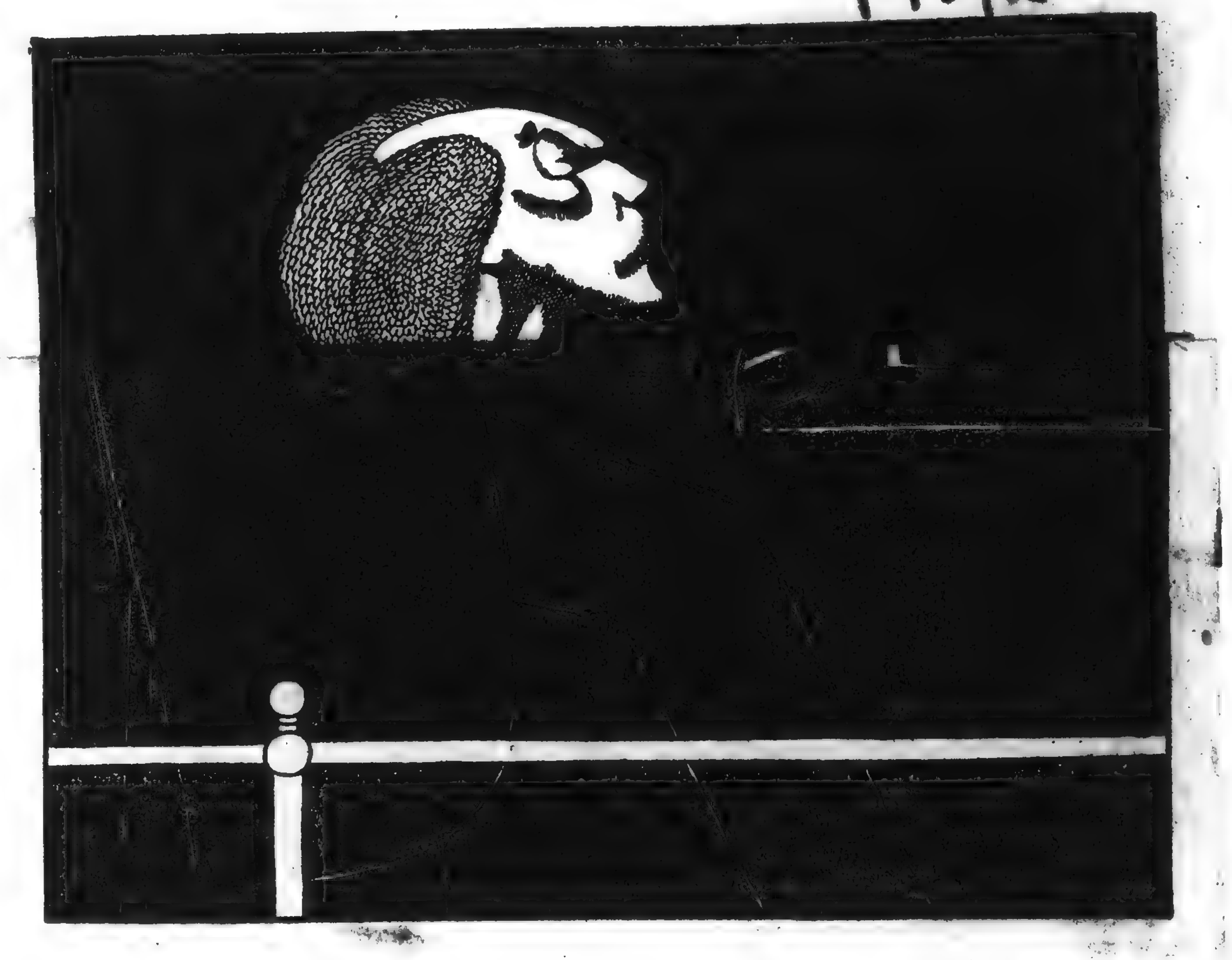
Yeasty Yearner

T 1/15



Paderewski

Caricatured by "Quiz" in The Saturday Review, London

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Everybody, except perhaps one or two pianists, agree that Paderewski is the greatest pianist of his time. It would be pleasant to say that he is equally great as a composer; unfortunately, it would not be truthful. His opus 23 is far too long for its musical content, full of rushings and leapings and poundings, well calculated to exhibit the player's extraordinary power and endurance; indeed, if it tires the player as much as it does the listener, one marvels at his finishing his long programme. As a discerning listener said yesterday, why can't a man be satisfied with being the world's premier pianist, and leave composing to others?

Worthy of Beethoven

How different was the Beethoven, the product of the master's young maturity, expressing with such beauty the alternate joys and sorrows of a tone-poet. If this twin of the "Moonlight" sonata has not the overwhelming surge and power of the op. 57 and op. 111, nevertheless its musical ideas are as vigorous as they are simple, and their treatment shows the hand of a genius. As ever, Paderewski rises to the greatest music; his playing of this number was worthy of its composer.

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INFORMATION OBSCURED

Sunday afternoon, Dec. 9, in Symphony Hall, a concert of old airs; exacting and diversified songs, classic and semi-classic; Irish folk-pieces and Anglo-American balladry—all sung by John McCormack, in the flower of voice, skill and manifold powers. T 11-17

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McCORMACK

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JOHN McCORMACK

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CONCERT CALENDAR

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McCORMACK'S PROGRAMS

John McCormack will give two concerts in Symphony hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11. He will be assisted by Lauri Kennedy, 'cellist and Edwin Schneider, pianist. In Sunday he will sing arias from Handel's "Hercules" and "Alceste," four songs of Hugo Wolf, a group of Irish folk songs and a group of songs by Foote, Bennett, MacDowell and Chadwick. On Tuesday evening he will sing a German Minnelied of the 15th century, an aria by Cesarini, songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood, Schneider and a group of Irish folk songs.

McCormack's two concerts next Sunday and the following Tuesday will probably fail as usual to supply places in Symphony Hall for all who wish to hear him. It ought not to be necessary to say that he is a tenor whose art is not limited by nationality, one of the finest of living singers as well as one of the most popular.

McCORMACK'S PROGRAMS

John McCormack will give concerts in Symphony Hall on Sunday afternoon, December 9, and Tuesday evening, December 11. On Sunday he will sing arias from Handel's "Hercules" and "Alceste" a group of songs by Hugo Wolf, Irish folk songs and modern songs. On Tuesday he will sing an old German "Minnelied," an aria by Cesarini, Irish folk songs and songs by 20th century writers.

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John McCormack, the Irish tenor, will give two concerts in Symphony Hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11. He will be assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist.

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McCORMACK HERE FOR FAREWELL CONCERTS

John McCormack is now in Boston with Mrs. McCormack, to remain here until after his concerts in Symphony Hall on Sunday afternoon and Tuesday evening next.

Boston will not have another opportunity of hearing its favorite singer for perhaps more than a year. He will leave for a tour of the South and West immediately after Christmas and he is considering an offer to sing in Argentina and other South American countries.

JOHN McCORMACK HERE FOR CONCERT

John McCormack, the noted tenor, is now in Boston with Mrs. McCormack, and will remain here until after his concerts in Symphony Hall on Sunday afternoon and Tuesday evening next.

Boston will not have another opportunity of hearing its favorite singer for perhaps more than a year. He will leave for a tour of the South immediately after Christmas, and then leave for the Pacific Coast, where he will remain until May first.

FAMOUS IRISH TENOR IN HUB

Post 12/7

John McCormack Here Until Next Wednesday

John McCormack, the noted tenor, is now in Boston with Mrs. McCormack, and will remain here until after his concerts in Symphony Hall on Sunday afternoon and Tuesday evening next.

Mr. McCormack motored to Lowell last night where the popular singer appeared before a great audience.

Boston will not have another opportunity of hearing its favorite singer for perhaps more than a year. He will leave for a tour of the South immediately after Christmas, and then leave for the Pacific Coast where he will remain until May first. After that, he is considering an offer to sing in Argentina and other countries in South America.

The programme of his coming concerts here, totally different, will include arias of olden times, Lieder, groups of Irish folk songs and songs by English and American composers.

McCORMACK RECITALS

John McCormack, the Irish tenor, will sing different programs at his concerts tomorrow afternoon and on Tuesday evening at Symphony Hall. At the Sunday concert two arias of Handel, four songs of Hugo Wolf, a group of Irish folk songs and a group of English and American songs will be given. On Tuesday, groups of old English and Italian and of Irish folk songs, and songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood and Schneider will make up his program.

Mr. McCormack Twice Over

On Sunday afternoon and on Tuesday evening next, Mr. McCormack, the tenor, will be heard anew in two concerts of old airs; exacting and diversified songs, classic and semi-classic; Irish folk pieces and Anglo-American balladry—all to be sung, doubtless, in the flower of voice, skill and manifold powers. Outside the folk tunes and balladry, Mr. McCormack will be heard on Sunday in two airs of Handel—"My Heart with Pity Swells" and "Enjoy the Sweet Elysian Groves"—and, for the first time hereabouts, four songs of Hugo Wolf, viz.; "Zur Ruh'"; "Wenn du zu den Blumen gehst"; "Schlafendes Jesuskind"; "Neue Liebe." On Tuesday evening, he will sing an old German Minnelied; an air from Cesarini's ancient cantata, "La Gelosia"; Bax's "To Eire"; Schreker's "Fruhling"; Donaudy's "Luoghi Sereni"; Elgar's "Is She Not Passing Fair"; the usual Irishry.

T. 12/8

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McCORMACK TODAY

John McCormack will sing in Symphony hall this afternoon at 3:30 and next Tuesday evening at 8:15. He will be assisted by Lauri Kennedy, 'cellist.

TODAY'S PROGRAM

Symphonic variations ....Boellmann
Messrs. Kennedy and Schneider
(a) My Heart with Pity Swells....Handel
(b) Enjoy the Sweet Elysian Groves, Handel
Mr. McCormack
Adagio and Allegro from D Major Concerto ....Haydn
Mr. Kennedy
(a) Zur ruh, zur ruh..........Hugo Wolf
(b) Wenn du zu den Blumen gehst, Hugo Wolf
(c) Schlafendes Jesuskind ....Hugo Wolf
(d) Neue Liebe ....Hugo Wolf
Irish Folk songs:
(a) My Lagan Love
(b) If I had a-Knew
(c) Trotton' to the Fair
(d) Una Baun
Mr. McCormack
(a) Allegretto ....Wolstenholme
(b) Scherzo ....Van Goene
Mr. Kennedy
(a) The Song by the Mill............Foote
(b) A Song ....Bennett
(c) Long Ago ....MacDowell
(d) Before the Dawn..........Chadwick
Mr. McCormack

H 12/9

SYMPHONY HALL—Today at 3:30 John McCormack, tenor, assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. Sypmonic variations, L. Boellmann; "My Heart With Pity Swells," "Enjoy the Sweet Elysian Groves," Handel; adagio and allegro from D-major Concerto, Haydn; "Zur Ruh, Zur Ruh," "Wenn du zu den Blument gehst," "Schlatendes Jesuskind," "Neue Liebe," Hugo Wolf; Irish folk songs, "My Pagan Love," "If I Had a-Knew," "Trottin' to the Fair," "Una Baun"; Allegretto, Wolstenholme; Scherzo, Van Goene; "The Song by the Mill," Arthur Foote; "A Song," Charles Bennett; "Long Ago," E. A. MacDowell; "Before the Dawn," George A. Chadwick.

McCORMACK TO SING HERE AGAIN

Mischa Elman, Violinist, in Recital at Opera House

John McCormack, the great Irish tenor, will sing different programs at his concerts tomorrow afternoon at 3:30 and next Tuesday evening at 8:15 in Symphony hall.

At the Sunday concert he will sing two arias of Handel, four songs of Hugo Wolf, a group of Irish folk songs and a group of English and American songs. On Tuesday his program will include Italian and Irish folk songs, and songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood and Schneider.

McCORMACK HERE

Adv 12/9

John McCormack will give concerts at Symphony Hall this afternoon and next Tuesday night.

Tuesday at 8:15, John McCormack, tenor, assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist: Sonata in A minor (lrst movement), Grieg; "Minnelied," Old German; Rec and air from the cantata "La Gelosia," Cesarini; Adagio-Cantabile, Tartini; Rondo, Boccherini; "To Eire," Arnold Bax; "Fruhling," Franz Schreker; "Luoghi Sereni," S. Donaudy; "Is She Not Passing Fair," Edward Elgar; Irish folk songs: "Has Sorrow Thy Young Days Shaded?" "If I Were a King," "Kathleen O'More," "The Exile of Erin"; "Orientale Serenade," Palmgren; "Tambourin Chinois," Kreisler; "By the Bivouacs' Fitful Flare," Hamilton Harty; "Go Not, Happy Day," Frank Bridge; "On Eribeg Island," H. H. Osgood; "Thine Eyes Still Shined," Edwin Schneider.

McCORMACK SINGS SECOND RECITAL

For the second time in three days John McCormack sang last night in Symphony Hall to an audience which filled the stage and stood along the walls from front to rear.

The name of McCormack has come to suggest to those who follow the concert stage not only the beautiful voice and eager intelligence which have ever characterized his singing, but further it seems to promise in itself that the program offered will be one upon which there will be something to please every taste.

The selections which he offered last evening did not differ from this rule. The first group contained two songs, a Minnelied from the old German, and a Recitative and Air from the Cantata "La Gelosia" by Cesarini. These, the one beautiful in its simplicity and the other almost equally so in its dramatic and rather religious quality, Mr McCormack sang with all the tonal quality and exquisitely quiet phrasing which is at his command. They were well applauded.

The second group was happiest in "Luoghi Sereni" by Donaudy and the justly popular "Panis Angelicus" by Franck, with organ, 'cello and piano accompaniment. The third group contained the usual Irish Folk Songs, and the last songs were of the ballad type.

The audience would have remained all night applauding but Mr McCormack, who had been very liberal with his encores throughout, begged off at the end. The concert was only another testimony to the worth of this singer, who occupies a unique and enviable position in the present day concert platform.

M'CORMACK TODAY

John McCormack will sing the following programmes in Symphony Hall this afternoon at 3:30 and next Tuesday evening at 8:15, assisted by Lauri Kennedy, 'cellist:

SUNDAY PROGRAMME

Symphonic Variations.........L. Boellmann
Mr. Kennedy and Mr. Schneider
My Heart With Pity Swells..........Handel
Enjoy the Sweet Elysian Groves......Handel
Mr. McCormack
Adagio and Allegro from D major Concerto ....Haydn
Mr. Kennedy
Zur Ruh, Zur Ruh................Hugo Wolf
Kenn du ze den Blument gehst....Hugo Wolf
Schlafendes Jesuskind ....Hugo Wolf
Neue Liebe.......................Hugo Wolf
Mr. McCormack
Irish Folk Songs:
My Lagan Love.
If I had a-Knew.
Trottin' to the Fair.
Una Baun.
Mr. McCormack
Allegretto .... Wolstenholme
Scherzo .... Van Goene
Mr. Kennedy
The Song by the Mill..........Arthur Foote
A Song ....Charles Bennett
Long Ago................E. A. MacDowell
Before the Dawn........George A. Chadwick
Mr. McCormack

P. 12/9

TUESDAY PROGRAMME

Sonata in A minor (First Movement)...Grieg
Mr. Kennedy and Mr. Schneider
Minnelied ....Old German
Rec. and Air from the Cantata "La Gelosia" Cesarini
Mr. McCormack
Adagio-cantabile .... Tartini
Rondo .... Boccherini
Mr. Kennedy
To Eire .... Arnold Bax
Fruhling .... Franz Schreker
Luoghi Sereni ....S. Donaudy
Is She Not Passing Fair.......Edward Elgar
Mr. McCormack
Irish Folk Songs:
Has Sorrow Thy Young Days Shaded?
If I Were a King.
Kathleen O'More.
The Exile of Erin.
Mr. McCormack
Orientale Serenade .... Palmgren
Tambourin Chinois...............Kreisler
Mr. Kennedy
By the Bivouacs Fitful Flare..Hamilton Harty
Go Not Happy Day..............Frank Bridge
On Eribeg Island..............H. H. Osgood
Thine Eyes Still Shined.....Edwin Schneider
Mr. McCormack

JOHN M'CORMACK AT SYMPHONY HALL

Sings at His Best, with Constant Beauty of Tone

P 12/10

John McCormack, tenor, gave a song recital yesterday afternoon before an audience that packed Symphony hall to the bursting point. He sang two Handel airs, "My Heart with Pity Swells" and "Enjoy the Sweet Elysian Groves;" four songs by Hugo Wolf, "Zur Ruh," "Wenn du zu den Blumen gehst," "Schlafendes Jesuskind" and "Neue Liebe;" four Irish folk songs, "My Lagan Love," "If I Had A-Knew," "Trottin' to the Fair," and "Una Baun," and four songs by American composers, "The Song of the Mill" by Arthur Foote, "A Song" by Charles Bennett, MacDowell's "Long Ago," and "Before the Dawn" by George W. Chadwick.

Lauri Kennedy, violoncellist, played a set of variations by Boelmann, two movements form Haydn's D major concerto, an allegretto by Wolstenholme and a scherzo by Van Goens. Edwin Schneider played the accompaniments.

Not to waste space on vain repetition, let it be set down as a matter of record that Mr. McCormack, being yesterday at his best, sang with constant beauty of tone and with a finish of technique and style little if any less than perfect. His program, it may be added, maintained a higher level than is usually the case, for Mr. McCormack found American songs to sing neither trivial nor experimental, and for his foreign group he chose songs—not the best, to be sure—by Wolf, who unfortunately seems today to be quite out of favor with singers.

To make the record complete, it should be said that Mr. Kennedy played neatly, to the evident satisfaction of the audience, and also that Mr. McCormack sang so many encores that there was no keeping count. The occasion was one to remember with gratitude.

What made it so? There are singers in plenty with voices as fine as Mr. McCormack's, a few with technique and style almost equal to his, one or two who in these important respects perhaps can stand beside him. But to give the pleasure Mr. McCormack can give to the musical high and low alike—who else can do it year in, year out? If the list is pitifully short the reason is not far to seek.

There are singers who, as well as Mr. McCormack, can so absorb the texts of their songs and the musical expression thereof that they in the concert hall bring out every iota of meaning the songs contain. But the trouble is they find in songs too much, or they think they do, and a simple ditty they swell into a melodrama. Not so Mr. McCormack; like Abraham Lincoln, he does not slop over.

Another type of singer, too, much in taste today, so thirsts to be dramatically vivid, that the poor composer might have saved his pains and let the interpreter, with suitable pose and facial play, recite the verse. Mr. McCormack never fails of respect to the composer.

Not that he is like a third set of singers who are so obsessed with maintaining their purity of tone and exquisiteness of phrasing that they forget that the composers not only wrote music to sound well, but with something to express. These people, a few of them, might perhaps sing a Handel bravura air as elegantly as Mr. McCormack did yesterday, but they are not precisely many who could infuse a vitality into those roulades and trills that made them actually thrilling.

The grand style! Mr. McCormack has it. Other singers could acquire it if, in their lesser degrees, they could moderate their musical and poetic perception [illegible]

JOHN M'CORMACK IN SYMPHONY HALL

Great Audience Again Applauds Tenor

The second of the scheduled concerts by John McCormack was given last evening at Symphony hall to as large an audience as listened to him on last Sunday afternoon and one equally appreciative.

The opening number was an old German song, "Minnelied," which was heard for the first time by many, and the second a recitative air from "La Gelosia," Cesarini (1660-1720). These were received with pleasure. A group of Irish folk songs "Has Sorrow Thy Young Days Shaded" and "The Irish Emigrant," gave him an opportunity to show the dramatic splendor of his voice and for a rollicking, liting melody he sang "If I Were a King" and "Kathleen O'More."

The ever popular request numbers included "Panis Angelicus" and "The Lost Chord," both with organ accompanist and here again the singer proved the beauty of his art, his clear resonant tones rising majestically above the beautiful arrangement of Arthur Sullivan's masterpiece. "By The Bivouac's Fitful Flame" and "On Eriberg Islanl" were in marked contrast to the other numbers. Mr. MacCormack was generous with his encore numbers giving "Little Mother of Mine" and "Come My Beloved" as well as several of his well known ballads.

Assisting Mr. McCormack was Lauri Kennedy, violoncellist, an artist of youthful appearance and great ability.

As usual Edwin Schneider was the ever popular accompanist. Albert Snow played the two organ accompaniments.

GREAT TENOR HEARD AGAIN

P 12/10

John McCormack Sings Before Capacity Audience

John McCormack, tenor, gave his second concert of the season yesterday afternoon before an enthusiastic audience in Symphony Hall.

Regardless of the season and weather conditions, Mr. McCormack is always sure to face an overflow gathering. And yesterday was no exception, despite the showers. All the seats were taken and every inch of standing room was filled. Even the stage was utilized to hold part of the throng.

The concert was one of the best yet given by the artist. He was interesting vocally throughout, and if any singer can equal him in the essentials of vocal art, it is to be hoped that person will soon make his appearance before a Boston audience.

Mr. McCormack sang songs by Handel, Wolf, Foote, Bennett, MacDowell and Chadwick. He also sang a number of Irish folk songs, "My Lagan Love," "If I Had a-Knew," "Trottin' to the Fair" and "Una Baun" being the more prominent. As usual, the tenor was quite generous in his encores. In fact, his audience compelled him to be, they were so insistent with their applause.

Lauri Kennedy, the assisting artist, proved to be an admirable and excellent 'cellist, who gave a brilliant performance, both in technical proficiency and beautiful tone. Edwin Schneider acted as the singer's accompanist.

From Handel to Wolf

Here in Boston, Mr. McCormack's programmes are gradually falling into two divisions—a first part for the connoisseurs of song whom he now attracts to his concerts; a second part for them incidentally, but more particularly designed for his longer-established public. In the first, the assisting violoncellist may play fragments from classical Sonatas or Concertos; while the tenor sings old airs of Bach, Handel, Mozart, and then passes to four serious songs, classical or modern. Part Two begins with the Irish folk-pieces; proceeds with trifles for the violoncello; ends with songs of sentiment in music of varying degree. So did Mr. McCormack divide his concert in Symphony Hall yesterday afternoon and so, by every sign, did all depart content.

T 12/10

Airs from Handel were [illegible] gramme, were "Zur Ruh', zur Ruh'"—night-song of enfolding, solacing darkness; "Wenn du zu den Blumen gehst"—song of light, flower-strewn, sunlit fancy; "Schlafendes Jesuskind"—song of simple, tender, vision; and "Neue Liebe," veritable chant of rapturous ecstasy. Each of the numbers was Wolfian in the prelude that foretold the mood; the postlude that rounded or dissolved it; the suggestion and the unity—well heeded by Mr. Schneider—of the piano-part between. They were songs, moreover, of two salient traits in Wolf wherein much of his music lives, moves, and endures. He was a [illegible] folk-piece; then shadows it, since so the verses run. Not less sensitive was the play of Mr. McCormack's tones. Here was the Wolfian grace; there the Wolfian poignancy; while out of his singing of "Wenn du zu Blumen gehst," flowed the race of the composer with his notes to catch the charm of his flying fancies. From Handel to Wolf now ranges this master-singer.

INFORMATION OBSCURED

Sunday afternoon, Dec. 9, in Symphony Hall, a concert of old airs; exacting and diversified songs, classic and semi-classic; Irish folk-pieces and Anglo-American balladry—all sung by John McCormack, in the flower of voice, skill and manifold powers. T 11-17

Tuesday evening, Dec. 11, in Symphony Hall, a concert of old airs; exacting and diversified songs, classic or semi-classic; Irish folk-pieces and Anglo-American balladry—all sung by John McCormack, in the flower of voice, skill and manifold powers.

McCORMACK

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JOHN McCORMACK

John McCormack, the Irish tenor, will give a second pair of concerts in Boston in Symphony hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11.

JOHN McCORMACK

John McCormack will give concerts in Symphony hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11.

CONCERT CALENDAR

SUNDAY afternoon, Dec. 9, in Symphony Hall, a concert of old airs; exacting and diversified songs, classic and semi-classic; Irish folk-pieces and Anglo-American balladry—all sung by John McCormack, in the flower of voice, skill and manifold powers. T 12/1

McCORMACK'S PROGRAMS

John McCormack will give two concerts in Symphony hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11. He will be assisted by Lauri Kennedy, 'cellist and Edwin Schneider, pianist. In Sunday he will sing arias from Handel's "Hercules" and "Alceste," four songs of Hugo Wolf, a group of Irish folk songs and a group of songs by Foote, Bennett, MacDowell and Chadwick. On Tuesday evening he will sing a German Minnelied of the 15th century, an aria by Cesarini, songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood, Schneider and a group of Irish folk songs.

McCormack's two concerts next Sunday and the following Tuesday will probably fail as usual to supply places in Symphony Hall for all who wish to hear him. It ought not to be necessary to say that he is a tenor whose art is not limited by nationality, one of the finest of living singers as well as one of the most popular.

McCORMACK'S PROGRAMS

John McCormack will give concerts in Symphony Hall on Sunday afternoon, December 9, and Tuesday evening, December 11. On Sunday he will sing arias from Handel's "Hercules" and "Alceste" a group of songs by Hugo Wolf, Irish folk songs and modern songs. On Tuesday he will sing an old German "Minnelied," an aria by Cesarini, Irish folk songs and songs by 20th century writers.

McCormack's Programmes

John McCormack, the Irish tenor, will give two concerts in Symphony Hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11. He will be assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist.

On Sunday Mr. McCormack will sing arias from Handel's "Hercules" and "Alceste," four songs of Hugo Wolf, a group of Irish folk songs and a group of songs by Foote, Bennett, MacDowell and Chadwick.

On Tuesday evening he will sing a German Minnelied of the 15th century, an aria by Cesarini, songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood, Schneider, and a group of Irish folk songs.

McCORMACK HERE FOR FAREWELL CONCERTS

John McCormack is now in Boston with Mrs. McCormack, to remain here until after his concerts in Symphony Hall on Sunday afternoon and Tuesday evening next.

Boston will not have another opportunity of hearing its favorite singer for perhaps more than a year. He will leave for a tour of the South and West immediately after Christmas and he is considering an offer to sing in Argentina and other South American countries.

JOHN McCORMACK HERE FOR CONCERT

John McCormack, the noted tenor, is now in Boston with Mrs. McCormack, and will remain here until after his concerts in Symphony Hall on Sunday afternoon and Tuesday evening next.

Boston will not have another opportunity of hearing its favorite singer for perhaps more than a year. He will leave for a tour of the South immediately after Christmas, and then leave for the Pacific Coast, where he will remain until May first.

FAMOUS IRISH TENOR IN HUB

John McCormack Here Until Next Wednesday

John McCormack, the noted tenor, is now in Boston with Mrs. McCormack, and will remain here until after his concerts in Symphony Hall on Sunday afternoon and Tuesday evening next.

Mr. McCormack motored to Lowell last night where the popular singer appeared before a great audience.

Boston will not have another opportunity of hearing its favorite singer for perhaps more than a year. He will leave for a tour of the South immediately after Christmas, and then leave for the Pacific Coast where he will remain until May first. After that, he is considering an offer to sing in Argentina and other countries in South America.

The programme of his coming concerts here, totally different, will include arias of olden times, Lieder, groups of Irish folk songs and songs by English and American composers.

McCORMACK RECITALS

John McCormack, the Irish tenor, will sing different programs at his concerts tomorrow afternoon and on Tuesday evening at Symphony Hall. At the Sunday concert two arias of Handel, four songs of Hugo Wolf, a group of Irish folk songs and a group of English and American songs will be given. On Tuesday, groups of old English and Italian and of Irish folk songs, and songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood and Schneider will make up his program.

Mr. McCormack Twice Over

On Sunday afternoon and on Tuesday evening next, Mr. McCormack, the tenor, will be heard anew in two concerts of old airs; exacting and diversified songs, classic and semi-classic; Irish folk pieces and Anglo-American balladry—all to be sung, doubtless, in the flower of voice, skill and manifold powers. Outside the folk tunes and balladry, Mr. McCormack will be heard on Sunday in two airs of Handel—"My Heart with Pity Swells" and "Enjoy the Sweet Elysian Groves"—and, for the first time hereabouts, four songs of Hugo Wolf, viz.; "Zur Ruh'"; "Wenn du zu den Blumen gehst"; "Schlafendes Jesuskind"; "Neue Liebe." On Tuesday evening, he will sing an old German Minnelied; an air from Cesarini's ancient cantata, "La Gelosia"; Bax's "To Eire"; Schreker's "Fruhling"; Donaudy's "Luoghi Sereni"; Elgar's "Is She Not Passing Fair"; the usual Irishry. T. 18

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McCORMACK TODAY

John McCormack will sing in Symphony hall this afternoon at 3:30 and next Tuesday evening at 8:15. He will be assisted by Lauri Kennedy, 'cellist.

TODAY'S PROGRAM

Symphonic variations .... Boellmann
Messrs. Kennedy and Schneider
(a) My Heart with Pity Swells .... Handel
(b) Enjoy the Sweet Elysian Groves, Handel
Mr. McCormack
Adagio and Allegro from D Major Concerto .... Haydn
Mr. Kennedy
(a) Zur ruh, zur ruh .... Hugo Wolf
(b) Wenn du zu den Blumen gehst, Hugo Wolf
(c) Schlafendes Jesuskind .... Hugo Wolf
(d) Neue Liebe .... Hugo Wolf
Irish Folk songs:
(a) My Lagan Love
(b) If I had a-Knew
(c) Trotton' to the Fair
(d) Una Baun
Mr. McCormack
(a) Allegretto .... Wolstenholme
(b) Scherzo .... Van Goene
Mr. Kennedy
(a) The Song by the Mill .... Foote
(b) A Song .... Bennett
(c) Long Ago .... MacDowell
(d) Before the Dawn .... Chadwick
Mr. McCormack

SYMPHONY HALL—Today at 3:30 John McCormack, tenor, assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. Sypmonic variations, L. Boellmann; "My Heart With Pity Swells," "Enjoy the Sweet Elysian Groves," Handel; adagio and allegro from D-major Concerto, Haydn; "Zur Ruh, Zur Ruh," "Wenn du zu den Blument gehst," "Schlatendes Jesuskind," "Neue Liebe," Hugo Wolf; Irish folk songs, "My Pagan Love," "If I Had a-Knew," "Trottin' to the Fair," "Una Baun"; Allegretto, Wolstenholme; Scherzo, Van Goene; "The Song by the Mill," Arthur Foote; "A Song," Charles Bennett; "Long Ago," E. A. MacDowell; "Before the Dawn," George A. Chadwick.

McCORMACK TO SING HERE AGAIN

Mischa Elman, Violinist, in Recital at Opera House

John McCormack, the great Irish tenor, will sing different programs at his concerts tomorrow afternoon at 3:30 and next Tuesday evening at 8:15 in Symphony hall.

At the Sunday concert he will sing two arias of Handel, four songs of Hugo Wolf, a group of Irish folk songs and a group of English and American songs. On Tuesday his program will include Italian and Irish folk songs, and songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood and Schneider.

McCORMACK HERE

John McCormack will give concerts at Symphony Hall this afternoon and next Tuesday night.

Tuesday at 8:15, John McCormack, tenor, assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist: Sonata in A minor (lrst movement), Grieg; "Minnelied," Old German; Rec and air from the cantata "La Gelosia," Cesarini; Adagio-Cantabile, Tartini; Rondo, Boccherini; "To Eire," Arnold Bax; "Fruhling," Franz Schreker; "Luoghi Sereni," S. Donaudy; "Is She Not Passing Fair," Edward Elgar; Irish folk songs: "Has Sorrow Thy Young Days Shaded?" "If I Were a King," "Kathleen O'More," "The Exile of Erin"; "Orientale Serenade," Palmgren; "Tambourin Chinois," Kreisler; "By the Bivouacs' Fitful Flare," Hamilton Harty; "Go Not, Happy Day," Frank Bridge; "On Eribeg Island," H. H. Osgood; "Thine Eyes Still Shined," Edwin Schneider.

McCORMACK SINGS SECOND RECITAL

For the second time in three days John McCormack sang last night in Symphony Hall to an audience which filled the stage and stood along the walls from front to rear.

The name of McCormack has come to suggest to those who follow the concert stage not only the beautiful voice and eager intelligence which have ever characterized his singing, but further it seems to promise in itself that the program offered will be one upon which there will be something to please every taste.

The selections which he offered last evening did not differ from this rule. The first group contained two songs, a Minnelied from the old German, and a Recitative and Air from the Cantata "La Gelosia" by Cesarini. These, the one beautiful in its simplicity and the other almost equally so in its dramatic and rather religious quality, Mr McCormack sang with all the tonal quality and exquisitely quiet phrasing which is at his command. They were well applauded.

The second group was happiest in "Loughi Sereni" by Donaudy and the justly popular "Panis Angelicus" by Franck, with organ, 'cello and piano accompaniment. The third group contained the usual Irish Folk Songs, and the last songs were of the ballad type.

The audience would have remained all night applauding but Mr McCormack, who had been very liberal with his encores throughout, begged off at the end. The concert was only another testimony to the worth of this singer, who occupies a unique and enviable position in the present day concert platform.

M'CORMACK TODAY

John McCormack will sing the following programmes in Symphony Hall this afternoon at 3:30 and next Tuesday evening at 8:15, assisted by Lauri Kennedy, 'cellist:

SUNDAY PROGRAMME

Symphonic Variations .... L. Boellmann
Mr. Kennedy and Mr. Schneider
My Heart With Pity Swells .... Handel
Enjoy the Sweet Elysian Groves ...... Handel
Mr. McCormack
Adagio and Allegro from D major Concerto .... Haydn
Mr. Kennedy
Zur Ruh, Zur Ruh .... Hugo Wolf
Kenn du ze den Blument gehst .... Hugo Wolf
Schlafendes Jesuskind .... Hugo Wolf
Neue Liebe .... Hugo Wolf
Mr. McCormack
Irish Folk Songs:
My Lagan Love.
If I had a-Knew.
Trottin' to the Fair.
Una Baun.
Mr. McCormack
Allegretto .... Wolstenholme
Scherzo .... Van Goene
Mr. Kennedy
The Song by the Mill .... Arthur Foote
A Song .... Charles Bennett
Long Ago .... E. A. MacDowell
Before the Dawn ...... George A. Chadwick
Mr. McCormack

TUESDAY PROGRAMME

Sonata in A minor (First Movement) ... Grieg
Mr. Kennedy and Mr. Schneider
Minnelied .... Old German
Rec. and Air from the Cantata "La Gelosia" Cesarini
Mr. McCormack
Adagio-cantabile .... Tartini
Rondo .... Boccherini
Mr. Kennedy
To Eire .... Arnold Bax
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Irish Folk Songs:
Has Sorrow Thy Young Days Shaded?
If I Were a King.
Kathleen O'More.
The Exile of Erin.
Mr. McCormack
Orientale Serenade .... Palmgren
Tambourin Chinois .... Kreisler
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By the Bivouacs Fitful Flare .. Hamilton Harty
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JOHN M'CORMACK AT SYMPHONY HALL

Sings at His Best, with Constant Beauty of Tone

John McCormack, tenor, gave a song recital yesterday afternoon before an audience that packed Symphony hall to the bursting point. He sang two Handel airs, "My Heart with Pity Swells" and "Enjoy the Sweet Elysian Groves;" four songs by Hugo Wolf, "Zur Ruh," "Wenn du zu den Blumen gehst," "Schlafendes Jesuskind" and "Neue Liebe;" four Irish folk songs, "My Lagan Love," "If I Had A-Knew," "Trottin' to the Fair," and "Una Baun," and four songs by American composers, "The Song of the Mill" by Arthur Foote, "A Song" by Charles Bennett, MacDowell's "Long Ago," and "Before the Dawn" by George W. Chadwick.

Lauri Kennedy, violoncellist, played a set of variations by Boelmann, two movements form Haydn's D major concerto, an allegretto by Wolstenholme and a scherzo by Van Goens. Edwin Schneider played the accompaniments.

Not to waste space on vain repetition, let it be set down as a matter of record that Mr. McCormack, being yesterday at his best, sang with constant beauty of tone and with a finish of technique and style little if any less than perfect. His program, it may be added, maintained a higher level than is usually the case, for Mr. McCormack found American songs to sing neither trivial nor experimental, and for his foreign group he chose songs—not the best, to be sure—by Wolf, who unfortunately seems today to be quite out of favor with singers.

To make the record complete, it should be said that Mr: Kennedy played neatly, to the evident satisfaction of the audience, and also that Mr. McCormack sang so many encores that there was no keeping count. The occasion was one to remember with gratitude.

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The grand style! Mr. McCormack has it. Other singers could acquire it if, in their lesser degrees, they could moderate their musical and poetic perceptions [illegible]

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The opening number was an old German song, "Minnelied," which was heard for the first time by many, and the second a recitative air from "La Gelosia," Cesarini (1660-1720). These were received with pleasure. A group of Irish folk songs "Has Sorrow Thy Young Days Shaded" and "The Irish Emigrant," gave him an opportunity to show the dramatic splendor of his voice and for a rollicking, lilting melody he sang "If I Were a King" and "Kathleen O'More."

The ever popular request numbers included "Panis Angelicus" and "The Lost Chord," both with organ accompanist and here again the singer proved the beauty of his art, his clear resonant tones rising majestically above the beautiful arrangement of Arthur Sullivan's masterpiece. "By The Bivouac's Fitful Flame" and "On Eriberg Islanl" were in marked contrast to the other numbers. Mr. MacCormack was generous with his encore numbers giving "Little Mother of Mine" and "Come My Beloved" as well as several of his well known ballads.

Assisting Mr. McCormack was Lauri Kennedy, violoncellist, an artist of youthful appearance and great ability.

As usual Edwin Schneider was the ever popular accompanist. Albert Snow played the two organ accompaniments.

GREAT TENOR HEARD AGAIN

John McCormack Sings Before Capacity Audience

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Regardless of the season and weather conditions, Mr. McCormack is always sure to face an overflow gathering. And yesterday was no exception, despite the showers. All the seats were taken and every inch of standing room was filled. Even the stage was utilized to hold part of the throng.

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Mr. McCormack sang songs by Handel, Wolf, Foote, Bennett, MacDowell and Chadwick. He also sang a number of Irish folk songs, "My Lagan Love," "If I Had a-Knew," "Trottin' to the Fair" and "Una Baun" being the more prominent. As usual, the tenor was quite generous in his encores. In fact, his audience compelled him to be, they were so insistent with their applause.

Lauri Kennedy, the assisting artist, proved to be an admirable and excellent 'cellist, who gave a brilliant performance, both in technical proficiency and beautiful tone. Edwin Schneider acted as the singer's accompanist.

cient pieces, untouched—or only glorified—by time, so long as there are fit voice, understanding mind and transmitting style to sing them. One from "Hercules," secular oratorio of his later years, ran in the long Handelian line, breathed forth the large Handelian serenities, quivered into ornament as by some impulse of the emotion within. The still beauty of the music, the conveying beauty of Mr. McCormack's half-voice, were as one. The other air—from "Alceste," work also of Handel's later days—was gladsome, quick-paced, brightly phrased. Upon it, Mr. McCormack laid the brightness, the motion of his supple, transparent tones. In the years of "Hercules" and "Alceste," Handel wrote a music less ample and ornate than concentrated, even simplified. Quick was Mr. McCormack to note and impart its true voice.

To these airs succeeded four songs of a composer, Hugo Wolf, that hitherto the singer has not adventured in Boston. The chosen pieces, with text upon the programme, were "Zur Ruh', zur Ruh'"—night-song of enfolding, solacing darkness; "Wenn du zu den Blumen gehst"—song of light, flower-strewn, sunlit fancy; "Schlafendes Jesuskind"—song of simple, tender, vision; and "Neue Liebe," veritable chant of rapturous ecstasy. Each of the numbers was Wolfian in the prelude that foretold the mood; the postlude that rounded or dissolved it; the suggestion and the unity—well heeded by Mr. Schneider—of the piano-part between. They were songs, moreover, of two salient traits in Wolf wherein much of his music lives, moves and endures. He was a supe

folk-piece; then shadows it, since so the verses run. Not less sensitive was the play of Mr. McCormack's tones. Here was the Wolfian grace; there the Wolfian poignancy, while out of his singing of "Wenn du zu Blumen gehst," flowed the race of the composer with his notes to catch the charm of his flying fancies. From Handel to Wolf now ranges this master-singer.

INFORMATION OBSCURED

Sunday afternoon, Dec. 9, in Symphony Hall, a concert of old airs; exacting and diversified songs, classic and semi-classic; Irish folk-pieces and Anglo-American balladry—all sung by John McCormack, in the flower of voice, skill and manifold powers. T 11-17

Tuesday evening, Dec. 11, in Symphony Hall, a concert of old airs; exacting and diversified songs, classic or semi-classic; Irish folk-pieces and Anglo-American balladry—all sung by John McCormack, in the flower of voice, skill and manifold powers.

McCORMACK

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JOHN McCORMACK

John McCormack, the Irish tenor, will give a second pair of concerts in Boston in Symphony hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11.

JOHN McCORMACK

John McCormack will give concerts in Symphony hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11.

CONCERT CALENDAR

SUNDAY afternoon, Dec. 9, in Symphony Hall, a concert of old airs; exacting and diversified songs, classic and semi-classic; Irish folk-pieces and Anglo-American balladry—all sung by John McCormack, in the flower of voice, skill and manifold powers. T 12/1

McCORMACK'S PROGRAMS

John McCormack will give two concerts in Symphony hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11. He will be assisted by Lauri Kennedy, 'cellist and Edwin Schneider, pianist. In Sunday he will sing arias from Handel's "Hercules" and "Alceste," four songs of Hugo Wolf, a group of Irish folk songs and a group of songs by Foote, Bennett, MacDowell and Chadwick. On Tuesday evening he will sing a German Minnelied of the 15th century, an aria by Cesarini, songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood, Schneider and a group of Irish folk songs.

McCormack's two concerts next Sunday and the following Tuesday will probably fail as usual to supply places in Symphony Hall for all who wish to hear him. It ought not to be necessary to say that he is a tenor whose art is not limited by nationality, one of the finest of living singers as well as one of the most popular.

McCORMACK'S PROGRAMS

John McCormack will give concerts in Symphony Hall on Sunday afternoon, December 9, and Tuesday evening, December 11. On Sunday he will sing arias from Handel's "Hercules" and "Alceste" a group of songs by Hugo Wolf, Irish folk songs and modern songs. On Tuesday he will sing an old German "Minnelied," an aria by Cesarini, Irish folk songs and songs by 20th century writers.

McCormack's Programmes

John McCormack, the Irish tenor, will give two concerts in Symphony Hall on Sunday afternoon, Dec. 9, and Tuesday evening, Dec. 11. He will be assisted by Lauri Kennedy, 'cellist, and Edwin Schneider, pianist.

On Sunday Mr. McCormack will sing arias from Handel's "Hercules" and "Alceste," four songs of Hugo Wolf, a group of Irish folk songs and a group of songs by Foote, Bennett, MacDowell and Chadwick.

On Tuesday evening he will sing a German Minnelied of the 15th century, an aria by Cesarini, songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood, Schneider, and a group of Irish folk songs.

McCORMACK HERE FOR FAREWELL CONCERTS

John McCormack is now in Boston with Mrs. McCormack, to remain here until after his concerts in Symphony Hall on Sunday afternoon and Tuesday evening next.

Boston will not have another opportunity of hearing its favorite singer for perhaps more than a year. He will leave for a tour of the South and West immediately after Christmas and he is considering an offer to sing in Argentina and other South American countries.

JOHN McCORMACK HERE FOR CONCERT

John McCormack, the noted tenor, is now in Boston with Mrs. McCormack, and will remain here until after his concerts in Symphony Hall on Sunday afternoon and Tuesday evening next.

Boston will not have another opportunity of hearing its favorite singer for perhaps more than a year. He will leave for a tour of the South immediately after Christmas, and then leave for the Pacific Coast, where he will remain until May first.

FAMOUS IRISH TENOR IN HUB

Post 12/7

John McCormack Here Until Next Wednesday

John McCormack, the noted tenor, is now in Boston with Mrs. McCormack, and will remain here until after his concerts in Symphony Hall on Sunday afternoon and Tuesday evening next.

Mr. McCormack motored to Lowell last night where the popular singer appeared before a great audience.

Boston will not have another opportunity of hearing its favorite singer for perhaps more than a year. He will leave for a tour of the South immediately after Christmas, and then leave for the Pacific Coast where he will remain until May first. After that, he is considering an offer to sing in Argentina and other countries in South America.

The programme of his coming concerts here, totally different, will include arias of olden times, Lieder, groups of Irish folk songs and songs by English and American composers.

McCORMACK RECITALS

John McCormack, the Irish tenor, will sing different programs at his concerts tomorrow afternoon and on Tuesday evening at Symphony Hall. At the Sunday concert two arias of Handel, four songs of Hugo Wolf, a group of Irish folk songs and a group of English and American songs will be given. On Tuesday, groups of old English and Italian and of Irish folk songs, and songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood and Schneider will make up his program.

Mr. McCormack Twice Over

On Sunday afternoon and on Tuesday evening next, Mr. McCormack, the tenor, will be heard anew in two concerts of old airs; exacting and diversified songs, classic and semi-classic; Irish folk pieces and Anglo-American balladry—all to be sung, doubtless, in the flower of voice, skill and manifold powers. Outside the folk tunes and balladry, Mr. McCormack will be heard on Sunday in two airs of Handel—"My Heart with Pity Swells" and "Enjoy the Sweet Elysian Groves"—and, for the first time hereabouts, four songs of Hugo Wolf, viz.; "Zur Ruh' "; "Wenn du zu den Blumen gehst"; "Schlafendes Jesuskind"; "Neue Liebe." On Tuesday evening, he will sing an old German Minnelied; an air from Cesarini's ancient cantata, "La Gelosia"; Bax's "To Eire"; Schreker's "Fruhling"; Donaudy's "Luoghi Sereni"; Elgar's "Is She Not Passing Fair"; the usual Irishry.

T 12/8

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McCORMACK TODAY

John McCormack will sing in Symphony hall this afternoon at 3:30 and next Tuesday evening at 8:15. He will be assisted by Lauri Kennedy, 'cellist.

TODAY'S PROGRAM

Symphonic variations ....Boellmann
Messrs. Kennedy and Schneider
(a) My Heart with Pity Swells....Handel
(b) Enjoy the Sweet Elysian Groves, Handel
Mr. McCormack
Adagio and Allegro from D Major Concerto ....Haydn
Mr. Kennedy
(a) Zur ruh, zur ruh.........Hugo Wolf
(b) Wenn du zu den Blumen gehst, Hugo Wolf
(c) Schlafendes Jesuskind ....Hugo Wolf
(d) Neue Liebe ....Hugo Wolf
Irish Folk songs:
(a) My Lagan Love
(b) If I had a-Knew
(c) Trotton' to the Fair
(d) Una Baun
Mr. McCormack
(a) Allegretto ....Wolstenholme
(b) Scherzo ....Van Goene
Mr. Kennedy
(a) The Song by the Mill...........Foote
(b) A Song ....Bennett
(c) Long Ago ....MacDowell
(d) Before the Dawn.........Chadwick
Mr. McCormack

SYMPHONY HALL—Today at 3:30 John McCormack, tenor, assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist. Sypmonic variations, L. Boellmann; "My Heart With Pity Swells," "Enjoy the Sweet Elysian Groves," Handel; adagio and allegro from D-major Concerto, Haydn; "Zur Ruh, Zur Ruh," "Wenn du zu den Blument gehst," "Schlatendes Jesuskind," "Neue Liebe," Hugo Wolf; Irish folk songs, "My Pagan Love," "If I Had a-Knew," "Trottin' to the Fair," "Una Baun"; Allegretto, Wolstenholme; Scherzo, Van Goene; "The Song by the Mill," Arthur Foote; "A Song," Charles Bennett; "Long Ago," E. A. MacDowell; "Before the Dawn," George A. Chadwick.

McCORMACK TO SING HERE AGAIN

Mischa Elman, Violinist, in Recital at Opera House

John McCormack, the great Irish tenor, will sing different programs at his concerts tomorrow afternoon at 3:30 and next Tuesday evening at 8:15 in Symphony hall.

At the Sunday concert he will sing two arias of Handel, four songs of Hugo Wolf, a group of Irish folk songs and a group of English and American songs. On Tuesday his program will include Italian and Irish folk songs, and songs by Bax, Schreker, Donaudy, Elgar, Harty, Bridge, Osgood and Schneider.

McCORMACK HERE

John McCormack will give concerts at Symphony Hall this afternoon and next Tuesday night.

Tuesday at 8:15, John McCormack, tenor, assisted by Lauri Kennedy, cellist, and Edwin Schneider, pianist: Sonata in A minor (irst movement), Grieg; "Minnelied," Old German; Rec and air from the cantata "La Gelosia," Cesarini; Adagio-Cantabile, Tartini; Rondo, Boccherini; "To Eire," Arnold Bax; "Fruhling," Franz Schreker; "Luoghi Sereni," S. Donaudy; "Is She Not Passing Fair," Edward Elgar; Irish folk songs: "Has Sorrow Thy Young Days Shaded?" "If I Were a King," "Kathleen O'More," "The Exile of Erin"; "Orientale Serenade," Palmgren; "Tambourin Chinois," Kreisler; "By the Bivouacs' Fitful Flare," Hamilton Harty; "Go Not, Happy Day," Frank Bridge; "On Eribeg Island," H. H. Osgood; "Thine Eyes Still Shined," Edwin Schneider.

McCORMACK SINGS SECOND RECITAL

For the second time in three days John McCormack sang last night in Symphony Hall to an audience which filled the stage and stood along the walls from front to rear.

The name of McCormack has come to suggest to those who follow the concert stage not only the beautiful voice and eager intelligence which have ever characterized his singing, but further it seems to promise in itself that the program offered will be one upon which there will be something to please every taste.

The selections which he offered last evening did not differ from this rule. The first group contained two songs, a Minnelied from the old German, and a Recitative and Air from the Cantata "La Gelosia" by Cesarini. These, the one beautiful in its simplicity and the other almost equally so in its dramatic and rather religious quality, Mr McCormack sang with all the tonal quality and exquisitely quiet phrasing which is at his command. They were well applauded.

The second group was happiest in "Loughi Sereni" by Donaudy and the justly popular "Panis Angelicus" by Franck, with organ, 'cello and piano accompaniment. The third group contained the usual Irish Folk Songs, and the last songs were of the ballad type.

The audience would have remained all night applauding but Mr McCormack, who had been very liberal with his encores throughout, begged off at the end. The concert was only another testimony to the worth of this singer, who occupies a unique and enviable position [illegible] present day concert platform.

M'CORMACK TODAY

John McCormack will sing the following programmes in Symphony Hall this afternoon at 3:30 and next Tuesday evening at 8:15, assisted by Lauri Kennedy, 'cellist:

SUNDAY PROGRAMME

Symphonic Variations..........L. Boellmann
Mr. Kennedy and Mr. Schneider
My Heart With Pity Swells..........Handel
Enjoy the Sweet Elysian Groves......Handel
Mr. McCormack
Adagio and Allegro from D major Concerto ....Haydn
Mr. Kennedy
Zur Ruh, Zur Ruh..................Hugo Wolf
Kenn du ze den Blument gehst....Hugo Wolf
Schlafendes Jesuskind ....Hugo Wolf
Neue Liebe........................Hugo Wolf
Mr. McCormack
Irish Folk Songs:
My Lagan Love.
If I had a-Knew.
Trottin' to the Fair.
Una Baun.
Mr. McCormack
Allegretto .... Wolstenholme
Scherzo ....Van Goene
Mr. Kennedy
The Song by the Mill..........Arthur Foote
A Song ....Charles Bennett
Long Ago..................E. A. MacDowell
Before the Dawn.......George A. Chadwick
Mr. McCormack

TUESDAY PROGRAMME

Sonata in A minor (First Movement)...Grieg
Mr. Kennedy and Mr. Schneider
Minnelied ....Old German
Rec. and Air from the Cantata "La Gelosia"
Cesarini
Mr. McCormack
Adagio-cantabile .... Tartini
Rondo ....L. Boccherini
Mr. Kennedy
To Eire .... Arnold Bax
Fruhling .... Franz Schreker
Luoghi Sereni ....S. Donaudy
Is She Not Passing Fair......Edward Elgar
Mr. McCormack
Irish Folk Songs:
Has Sorrow Thy Young Days Shaded?
If I Were a King.
Kathleen O'More.
The Exile of Erin.
Mr. McCormack
Orientale Serenade .... Palmgren
Tambourin Chinois......................Kreisler
Mr. Kennedy
By the Bivouacs Fitful Flare..Hamilton Harty
Go Not Happy Day..............Frank Bridge
On Eribeg Island................H. H. Osgood
Thine Eyes Still Shined.....Edwin Schneider
Mr. McCormack

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JOHN M'CORMACK AT SYMPHONY HALL

Sings at His Best, with Constant Beauty of Tone

John McCormack, tenor, gave a song recital yesterday afternoon before an audience that packed Symphony hall to the bursting point. He sang two Handel airs, "My Heart with Pity Swells" and "Enjoy the Sweet Elysian Groves;" four songs by Hugo Wolf, "Zur Ruh," "Wenn du zu den Blumen gehst," "Schlafendes Jesuskind" and "Neue Liebe;" four Irish folk songs, "My Lagan Love," "If I Had A-Knew," "Trottin' to the Fair," and "Una Baun," and four songs by American composers, "The Song of the Mill" by Arthur Foote, "A Song" by Charles Bennett, MacDowell's "Long Ago," and "Before the Dawn" by George W. Chadwick.

Lauri Kennedy, violoncellist, played a set of variations by Boelmann, two movements form Haydn's D major concerto, an allegretto by Wolstenholme and a scherzo by Van Goens. Edwin Schneider played the accompaniments.

Not to waste space on vain repetition, let it be set down as a matter of record that Mr. McCormack, being yesterday at his best, sang with constant beauty of tone and with a finish of technique and style little if any less than perfect. His program, it may be added, maintained a higher level than is usually the case, for Mr. McCormack found American songs to sing neither trivial nor experimental, and for his foreign group he chose songs—not the best, to be sure—by Wolf, who unfortunately seems today to be quite out of favor with singers.

To make the record complete, it should be said that Mr: Kennedy played neatly, to the evident satisfaction of the audience, and also that Mr. McCormack sang so many encores that there was no keeping count. The occasion was one to remember with gratitude.

What made it so? There are singers in plenty with voices as fine as Mr. McCormack's, a few with technique and style almost equal to his, one or two who in these important respects perhaps can stand beside him. But to give the pleasure Mr. McCormack can give to the musical high and low alike—who else can do it year in, year out? If the list is pitifully short the reason is not far to seek.

There are singers who, as well as Mr. McCormack, can so absorb the texts of their songs and the musical expression thereof that they in the concert hall bring out every iota of meaning the songs contain. But the trouble is they find in songs too much, or they think they do, and a simple ditty they swell into a melodrama. Not so Mr. McCormack; like Abraham Lincoln, he does not slop over.

Another type of singer, too, much in taste today, so thirsts to be dramatically vivid, that the poor composer might have saved his pains and let the interpreter, with suitable pose and facial play, recite the verse. Mr. McCormack never fails of respect to the composer.

Not that he is like a third set of singers who are so obsessed with maintaining their purity of tone and exquisiteness of phrasing that they forget that the composers not only wrote music to sound well, but with something to express. These people, a few of them, might perhaps sing a Handel bravura air as elegantly as Mr. McCormack did yesterday, but they are not precisely many who could infuse a vitality into those roulades and trills that made them actually thrilling.

The grand style! Mr. McCormack has it. Other singers could acquire it if, in their lesser degrees, they could moderate their musical and poetic perception [illegible]

JOHN M'CORMACK IN SYMPHONY HALL

Great Audience Again Applauds Tenor

The second of the scheduled concerts by John McCormack was given last evening at Symphony hall to as large an audience as listened to him on last Sunday afternoon and one equally appreciative.

The opening number was an old German song, "Minnelied," which was heard for the first time by many, and the second a recitative air from "La Gelosia," Cesarini (1660-1720). These were received with pleasure. A group of Irish folk songs "Has Sorrow Thy Young Days Shaded" and "The Irish Emigrant," gave him an opportunity to show the dramatic splendor of his voice and for a rollicking, lilting melody he sang "If I Were a King" and "Kathleen O'More."

The ever popular request numbers included "Panis Angelicus" and "The Lost Chord," both with organ accompanist and here again the singer proved the beauty of his art, his clear resonant tones rising majestically above the beautiful arrangement of Arthur Sullivan's masterpiece. "By The Bivouac's Fitful Flame" and "On Eriberg Islanl" were in marked contrast to the other numbers. Mr. MacCormack was generous with his encore numbers giving "Little Mother of Mine" and "Come My Beloved" as well as several of his well known ballads.

Assisting Mr. McCormack was Lauri Kennedy, violoncellist, an artist of youthful appearance and great ability.

As usual Edwin Schneider was the ever popular accompanist. Albert Snow played the two organ accompaniments.

GREAT TENOR HEARD AGAIN

P 12/10

John McCormack Sings Before Capacity Audience

John McCormack, tenor, gave his second concert of the season yesterday afternoon before an enthusiastic audience in Symphony Hall.

Regardless of the season and weather conditions, Mr. McCormack is always sure to face an overflow gathering. And yesterday was no exception, despite the showers. All the seats were taken and every inch of standing room was filled. Even the stage was utilized to hold part of the throng.

The concert was one of the best yet given by the artist. He was interesting vocally throughout, and if any singer can equal him in the essentials of vocal art, it is to be hoped that person will soon make his appearance before a Boston audience.

Mr. McCormack sang songs by Handel, Wolf, Foote, Bennett, MacDowell and Chadwick. He also sang a number of Irish folk songs, "My Lagan Love," "If I Had a-Knew," "Trottin' to the Fair" and "Una Baun" being the more prominent. As usual, the tenor was quite generous in his encores. In fact, his audience compelled him to be, they were so insistent with their applause.

Lauri Kennedy, the assisting artist, proved to be an admirable and excellent 'cellist, who gave a brilliant performance, both in technical proficiency and beautiful tone. Edwin Schneider acted as the singer's accompanist.

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cient pieces, untouched—or only glorified—by time, so long as there are fit voice, understanding mind and transmitting style to sing them. One from "Hercules," secular oratorio of his later years, ran in the long Handelian line, breathed forth the large Handelian serenities, quivered into ornament as by some impulse of the emotion within. The still beauty of the music, the conveying beauty of Mr. McCormack's half-voice, were as one. The other air—from "Alceste," work also of Handel's later days—was gladsome, quick-paced, brightly phrased. Upon it, Mr. McCormack laid the brightness, the motion of his supple, transparent tones. In the years of "Hercules" and "Alceste," Handel wrote a music less ample and ornate than concentrated, even simplified. Quick was Mr. McCormack to note and impart its true voice

sensitive spirit. He felt endlessly; he felt also with the utmost keenness. Veritably he trembled as he wrote. In him also were the mood and the voice of ecstasy. He wrote in heats of every human fire, from the whitest to the darkest. Ultimately he burned himself away.

Wolf being so and these songs being such, Mr. McCormack set himself to no small or usual task, even for him. With the deeper tones, the darker colorings of his voice, he set "Zur Ruh'" in sombre glow. With a power that he rarely uses—and always measures—he summoned, sustained, and brought to climax the rapture of "Neue Liebe." In both pieces he sustained the larger beauties, the graver ecstasies, of song. Simply Wolf writes his music of the Christ-Child, as though it were folk-piece; then shadows it, since so the verses run. Not less sensitive was the play of Mr. McCormack's tones. Here was the Wolfian grace; there the Wolfian poignancy; while out of his singing of "Wenn du zu Blumen gehst," flowed the race of the composer with his notes to catch the charm of his flying fancies. From Handel to Wolf now ranges this master-singer.

Sunday afternoon, Jan. 6, in Symphony Hall, a concert of old airs, classical or modern songs, miscellaneous pieces, sung by Reinald Werrenrath, baritone singer in the prime of notable powers. His skill in song—diction included; his range of tonal color, his quick and wide intelligence, his pervading and unobtrusive regard for fine standards—all commend him.

WERRENRATH

Reinald Werrenrath, the popular American baritone, will give a recital in Symphony Hall on Sunday afternoon.

WERRENRATH RECITAL

A recital will be given by Reinald Werrenrath in Symphony Hall on Sunday afternoon, January 6.

Werrenrath

Reinald Warrenrath, the popular baritone, will give a recital in Symphony Hall, Sunday afternoon, Jan. 6.

Sunday afternoon, Jan. 6, in Symphony Hall, a concert of old airs, classical or modern songs, miscellaneous pieces, sung by Reinald Werrenrath, baritone singer in the prime of notable powers. His skill in song—diction included; his range of tonal color, his quick and wide intelligence, his pervading and unobtrusive regard for fine standards—all commend him.

WERRENRATH

Reginald Werrenrath will open the Sunday concerts of the New Year with a recital in Symphony Hall on Sunday afternoon, January the 6th, at 3:30. This popular American baritone will be heard in a number of the songs which his voice and interpretative abilities have made famous.

For his concert in Symphony Hall, on Sunday afternoon, Jan. 6, Mr. Werrenrath has set a programme that at beginning follows custom, but soon diverges to suit his personal likings. It runs:

Dank sie dir, Herr	Handel
She Never Told Her Love	Haydn
Rec. and Air, "Aprite un po' quegl' occhi," from "Figaro's Wedding"	Mozart
Von Ewiger Liebe	Brahms
Lauf der Welt	Grieg
Licht	Sinding
Negro Spirituals:	
I'm So Glad Trouble Don't Last Alway	
Somebody's Knocking at Your Door	
O the Land I'm Bound For	
Follow Me	
Three Sea Songs:	
The Sea Gypsy	Head
The Admirals	Chadwick
Captain Stratton's Fancy	Taylor
Lone Dog	Erisnach
Sittin' Thinkin'	Fisher
Slow, Horses, Slow	Jalowicz
Drumadoon	Sanderson
Fuzzy-Wuzzy	Whiting

CONCERT CALENDAR

SUNDAY afternoon, Jan. 6, in Symphony Hall, a concert of old airs classical or modern songs, miscellaneous pieces, sung by Reinald Werrenrath baritone singer in the prime of notable powers. His skill in song—diction included; his range of tonal color, his quick and wide intelligence, his pervading and unobtrusive regard for fine standards—all commend him. He will be heard in numbers from Handel, Haydn and Mozart; songs of Grieg and Brahms; negro Spirituals; sea-songs.

WERRENRATH

Reinald Werrenrath, the American baritone, will give a recital in Symphony hall on Sunday afternoon, Jan. 6, at 3:30. His program will include airs of Handel, Haydn and Mozart, lieder by Brahms, Grieg, Sinding; a group of four negro spirituals, three sea songs, and the descriptive songs: "Lone Dog," "Sittin' Thinkin'," "Slow, Horses, Slow," "Drumadoon" and "Fuzzy-Wuzzy."

WERRENRATH PROGRAM

Reinald Werrenrath, baritone, will present the following notable program at his recital in Symphony hall next Sunday afternoon at 3:30:

Dank sie dir, Herr	Handel
She Never Told Her Love	Haydn
Rec. and Aria, "Aprite un po quegl'" occhi from "Le Nozze di Figaro"	Mozart
Von Ewiger Liebe	Brahms
Lauf der Welt	Grieg
Licht	Sinding
Four Negro Spirituals:	
(a) I'm So Glad Trouble Don't Last Alway.	
(b) Somebody's Knocking at Your Door.	
(c) O the Land I'm Bound for.	
(d) Follow Me.	
Three Sea Songs:	
(a) The Sea Gypsy	Head
(b) The Admirals	Chadwick
(c) Captain Stratton's Fancy	Taylor
Lone Dog	Erisnach
Sittin' Thinkin'	Fisher
Slow, Horses, Slow	Jalowicz
Drumadoon	Sanderson
Fuzzy-Wuzzy	Whiting

WERRENRATH SONGS

Reinald Werrenrath, noted baritone, will be the soloist at the Symphony Hall concert next Sunday afternoon. Besides several classic and modern German songs he will offer four negro spirituals, three sea songs and a group of 20th century lyrics. His operatic selection is from Mozart's "Marriage of Figaro."

Sunday, Jan 6, at 3:30, Reinald Werrenrath, baritone, "Dank sei dir, Herr," Hendel; "She Never Told Her Love," Haydn; Rec and Aria, "Aprite un po quegl' occhi," from "Le Nozze di Figaro," Mozart; "Von Ewiger Liebe," Brahms; "Lauf der Welt," Grieg; "Licht," Sinding; Negro Spirituals, "I'm So Glad Trouble Don't Last Alway," "Somebody's Knocking at Your Door," "O the Land I'm Bound for," "Follow Me"; The Sea Gypsy," Michael Head; "The Admirals," George W. Chadwick; "Capt Stratton's Fancy," Taylor; "Lone Dog," Erisnach; "Sittin' Thinkin'," Fisher; "Slow, Horses, Slow," Jalowicz; "Drumadoon," Sanderson; "Fuzzy-Wuzzy," Whiting.

WERRENRATH TODAY

Reinald Werrenrath will give his single Boston recital of the season in Symphony Hall this afternoon, with the following program:

Dank sie dir, Herr, Handel; She Never Told Her Love, Haydn; Recit: "Tutto e disposto," Aria: "Aprite un po quegl' occhi," ("Le Nozze di Figaro"), Mozart; Von Ewiger Liebe, Brahms; Lauf der Welt, Grieg; Licht, Sinding; I'm So Glad Trouble Don't last Alway, Somebody's Knocking at your Door, O the Land I'm Bound for, Follow Me, arr, by R. Nathanial Dett; The Sea Gypsy, Michael Head; The Admirals, George W. Chadwick; Captain Stratton's Fancy, Deems Taylor; Lone Dog, Rupert O. Erlebach; Sittin' Thinkin', Howard Fisher; Slow, Horses, Slow, Roger Jalowicz; Drumadoon, Wilfrid Sanderson; Fuzzy-Wuzzy, Arthur Whiting.

WERRENRATH IN SYMPHONY HALL

Large Audience Applauds the Popular Baritone

Yesterday afternoon Reinald Werrenrath, baritone, gave a song recital in Symphony hall, with the capable help of Herbert Carrick, accompanist. He sang a Handel air with German text, "Dank sei dir, Herr"; Haydn's setting of Viola's speech from Twelfth Night, "She Never Told Her Love," and Figaro's big aria from "Le Nozze di Figaro." In German he sang three songs, "Brahms's "Von Ewiger Liebe," "Lauf der Welt by Grieg, and "Licht," by Sinding. There were four negro "spirituals," arranged by Dett. "I'm So Glad Trouble Don't Last Alway," "Somebody's Knocking," "O the Land I'm Bound For" and "Follow Me." Four sea songs came next, "The Sea Gypsy" by Michael Head, "The Admirals" by George W. Chadwick," Frederick Keil's "Trade Winds," and "Captain Stratton's Fancy" by Deems Taylor. To close, Mr. Werrenrath sang "Lone Dog" by Rupert Erlebach, "Sittin' Thinkin'" by Howard Fisher, "Slow, Horses, Slow" by Roger Jalowicz, "Drumadoon" by Wilfrid Sanderson, and Arthur Whiting's "Fuzzy-Wuzzy." Of course he added many extras.

For an hour yesterday Mr. Werrenrath sang not too well. He has developed an unfortunate habit of stretching his mouth very wide, with the laudable aim, no doubt, of producing pure vowels, but which results in an inevitable and deplorable loss of resonance. A smooth legato, furthermore, he seemed yesterday to scorn, even in a classic air like "Caro mio ben." Distinction of any sort, musical, tonal or of diction, he quite failed to attain, till he sang "Di Bist die Ruh," in a way that suggested his powers that used to be.

With arias and songs in German, though, once out of the way, Mr. Werrenrath came into his own again. The "spirituals," to be sure, he could not make effective, for Mr. Dett has not been fortunate in finding tunes of as high worth as those Mr. Burleigh set 10 years ago, and his arrangements do not furnish beauty sufficient to make up for the original lack. In the sea songs, however, Mr. Werrenrath, firm on home ground, sang with a freer method of voice production, though with no less distinct enunciation, and so with a fresher spirit. Mr. Taylor's setting of the Masefield song, amusing music and picturesque, Mr. Werrenrath sang excellently indeed, and he brought a fine sentiment to Mr. William Arms Fisher's beautiful version of "Over the Hills and Far Away," though surely the song is meant to be sung by a woman. A large audience applauded Mr. Werrenrath heartily.

R. R. G.

WERRENRATH SINGS TO LARGE AUDIENCE

Reinald Werrenrath sang a full and varied program of songs yesterday afternoon in Symphony Hall to a large audience, which applauded long and enthusiastically. In response he added nine encores to an already generous assortment.

Mr Werrenrath's faults and virtues are by this time too well known to demand extended critical comment. At times yesterday when he was singing mezzo-forte his voice became strident, his lower notes were not altogether free from burr, and his ascents into falsetto were often neither smooth nor felicitous.

His audience, however, also knows his virtues, which far outweigh these faults. He will always enunciate clearly and beautifully, be the language Italian, German, Afro-American, Cockney or English. For the most part his tones are pure and full.

Mr Werrenrath divided his program into five parts, the first containing classics, in particular a recitative and aria from "Le Nozze de Figaro" of Mozart, the second songs by Brahms, Greig and Sinding, the third negro spirituals, the fourth sea songs, and the last the ballad type in which he has gained great popularity. Each of these groups he sang with beauty and with the spirit or subdued feeling necessary.

Very interesting because they denote a rather new departure on Mr Werrenrath's part were the negro spirituals. His singing of them was excellent, but Mr Dett's arrangements are not happy. They are altogeether too intricate for airs one of whose chief beauties lies in their naivete and simplicity.

Other people may sing Mozart as well as Mr Werrenrath. No one else today can so sing a sea song. He might well be a sea captain of a time long gone banging his can of grog on the table and roaring out full-throated that his "soul is in Cathay." Mr Werrenrath enjoys these songs as much as his audience and that is why he does them so well.

TWO MEN-SINGERS COME AND GO IN GRAPHIC CONTRAST

WERRENRATH BY DAY; HAYES BY NIGHT

The Baritone in Ripened Voice and Full Play of Powers Through a Programme Open to Question—The Tenor, in His Usual Quality, Abounds in Negro Numbers and Adds to Them Operatic Pieces

WITH reason Mr. Werrenrath sang through two hours to his audience in Symphony Hall yesterday afternoon. With reason, he answered every call for extra pieces until the concert stretched over twenty numbers and more. Time was when he sang to a few hundred listeners in Jordan Hall; while some wondered how many of those had laid money on the sill of the box-office. Gradually, his public, his paying public, increased and he migrated to Symphony Hall. There, for a while, he usually shared a concert with some virtuoso of piano or violin. Now, he ventures a concert of his own and lo! an eager audience—"of excellent quality," as the trite phrase goes—fills nine-tenths of the seats above stairs and below. In Boston at last, as in many another city, Mr. Werrenrath's public now stands numerous and assured, won by no other means than his ripening powers and waxing merit. He has not courted the meaner courses of "publicity." In neither his pieces nor his song has he condescended to the lesser fashions, the cheaper practises, of the concert-hall. While he has not flattered the low-brows, no more has he "played up" to the high-brows. Concerned with a public that before the arts oozes sentimentality, he has remained rigorously unsentimental. Respecting himself, his profession, the whole content and purpose of music, he has held fast to the best standards of the singer. And now, firmer and firmer is his place, ampler and ampler his rewards from London to New York, from Boston to San Francisco. After all, the public, the average public, does understand—and act.

Though at the outset a remnant of a cold seemed to cloud Mr. Werrenrath, his audience of Sunday heard him in the noon of his ability and resource. Incidentally, he has put away remembered exaggerations of manner, not quite in accord with the concert-room or with such a singer. For much more pleasure, his voice has gained of late—and signally—in sensuous quality. Rich and ringing were his sonorities of tone in an air from Handel. Through Haydn's "She Never Told Her Love," the first part of Brahms's "Von ewiger Liebe," in this and that number among the final miscellany, he sang with a new mellowness of tone. His fluency and point with the glinting, racing, gibing music of an air of Figaro from Mozart's comedy were well-nigh Italianate. His tones were lucent and lithe through Grieg's swift and changeful "Lauf der Welt." At need his half-voice was more even than of old, more sustained in glow. Within easy memory, the listener applauded Mr. Werrenrath's plasticity with a voice in itself not too pliant; the variety of color that he imparted to tones in themselves not too amenable. By the evidence of yesterday, his understanding, imagination and skill play now upon an instrument disciplined to willingness, schooled to sensibility.

No whit abated by these sensuous gains are the other qualities of the singer. There is no quarreling with the shaping or the projection of his tones. It is pleasure to ear and mind to hear his phrases flowing into periods, his periods coalescing into the course of a song from the beginning foreseen, at the end achieved. He holds or he varies pace and rhythm, he modulates and he shades while at every turn go the insight of the responsive and recreating artist, the sure stroke of the poised and expert singer. His diction remains clear and significant, though no diction in the world—Mr. Werrenrath to the contrary notwithstanding—quite absolves a singer from his obligation to print the texts of his songs even when it is his and his audience's English. Above all, Mr. Werrenrath excels in that play of comprehension and of sympathy which in a singer is sense of style. Thus he answered yesterday to the large simplicities, the broad-spread power of Handel, the light spring of Mozart from point to point; to Brahm's grave passion, Grieg's surface-glint, Sinding's well-made ecstasies. In the sea-songs went rolling declamation; or sonorities rose and fell into gentler flow and ebb of tone; while through the miscellany perception and means were as various as they were sensitive. Only in the "Negro Spirituals" did Mr. Werrenrath seem to be doing merely a good job according to a concert-custom of the hour. Besides, to some hearers, Mr. Hayes has once and for all sung such pieces.

With the choice of songs came reason to take issue. Agreed that the outflinging air from Handel and the leaping air from Mozart were altogether in place; that the songs from Haydn and Grieg were within the limits of sentiment that Mr. Werrenrath permits himself. Half-way his tones also met the deeper measures of Brahms. Yet it is possible that Mr. Dett, arranging "Negro Spirituals," has let his ardors of rhythm, sense of rhetorical repetition and delineative suggestion, sophisticate simplicities better left at barest. It is also possible to believe that choosing sea-songs or arraying a final miscellany, Mr. Werrenrath is over-persuaded by the mood and the imagery of the verses; for them agreeing to music in no wise remarkable. He is properly resolved to shun the sentimental exuberance, the paraded clichés of many an American piece. Now and then he chances upon such happy bits of fancy or of characterization as Mr. Howard Fisher's "Sittin' Thinkin'" and Mr. Erlebach's "Lone Dog." To search for song-writers outside the current vogue and to give them his voice is no small credit to Mr. Werrenrath. None the less, he seems over-possessed by the notion that he must always be a "virile" singer, busy with manly music. Now a whole concert of "virility" may become as monotonous—in another way—as a whole concert of sentiment.

H. T. P.

The Presence of His Prime

Reinald Werrenrath

American Singer: American Artist

WERRENRATH IN SONG RECITAL

Pleases Audience Except in Group of Spirituals

Reinald Werrenrath, at Symphony Hall yesterday afternoon, sang airs of Handel, Haydn and Mozart; songs by Brahms, Grieg and Sinding; four Negro spirituals arranged by R. Nathaniel Dett; three sea songs, and a group of the singer's favorite homely pieces.

Mr. Werrenrath is the possessor of a baritone voice of pleasing quality, which has been carefully schooled. His recitals are eminently correct, not only as to the dress and deportment of the artist, but as to his singing, except for occasional uncertain intonation at the moment of attack. He offers, then, polite entertainment, but few thrills.

It is said that Mr. Werrenrath is including Negro spirituals in his programme this year for the first time. Formerly he felt they belonged to Negro singers. Now he has decided they come under the heading of folk songs. In the opinion of one listener yesterday, his first judgment was superior to his second. It is true that there are white people (Miss Edna Thomas is a notable example) who do excellently with the spirituals; yet by Nordics of Mr. Werrenrath's sophistication these songs are not easily expressed with the necessary emotion, or even the suitable rhythm. Here, as in many other numbers, the singer sentimentalized yesterday.

The quality of fire is what we miss in Mr. Werrenrath. He came nearest to it in Handel's "Dank sei dir, Herr," and in Sinding's "Licht," both of which were sung with as much warmth as the singer's temperament allowed. But not so well went Michael Head's "The Sea Gypsy" or Chadwick's "The Admirals." There were no sea rovers in Symphony Hall; merely a very well dressed young man singing in a concert hall about men of the sea.

Moritz Rosenthal

The Boston debut of Moritz Rosenthal, famous European pianist and former pupil of Liszt and Joseffy, who returns to this country after an absence of 17 years, will take place Sunday afternoon, Jan. 13, at Symphony Hall.

MORITZ ROSENTHAL

No musical newcomer of the season has aroused more interest than Moritz Rosenthal, the celebrated pianist, who is a former pupil of Liszt and Joseffy and has returned to America after an absence of 17 years. He will make his Boston debut in Symphony hall on Sunday afternoon, January 13.

ROSENTHAL COMING

Moritz Rosenthal, the famous pianist, whose return to this country has made a great stir, will give a recital in Symphony Hall on Sunday afternoon, January 13.

THE RETURN OF ROSENTHAL

Salutatory

ON top of the piano upon which a re luctant small boy practised in 189 there stood a "cabinet" photograp of a man with longish hair and a pair o magnificent mustachios; stamped at th bottom of the mount in bold, gold letter were two names; "Sarony—Rosenthal Just where it came from one never qui knew, but it is probable that the portrai was a purchase, not a gift. For those were the days when there were no rotogravure sections or news-weeklies, and one bought a photograph of one's favorite player or singer in the lobby of the hall after the concert.

At all events, one was aware even then that the name Rosenthal stood for something altogether extraordinary in piano-playing, something that an embryo virtuoso might keep on the piano as ideal, but might never hope to approach. Rosenthal pupil of Liszt, made his first concert our of the United States during 1887-88, nd was an enormous success . He made everal others, the last in 1906-07. They alled him "the little giant of the piano," nd critical opinion everywhere was unannous in extoling his physical strength and stonishing technique. [The New York orld

T 1/4/24

e-entry

The lapse of seventeen years seems to ave left few traces upon either the personal appearance of the art of Moriz Rosthal, the pianist. Those among his auence, at Carnegie Hall last Friday, who me to marvel found plenty to marvel at. Mr. Rosenthal is distinguished more than for anything else for his technical powers upon the piano. And though in the last seventeen years there have been many pianists distinguished for many things, there have been few, even among the younger generation, who could equal him in this particular feature of piano playing. Mr. Rosenthal did some fabulous things in this direction, and was rewarded by rapturous applause that broke into cheers. Now it would be idle to deny to him the possession of many qualities above and beyond those which make the groundlings marvel and cheer. His is a keen and piercing intellect, a strong and well-grounded intelligence. But in an hour and a half of his playing it seems always as if, however resolutely he tries to put forward the purely musical side of his art, the technical demon is straining at the leash and before the end is reached, is having its way. [The Times.

T 1/4/24

Persisting Traits

What remains in the memory after such a concert?

First of all the dexterity of the fingers in the final variation of Beethoven's sonata, Opus 109. Then the finely drawn melodic line in the trio of the scherzo, and the whirlwind of tone in the finale of Chopin's Sonata in B minor. There were moments of great beauty in both works, but on the whole the interpretation of Opus 109 was old-fashioned pedagogic playing, an exposition, a demonstration, but not a conquest. There was better piano playing in Chopin's sonata, but here the virtuoso too often mastered the singer. In both compositions one found the original Rosenthal, intellectual, analytical, but still in love with a brilliantly regulated piano and seeking effects by the use of a great range of dynamics rather than by variety of color. [The Herald

Turning the Medal

Rosenthal is still one of the most extraordinary virtuosi to be heard today. One thought never to have heard such dazzling brilliance of execution, such deadly accuracy in florid sections, such eveness and stupendous power in chord passages, such naked clarity of articulation. Some of the smaller pieces—Couperin's "La Tendre Nanette" and Scarlatti's "Allegro," were little short of miraculous in their finely etched cameo-like perfection. But after hearing him in music of a larger scope, the two sonatas, for instance, one cannot forebear a question that sounds impertinent. Was this all there ever was? Was there never a Rosenthal who went down through the glitter and astonishment of technical display into the heart of music itself? Not that he played in what is commonly called a "mechanical" manner. His interpretations of the sonatas of Beethoven and Chopin had fine perspective and brilliant color and powerful dynamics as well as perfect execution, and they satisfied the intellect profoundly. But they were not moving, somehow. The music reached one as sound, now crashing and vibrant, now hard and clear as a diamond, now [illegible] as silver. But it was [illegible]

Sunday afternoon, Jan. 13, in Symphony Hall, a concert of piano-pieces played by Moriz Rosenthal, returning to Boston for the first time in seventeen years. Little changed in presence or in powers, he remains an extraordinary master of technique, a remarkable intelligence playing over music. The surfaces that he gives his pieces may hardly be matched; but below the surface he seldom penetrates.

T 1/4/24 ✓

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Moriz Rosenthal, foremost living pupil of Liszt, will give a recital in Symphony Hall on Sunday afternoon, January 13.

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T 1/4/24

ROSENTHAL

T 1/4/24

Moriz Rosenthal, the great virtuoso, has returned to America after an absence of 17 years. He will give a recital in Symphony hall on Sunday afternoon, Jan. 13.

For many seasons Rosenthal has been the lion of Europe. Once a pupil of Liszt and Joseffy, he has become the apostle of the romantic school of the pianoforte.

MORIZ ROSENTHAL

Moriz Rosenthal has returned to America after an absence of 17 years. He began his tour recently in New York. His art is said to be as brilliant as before, and to have a new eloquence. He will give a recital in Symphony hall on Sunday afternoon, Jan. 13, at 3:30.

ROSENTHAL COMING

Moriz Rosenthal, counted for many years among the foremost European pianists, is touring this country for the first time in nearly twenty years. He will give a recital at Symphony Hall on Sunday afternoon, January 13.

Programmes in Prospect

Returning after many years to Symphony Hall on Sunday afternoon, Jan. 13, still in the prime of his powers, Mr. Rosenthal, the pianist, will play these pieces for full and varied measure:

T 1-4

Sonata Appassionata .... Beethoven
Carnaval .... Schumann
Four Preludes—Ballard in F minor—Three Studies—Waltz, Op. 42 .... Chopin
Humoresque on Themes by J. Strauss, Rosenthal

The programme for the second of the

ROSENTHAL'S PROGRAM

Moriz Rosenthal will give a recital in Symphony Hall next Sunday afternoon, Jan. 13th, at 3:30.

H 1/7

Sonata (Appassionate) Op. 57, F Minor .... Beethoven
Carnaval, Op. 9 .... Schuman
Four Preludes .... Chopin
Ballade in F minor .... Chopin
Three Etudes—Op. 10, No. 1 .... Chopin
Three Etudes—Op 10, No. 3 .... Chopin
Three Etudes—Op. 25, No. 6 .... Chopin
Valse, Op. 42 .... Chopin
Humoresque on Themes by Joh. Strauss .... Rosenthal

ROSENTHAL'S PROGRAM

The program which Moriz Rosenthal will offer at his recital in Symphony Hall next Sunday afternoon follows:

Sonata Appassionata, Beethoven; Carnaval, Schumann; Four Preludes Ballade in F Minor, Three Etudes, Op. 10, No. 1, Op. 10, No. 3, Op. 25, No. 6, Valse, Op. 42, Chopin; Humoresque on Strauss Themes, Rosenthal.

A 1/6

"Janice Meredith," the romantic novel of the American Revolution, by Paul Leicester Ford, will be the next starring vehicle for Marion Davies, who has completed work in "Yolanda."

Re-enter Rosenthal

T 1/12 ✓

Returning to Symphony Hall tomorrow, Mr. Rosenthal, the pianist, will play in Boston for the first time in seventeen years. Little changed in presence or in powers, he remains an extraordinary master of technique, a remarkable intelligence playing over music. The surfaces that he gives his pieces may hardly be matched; but below the surface he sometimes fails to penetrate. He will be heard in Beethoven's "Sonata Appassionata"; Schumann's "Carneval"; a Ballad, Preludes, Studies and a Waltz; his own ornate fantasia on melodies from Johann Strauss.

T 1/12 ✓

ROSENTHAL TODAY

This afternoon, in Symphony Hall, Moriz Rosenthal, one of the most celebrated pianists, will make his Boston debut. His New York debut proved one of the most remarkable events of the season. His program follows:

Sonata, Op. 57 in F minor .... Beethoven
Carnaval, Op 9 .... Schumann
Four Preludes—Ballads in F minor, three Etudes: Op. 10, No. 1; Op. 10, No. 3; Op. 25, No. 6 .... Chopin
Valse, Humoresque .... Rosenthal

Returns After 17 Years

P 1/13

Moriz Rosenthal, at his first recital here in 17 years, in Symphony Hall this afternoon will play Beethoven's "Appassionata" sonata; Schumann's "Carnival," four preludes, F minor ballade, three etudes and a waltz by Chopin, and the pianist's "Humoresque" on Johann Strauss waltz themes.

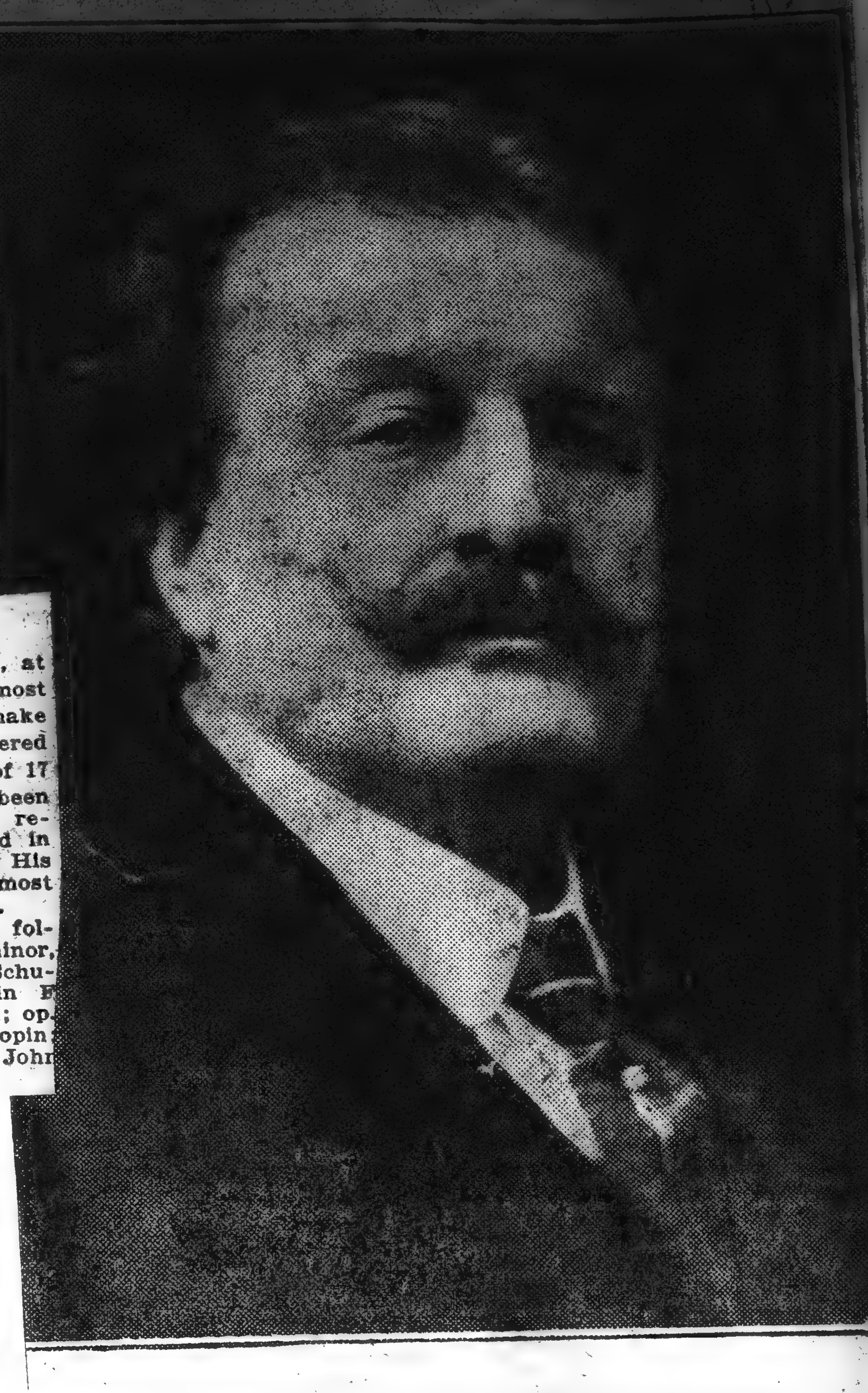
ROSENTHAL TODAY

This afternoon in Symphony hall, at 3:30 Moritz Rosenthal, one of the most celebrated of living pianists, will make his Boston debut. He is remembered by many from his American tour of 17 years ago. His playing has long been regarded in Europe as in many respects supreme. Rosenthal arrived in the United States in November. His New York debut proved one of the most remarkable concerts of the season.

The program for this afternoon follows: Sonata, op. 57 in F minor, Beethoven; Carnaval, op. 9, Schumann; four preludes, Ballade in F minor; three etudes, op. 10, No. 1; op. 10, No. 3; op. 25, No. 6; valse, Chopin; Humoresque on Themes by John Strauss, Rosenthal.

MORITZ ROSENTHAL

H 1/13



Pianist in Concert at Symphony Hall This Afternoon.

ROSENTHAL BACK AFTER AN ABSENCE

Pianist in First Recital in Boston in 17 Years

P 1/14

Moriz Rosenthal, pianist, gave a recital in Symphony Hall yesterday afternoon, making his first appearance in Boston for 17 years. He played Beethoven's Sonata, "Appassionata"; Schumann's "Carnaval"; four Preludes, Ballade in F minor, three Etudes and a Valse by Chopin, and his own "Humoresque" on themes of Johann Strauss.

PUPIL OF LISZT

Mr. Rosenthal is one of the most famous of Liszt's pupils and one of the most distinguished virtuosi of a passing generation of pianists. Though all but forgotten by Americans because of his long absence from this country, he has been constantly a prominent figure in musical Europe for a half century.

To one hearing him yesterday for the first time, he seemed to be carrying on worthily the great tradition of his school. Even in a time when marvelous technique is regarded as only a starting point of piano playing, his mastery of the keyboard was a thing to admire.

And Rosenthal is much more than a great technician; he is an interpreter, though an interpreter of strange contrasts. Those who like to pigeonhole concert artists label him an "intellectual" pianist. So he is, but he cannot be dismissed with that easy phrase. It is true that he is a musical architect with a vivid conception of mass, proportion and sharply cut line. It is also true that in exercising his powers of construction in such a work as Beethoven's great sonata, he fails to dig deep into the emotional foundation that insures its permanence. It is true, again, that his tone is often hard and brittle, and that his phrases are not always smoothly flowing. On the other hand, he is by no means devoid of wit or charm-witness his his playing of Schumann; nor of a sense of poetic beauty, as he proved in his Chopin pieces.

For one listener, Schumann yielded yesterday the greatest musical enjoyment at the hands of Mr. Rosenthal. The Beethoven was well conceived and was executed with great intelligence and even sympathy, but the performer was not able to sound the depths and bring up to view the profound spiritual significance of the work. The Chopin numbers were played brilliantly, and there were moments of exquisite beauty of tone; but there were other moments when the player's mind seemed to have wandered, and the musical expression was commonplace. This impression of banality was received also in certain sections of the "Carnaval;" but broadly speaking Schumann's various portraits, moods and whimsies were presented with extraordinary clarity, effective contrast and fine appreciation of the composer's delicate humor, wit and satire.

FROM ROSENTHAL, THROUGH BERUMEN TO THE COMPOSERS

UNCHANGED RETURNS THE ELDER PIANIST

The Same Superlative Mechanism in the Same Intellectual Exercise—Beethoven, Schumann and Chopin Accordingly—The Younger Musician in Unfamiliar Liszt and Franco-Spanish Miscellany—Music from Harvard

T 1/14

AS pianist, as musician, Mr. Rosenthal is quite unaltered by the years. As man, he is changed surprisingly little. He has put on the flesh which is the usual portion of the fifties and the sixties. He walks—or he walked yesterday afternoon—with bowed head and shuffling step. His face was changeless; his glance lustreless; he wore, throughout the concert, a persistent air of world-weariness, as one "who dragged at each remove a lengthening chain." Otherwise he might have been the same Rosenthal who, seventeen years ago, came more animatedly to that very stage of Symphony Hall. Possibly, the numbers, or a suspicion of the quality, of the audience depressed him. Yet it gave him rapt attention and warm applause; while in another respect it carried the occasion beyond belief. Unless memory slips, not an audible cough disturbed a concert nearly two hours long. Better than usual must be the general health this winter.

Exactly as of old Mr. Rosenthal played the piano. Not once did he force the instrument after the manner of Mr. Paderewski in the elder, and Mr. Nikisch in the younger, generation. No more did he regard it with the affection that Mr. Kreisler plainly feels for the violin or Mr. Casals for the violoncello. In a medium in which he was superlatively—and judiciously—versed, he took as superlative—and controlled—exercise. His touch was unerring. Not once, seemingly, did fingers or wrist miss or exceed his bidding; while as obedient and exact was his pedalling. His one was invariably clear, precise, supple. n it, he defined the contours, etched the progress, of the music, as through a flawless and changeless crystal. He was fleet beyond most pianists' dreams—fleet and also limpid. In gradient after gradient he ranged through every reasonable sonority. His climaxes were like the progress of a machine irresistible, almost crunching. Pace, rhythm, accent were his to sustain or vary at will. Octaves, runs, arpeggios, arabesques—all the fioritura of piano-playing—were at his instant and sure command. He crossed rhythms as one to whom they were a habit. He wove multifarious strands of counterpoint, as to him a simple web. He could not obtrude a detail, so exactly yet fluently, did he lay it in place. The transcendental mechanism of piano-playing—to borrow Liszt's adjective—goes not further than Mr. Rosenthal has led it. The literal mirroring of much of his music could not be clearer. To chisel surfaces more artfully than does he were veritably to gild the tonal lily.

Similarly, upon the music in hand Mr. Rosenthal did the works of an intellect penetrating and poised. Impeccably he measured and adjusted, arrayed and contrasted the changeful moods of the first movement in Beethoven's "Sonata Appassionata." Not one swirled; but everyone was specified. Not one was stilled only to give cry again; rather it was no more than politely restless in the dry air of Mr. Rosenthal's drawing-room. The slow movement was cameo-like in the cutting of the phrases, in the chiselled curve of the whole. The finale ran in the flying line unbroken in which Pavlowa used to cross the stage. Yet—for the single glow of emotion in the whole performance—it seemed to breathe relief from the preceding tumults and musings. Through Schumann's "Carneval," Mr. Rosenthal etched miniature after miniature; but by the nature of the process left nearly every one ncolored. Schumann's music is romantic isioning of a pageant of the imagination, uggested by the sights and sounds of Carival Time. In spirit he is joining every roup, locking arms with each single figre. Mr. Rosenthal plays it as the reorter, sitting at the hotel-window, with a inute eye, an exact pen, an ironic touch. e records the Carnival. Schumann dreams nd sings it.

Limpid, adroit, elegant beyond words as Mr. Rosenthal with Studies, Preludes, Ballad, and sundry other pieces from hopin. His tone was softly bell-like; his hrases of a perfect roundness; exactly at e due moment fell his variations of pace rhythm. Under his hand ornament owered in glistening arabesques; with ol graces he festooned the music. The stener held his breath at the suavity, the renity of it all. Yet was it so that the body Chopin wrote or played, being roantical? Finally, when Mr. Rosenthal isted and untwisted scraps of Strauss's altzes through a maze of counterpoint, s hard to resist the intricacy and the hilaration of the sport. Now ese be the works of a notable intellect plying itself to the playing of music upon e piano and never letting more than ntiment shape, color or inform it. osenthal, it has been said, were an weariness and disillusion. In these his er years, has he discovered that the hteenth, rather than the twentieth, cenry shoud have contained him—and think d wonder and regret?

[219]

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e-entry

The lapse of seventeen years seems to ave left few traces upon either the personal appearance of the art of Moriz Rosenthal, the pianist. Those among his audience, at Carnegie Hall last Friday, who me to marvel found plenty to marvel at.

Mr. Rosenthal is distinguished more than for anything else for his technical powers upon the piano. And though in the last seventeen years there have been many pianists distinguished for many things, there have been few, even among the younger generation, who could equal him in this particular feature of piano playing. Mr. Rosenthal did some fabulous things in this direction, and was rewarded by rapturous applause that broke into cheers. Now it would be idle to deny to him the possession of many qualities above and beyond those which make the groundlings marvel and cheer. His is a keen and piercing intellect, a strong and well-grounded intelligence. But in an hour and a half of his playing it seems always as if, however resolutely he tries to put forward the purely musical side of his art, the technical demon is straining at the leash and before the end is reached, is having its way. [The Times.

T 1/4/24

Persisting Traits

What remains in the memory after such a concert?

First of all the dexterity of the fingers in the final variation of Beethoven's sonata, Opus 109. Then the finely drawn melodic line in the trio of the scherzo, and the whirlwind of tone in the finale of Chopin's Sonata in B minor. There were moments of great beauty in both works, but on the whole the interpretation of Opus 109 was old-fashioned pedagogic playing, an exposition, a demonstration, but not a conquest. There was better piano playing in Chopin's sonata, but here the virtuoso too often mastered the singer. In both compositions one found the original Rosenthal, intellectual, analytical, but still in love with a brilliantly regulated piano and seeking effects by the use of a great range of dynamics rather than by variety of color. [The Herald

Turning the Medal

Rosenthal is still one of the most extraordinary virtuosi to be heard today. One thought never to have heard such dazzling brilliance of execution, such deadly accuracy in florid sections, such eveness and stupendous power in chord passages, such naked clarity of articulation. Some of the smaller pieces—Couperin's "La Tendre Nanette" and Scarlatti's "Allegro," were little short of miraculous in their finely etched cameo-like perfection. But after hearing him in music of a larger scope, the two sonatas, for instance, one cannot forebear a question that sounds impertinent. Was this all there ever was? Was there never a Rosenthal who went down through the glitter and astonishment of technical display into the heart of music itself? Not that he played in what is commonly called a "mechanical" manner. His interpretations of the sonatas of Beethoven and Chopin had fine perspective and brilliant color and powerful dynamics as well as perfect execution, and they satisfied the intellect profoundly. But they were not moving, somehow. The music reached one as sound, now crashing and vibrant, now hard and clear as a diamond, now [illegible] and polished as silver. But it was [illegible] always a beautiful, im[illegible] [The World

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Sunday afternoon, Jan. 13, in Symphony Hall, a concert of piano-pieces played by Moriz Rosenthal, returning to Boston for the first time in seventeen years. Little changed in presence or in powers, he remains an extraordinary master of technique, a remarkable intelligence playing over music. The surfaces that he gives his pieces may hardly be matched; but below the surface he seldom penetrates.

ROSENTHAL COMING

Moriz Rosenthal, foremost living pupil of Liszt, will give a recital in Symphony Hall on Sunday afternoon, January 13.

Ad 1/4/24

Sunday afternoon, Jan. 13, in Symphony Hall, a concert of piano-pieces played by Moriz Rosenthal, returning to Boston for the first time in seventeen years. Little changed in presence or in powers, he remains an extraordinary master of technique, a remarkable intelligence playing over music. The surfaces that he gives his pieces may hardly be matched; but below the surface he seldom penetrates.

T 1/4/24

ROSENTHAL

T 1/4/24

Moriz Rosenthal, the great virtuoso, has returned to America after an absence of 17 years. He will give a recital in Symphony hall on Sunday afternoon, Jan. 13.

For many seasons Rosenthal has been the lion of Europe. Once a pupil of Liszt and Joseffy, he has become the apostle of the romantic school of the pianoforte.

MORIZ ROSENTHAL

Moriz Rosenthal has returned to America after an absence of 17 years. He began his tour recently in New York. His art is said to be as brilliant as before, and to have a new eloquence. He will give a recital in Symphony hall on Sunday afternoon, Jan. 13, at 3:30.

ROSENTHAL COMING

Moriz Rosenthal, counted for many years among the foremost European pianists, is touring this country for the first time in nearly twenty years. He will give a recital at Symphony Hall on Sunday afternoon, January 13.

Programmes in Prospect

Returning after many years to Symphony Hall on Sunday afternoon, Jan. 13, still in the prime of his powers, Mr. Rosenthal, the pianist, will play these pieces for full and varied measure:

T 1-4

Sonata Appassionata	Beethoven
Carnaval	Schumann
Four Preludes—Ballard in F minor—Three Studies—Waltz, Op. 42	Chopin
Humoresque on Themes by J. Strauss,	Rosenthal

The programme for the second of the

ROSENTHAL'S PROGRAM

Moriz Rosenthal will give a recital in Symphony Hall next Sunday afternoon, Jan. 13th, at 3:30.

H 1/7

Sonata (Appassionate) Op. 57, F Minor	Beethoven
Carnaval, Op. 9	Schuman
Four Preludes	Chopin
Ballade in F minor	Chopin
Three Etudes—Op. 10, No. 1	Chopin
Three Etudes—Op 10, No. 3	Chopin
Three Etudes—Op. 25, No. 6	Chopin
Valse, Op. 42	Chopin
Humoresque on Themes by Joh. Strauss	Rosenthal

ROSENTHAL'S PROGRAM

The program which Moriz Rosenthal will offer at his recital in Symphony Hall next Sunday afternoon follows:

Sonata Appassionata, Beethoven; Carnaval, Schumann; Four Preludes Ballade in F Minor, Three Etudes, Op. 10, No. 1, Op. 10, No. 3, Op. 25, No. 6, Valse, Op. 42, Chopin; Humoresque on Strauss Themes, Rosenthal.

A 1/6

"Janice Meredith," the romantic novel of the American Revolution, by Paul Leicester Ford, will be the next starring vehicle for Marion Davies, who has completed work in "Yolanda."

Re-enter Rosenthal

T 1/11

Returning to Symphony Hall tomorrow, Mr. Rosenthal, the pianist, will play in Boston for the first time in seventeen years. Little changed in presence or in powers, he remains an extraordinary master of technique, a remarkable intelligence playing over music. The surfaces that he gives his pieces may hardly be matched; but below the surface he sometimes fails to penetrate. He will be heard in Beethoven's "Sonata Appassionata"; Schumann's "Carneval"; a Ballad, Preludes, Studies and a Waltz; his own ornate fantasia on melodies from Johann Strauss.

T 1/11

ROSENTHAL TODAY

This afternoon, in Symphony Hall, Moriz Rosenthal, one of the most celebrated pianists, will make his Boston debut. His New York debut proved one of the most remarkable events of the season. His program follows:

O 1/13

Sonata, Op. 57 in F minor	Beethoven
Carnaval, Op 9	Schumann
Four Preludes—Ballads in F minor, three Etudes: Op. 10, No. 1; Op. 10, No. 3; Op. 25, No. 6	Chopin
Valse, Humoresque	Rosenthal

Returns After 17 Years

P 1/13

Moriz Rosenthal, at his first recital here in 17 years, in Symphony Hall this afternoon will play Beethoven's "Appassionata" sonata; Schumann's "Carnival," four preludes, F minor ballade, three etudes and a waltz by Chopin, and the pianist's "Humoresque" on Johann Strauss waltz themes.

ROSENTHAL TODAY

This afternoon in Symphony hall, at 3:30 Moritz Rosenthal, one of the most celebrated of living pianists, will make his Boston debut. He is remembered by many from his American tour of 17 years ago. His playing has long been regarded in Europe as in many respects supreme. Rosenthal arrived in the United States in November. His New York debut proved one of the most remarkable concerts of the season.

The program for this afternoon follows: Sonata, op. 57 in F minor, Beethoven; Carnaval, op. 9, Schumann; four preludes, Ballade in F minor; three etudes, op. 10, No. 1; op. 10, No. 3; op. 25, No. 6; valse, Chopin; Humoresque on Themes by John Strauss, Rosenthal.

MORITZ ROSENTHAL

H 1/13

Pianist in Concert at Symphony Hall This Afternoon.

ROSENTHAL BACK AFTER AN ABSENCE

Pianist in First Recital in Boston in 17 Years

P 1/14

Moriz Rosenthal, pianist, gave a recital in Symphony Hall yesterday afternoon, making his first appearance in Boston for 17 years. He played Beethoven's Sonata, "Appassionata"; Schumann's "Carnaval"; four Preludes, Ballade in F minor, three Etudes and a Valse by Chopin, and his own "Humoresque" on themes of Johann Strauss.

PUPIL OF LISZT

Mr. Rosenthal is one of the most famous of Liszt's pupils and one of the most distinguished virtuosi of a passing generation of pianists. Though all but forgotten by Americans because of his long absence from this country, he has been constantly a prominent figure in musical Europe for a half century.

To one hearing him yesterday for the first time, he seemed to be carrying on worthily the great tradition of his school. Even in a time when marvelous technique is regarded as only a starting point of piano playing, his mastery of the keyboard was a thing to admire.

And Rosenthal is much more than a great technician; he is an interpreter, though an interpreter of strange contrasts. Those who like to pigeonhole concert artists label him an "intellectual" pianist. So he is, but he cannot be dismissed with that easy phrase. It is true that he is a musical architect with a vivid conception of mass, proportion and sharply cut line. It is also true that in exercising his powers of construction in such a work as Beethoven's great sonata, he fails to dig deep into the emotional foundation that insures its permanence. It is true, again, that his tone is often hard and brittle, and that his phrases are not always smoothly flowing. On the other hand, he is by no means devoid of wit or charm-witness his his playing of Schumann; nor of a sense of poetic beauty, as he proved in his Chopin pieces.

For one listener, Schumann yielded yesterday the greatest musical enjoyment at the hands of Mr. Rosenthal. The Beethoven was well conceived and was executed with great intelligence and even sympathy, but the performer was not able to sound the depths and bring up to view the profound spiritual significance of the work. The Chopin numbers were played brilliantly, and there were moments of exquisite beauty of tone; but there were other moments when the player's mind seemed to have wandered, and the musical expression was commonplace. This impression of banality was received also in certain sections of the "Carnaval;" but broadly speaking Schumann's various portraits, moods and whimsies were presented with extraordinary clarity, effective contrast and fine appr ation of the composer's delicate hum wit and satire.

FROM ROSENTHAL, THROUGH BERUMEN TO THE COMPOSERS

UNCHANGED RETURNS THE ELDER PIANIST

The Same Superlative Mechanism in the Same Intellectual Exercise—Beethoven, Schumann and Chopin Accordingly—The Younger Musician in Unfamiliar Liszt and Franco-Spanish Miscellany—Music from Harvard

T 1/14

AS pianist, as musician, Mr. Rosenthal is quite unaltered by the years. As man, he is changed surprisingly little. He has put on the flesh which is the usual portion of the fifties and the sixties. He walks—or he walked yesterday afternoon—with bowed head and shuffling step. His face was changeless; his glance lustreless; he wore, throughout the concert, a persistent air of world-weariness, as one "who dragged at each remove a lengthening chain." Otherwise he might have been the same Rosenthal who, seventeen years ago, came more animatedly to that very stage of Symphony Hall. Possibly, the numbers, or a suspicion of the quality, of the audience depressed him. Yet it gave him rapt attention and warm applause; while in another respect it carried the occasion beyond belief. Unless memory slips, not an audible cough disturbed a concert nearly two hours long. Better than usual must be the general health this winter.

Exactly as of old Mr. Rosenthal played the piano. Not once did he force the instrument after the manner of Mr. Paderewski in the elder, and Mr. Nikisch in the younger, generation. No more did he regard it with the affection that Mr. Kreisler plainly feels for the violin or Mr. Casals for the violoncello. In a medium in which he was superlatively—and judiciously—versed, he took as superlative—and controlled—exercise. His touch was unerring. Not once, seemingly, did fingers or wrist miss or exceed his bidding; while as obedient and exact was his pedalling. His tone was invariably clear, precise, supple. In it, he defined the contours, etched the progress, of the music, as through a flawless and changeless crystal. He was fleet beyond most pianists' dreams—fleet and also limpid. In gradient after gradient he ranged through every reasonable sonority. His climaxes were like the progress of a machine irresistible, almost crunching. Pace, rhythm, accent were his to sustain or vary at will. Octaves, runs, arpeggios, arabesques—all the fioritura of piano-playing—were at his instant and sure command. He crossed rhythms as one to whom they were a habit. He wove multifarious strands of counterpoint, as to him a simple web. He could not obtrude a detail, so exactly yet fluently, did he lay it in place. The transcendental mechanism of piano-playing—to borrow Liszt's adjective—goes not further than Mr. Rosenthal has led it. The literal mirroring of much of his music could not be clearer. To chisel surfaces more artfully than does he were veritably to gild the tonal lily.

Similarly, upon the music in hand Mr. Rosenthal did the works of an intellect penetrating and poised. Impeccably he measured and adjusted, arrayed and contrasted the changeful moods of the first movement in Beethoven's "Sonata Appassionata." Not one swirled; but everyone was specified. Not one was stilled only to give cry again; rather it was no more than politely restless in the dry air of Mr. Rosenthal's drawing-room. The slow movement was cameo-like in the cutting of the phrases, in the chiselled curve of the whole. The finale ran in the flying line unbroken in which Pavlowa used to cross the stage. Yet—for the single glow of emotion in the whole performance—it seemed to breathe relief from the preceding tumults and musings. Through Schumann's "Carneval," Mr. Rosenthal etched miniature after miniature; but by the nature of the process left nearly every one uncolored. Schumann's music is romantic visioning of a pageant of the imagination, suggested by the sights and sounds of Carnival Time. In spirit he is joining every group, locking arms with each single figure. Mr. Rosenthal plays it as the reporter, sitting at the hotel-window, with a minute eye, an exact pen, an ironic touch, he records the Carnival. Schumann dreams and sings it.

Limpid, adroit, elegant beyond words was Mr. Rosenthal with Studies, Preludes, Ballad, and sundry other pieces from Chopin. His tone was softly bell-like; his phrases of a perfect roundness; exactly at the due moment fell his variations of pace rhythm. Under his hand ornament flowered in glistening arabesques; with ol graces he festooned the music. The listener held his breath at the suavity, the serenity of it all. Yet was it so that the body Chopin wrote or played, being romantical? Finally, when Mr. Rosenthal twisted and untwisted scraps of Strauss's waltzes through a maze of counterpoint, it was hard to resist the intricacy and the exhilaration of the sport. . . . Now these be the works of a notable intellect applying itself to the playing of music upon the piano and never letting more than sentiment shape, color or inform it. Mr. Rosenthal, it has been said, wore an air weariness and disillusion. In these his later years, has he discovered that the eighteenth, rather than the twentieth, century shoud have contained him—and think d wonder and regret?

CONCERT CALENDAR

SUNDAY afternoon, Dec. 30, in Symphony Hall, a concert of piano-pieces, played by Mr. Paderewski in the renewed prime by which last year he signalized his return to the public. His technical mastery obeys his imperious will. He commands heights, depths and gradients of tone. In rhythm, in accent, in color, he plays with a manifold eloquence. Better than of old he measures passion, power, poetry: while upon all three is the stamp of the man. His programme lists a Fantasia Fugue of Bach, shifted from organ to piano by Liszt; an Andante of Haydn; a Rondo of Mozart; a Sonata of Beethoven (Op. 31, No. 2); Brahms's "Paganini Variations"; a Ballad, a Nocturne, two Mazurkas and a Waltz of Chopin; Liszt's Fantasia upon Mozart's opera, "Don Juan."

PADERESWKI TO GIVE RETURN RECITAL

Pablo Casals Soloist for Next Symphony Concert

The Polish pianist, Paderewski, will give a return recital in Boston on Sunday afternoon, Dec. 30, at 3:30, in Symphony hall.

His program will include a fantasia and a fugue of Bach, an andante with variations of Haydn, rondo of Mozart, Beethoven's Sonata, Op. 31, No. 2; Brahm's variations on a theme by Paganini, ballade, nocturne, mazurkas and valse of Chopin, and Liszt's "Don Juan" fantasia.

PADEREWSKI NEXT SUNDAY

H 12/23

Paderewski, the great pianist of Poland, will give his second recital in Symphony Hall next Sunday afternoon, Dec. 30, at 3:30.

Fantasia and Fugue..........Bach-Liszt
Andante con variazioni............Haydn
Rondo, A Minor..................Mozart
Sonata, D Minor, Op. 31, No. 2,
Beethoven
Variations on a Theme by Paganini,
Brahms
Ballade, A Flat, Op. 47...........Chopin
Nocturne, E Major, Op. 62.........Chopin
Mazurka, C Sharp Minor, Op. 41...Chopin
Mazurka, F Sharp Minor, Op. 59...Chopin
Valse, A Flat, Op. 34..............Chopin
Don Juan Fantasia.........Mozart-Liszt

PADEREWSKI AGAIN

Paderewski will give another recital in Symphony Hall next Sunday afternoon. His program follows:

Fantasia and Fugue............Bach-Liszt
Andante con variazioni............Haydn
Rondo, A minor....................Mozart
Sonata, D minor, Op. 31 No. 2 Beethoven
Variations on a Theme by Paganini Brahms
Ballade, A flat, Op. 47, Nocturne, E major, Op. 62; Mazurka, C sharp minor, Op. 41; Mazurka, F sharf minor, Op. 59;
Valse, A flat, Op. 34...............Chopin
Don Juan Fantasia...........Mozart-Liszt

Sunday, Dec 30, at 3:30, Ignace Jan Paderewski, pianist. Fantasia and Fugue (Bach-Liszt), Andante con variazioni (Haydn), Ronda in A-minor (Mozart), sonata in D-minor, op 31, No. 2 (Beethoven), variations on a theme by Paganini (Brahms), ballade in A-flat, op 47, nocturne in E-major, op 62; mazurka in C-sharp minor, op 41; mazurka in F-sharp minor, op 59; valse in A-flat, op 34 (Chopin); "Don Juan," fantasia (Mozart-Liszt).

PADEREWSKI TODAY

Mr. Paderewski will give his second recital in Boston this afternoon in Symphony hall at 3:30, preparatory to leaving for the West to complete his tour.

Fantasia and Fugue.................Bach-Liszt
Andante con variazioni...................Haydn
Rondo, A minor........................Mozart
Sonata, D minor, op. 31, No. 2......Beethoven
Largo—Allegro—Adagio—Allegretto.
Variations on a theme by Paganini....Brahms
Ballade, A-flat, op. 47.................Chopin
Nocturne, E major, op. 62..............Chopin
Mazurka, C-sharp minor, op. 41........Chopin
Mazurka, F-sharp minor, op. 59........Chopin
Valse, A-flat, op. 34....................Chopin
"Don Juan" Fantasia............Mozart-Liszt

Paderewski has chosen a beautiful program for this afternoon. He may play it with all his old genius, as he played last year on two occasions, or he may disappoint as he did the other day by being tired and nervous. For years he has been an uneven artist, unsurpassed when at his best.

SYMPHONY HALL—Today, at 3:30, Ignace Jan Paderewski, pianist: Fantasia and Fugue, Bach-Liszt; Andante con variazioni, Haydn; Rondo in A minor, Mozart; Sonata in D minor, op. 31, No. 2, Beethoven; Variations on a theme by Paganini, Brahms; Ballade in A-flat, op. 47, Nocturne in E major, op. 62; Mazurka in C-sharp minor, op. 41; Mazurka in F-sharp minor, op. 59, and Valse in A-flat, op. 34, Chopin; "Don Juan" Fantasia, Mozart-Liszt.

Paderewski Will Give Recital Today

PADEREWSKI will give his second Boston recital of the season this afternoon in Symphony Hall, preparatory to leaving for the far West to complete his tour. His program follows:

Fantasia and Fugue............Bach-Liszt
Andante con variazioni..............Haydn
Rondo, A minor .... Mozart
Sonata, D minor, Op. 31, No. 2, Beethoven
Variations on a theme by Paganini,
Brahms
Ballade, A-flat, Op. 47, Nosturne, E major, Op. 62; Mazurka, C-sharp minor, Op. 41; Mazurka, F-sharp minor, Op. 59; Valse, A-flat, Op. 34........Chopin
Don Juan Fantasia..........Mozart-Liszt

PADEREWSKI PLAYS WITH FULL VIGOR

H 1/2/31

Pianist Refreshed, Seemingly, by Holiday Recess

This was the program at Mr. Paderewski's second recital, yesterday afternoon in Symphony hall:

Fantasia and Fugue..............Bach-Liszt
Andante con variazioni.................Haydn
Rondo, A minor........................Mozart
Sonato, D minor, Op. 31..........Beethoven
Variations on a theme by Paganini....Brahms
Ballade, A-flat; Nocturne, E major, Op. 62; Mazurka, C sharp minor, Op. 41; Valse, A-flat, Op. 34.............Chopin
Don Juan Fantasia......................Liszt

Refreshed, perhaps, by the relief from concert-giving which the Christmas season probably granted him, Mr. Paderewski semed yesterday not so weighed down with weariness as has appeared to be the case when lately he has played in Boston, a weariness of spirit that too often found its only refuge from indifference in empty clamor. Yesterday there das little undue noise—to the disappointment, perhaps, of persons who don't know bustle from grandeur.

But there was no indifference either, or at all events only a little. Absorbed, on the contrary, Mr. Paderewski seemed in his music. The Haydn variations and the Mozart rondo, he played with exquisite grace and with delicate tints of color. If his way of dealing with this music of the 18th century would hardly have pleased the late Arthur Nickisch, who found it in rhyme and reason both, and life and warmth as well, it must have brought utter content to those musicians who hold that Haydn and Mozart were all for grace and form alone, for Mr. Paderewski's way with it was beautiful indeed.

Less of sheer beauty, Mr. Paderewski brought to the Beethoven sonata, but far more life. To make the adagio doubly eloquent, he indulged in pauses and delays like those Mr. John Barrymore thinks impressive in what Hamlet has to say. Though the steady rhythmic beat of the allegretto he chose to break in favor of effects he likes better, and real effects he got, and lively.

The rhythms, too, of the mazurkas and the waltz, while scarcely calculated to set folk whirling in waltz or mazurka time, had sprightly lilts of their own. And the ballade, if so grandiosely played it bore faint hint of a romantic tale, at all events had life, the life of an Elizabethan tragedy where dreadful things are done.

As well, of course, there was the technical display. For this purpose, though they offer opportunity for something more, Mr. Paderewski evidently played most of the Paganini variations (one book only). Colossal technique he did display with overwhelming tone that was seldom noise, and color that sparkled and shone. A more amazing exhibition still he made in the Liszt fantasy. If it has to be done, it would be hard to imagine it better done. At its close a second concert promptly began, although already then it was a quarter of six.

R. R. G.

PADEREWSKI TO GIVE SECOND RECITAL

Tr 12/29

Marguerite Morgan, Soloist with People's Symphony

Paderewski, the great pianist, will give his second recital tomorrow afternoon in Symphony hall at 3:30.

Tomorrow's program will include Fugue of Bach, Andante with variations by Haydn, Rondo of Mozart, Beethoven's Sonata Op. 31, No. 2; Brahms's Paganini variations, Ballade, Nocturne, Mazurkas and Waltz of Chopin, and Liszt's Don Juan Fantasia.

AUDIENCE EN RAPPORT WITH PADEREWSKI

Great Pianist Is Heard at His Best

Gl 1/2/31

Paderewski was heard at his best by an audience that crowded Symhony Hall yesterday afternoon. He played a long and exacting program with the marvelous imaginative energy that has given him a unique place among pianists. Others, though not many, surpass him in technique. Nobody else who has played the piano within the memory of the present generation has been able to hold audiences enraptured as Paderewski does.

He no longer tries as he once did to look like a virtuoso. When he is not playing one merely sees on the dimly lit stage a little middle-aged man in a long frock coat with hair now gray and rather thin, worn somewhat longer than current fashions here dictate. He ignores the audience and tries to minimize the applause when he can do so without rudeness.

He does not pause between movements of a sonata, and leaves the stage but once during a long program. When he is adding extra numbers afterward, he runs one piece into another, with too slight a break to permit much applause even from the automatic applauders who are the bane of most concert givers and many concert goers.

Detailed praise of Paderewski now would be an impertinence. The feverish eloquence with which he plays Chopin, the fiery, yet calculated vehemence of his Liszt playing, the romantic glow he casts over everything he touches are too widely famed to need further critical comment.

His faults, too, are notorious. When he strives to make the piano orchestral he often forces the instrument beyond its tonal range, producing clangor instead of sonority. If he is nervous or weary, he constantly thus misjudges his tonal balance. Yesterday he did so only at scattered moments. His left hand sometimes anticipates his right, producing rolled chords where clean cut masses of tone are needed.

He sometimes, as in portions of Liszt's tawdry fantasia on themes from Mozart's "Don Giovanni" yesterday, fails to keep his technique crystal clear. He smears and blurs rapid passages a bit. But those who care more for music than for pianism would forgive Paderewski blemishes far worse than these in the days when he plays with the full driving power of his imagination, as he did yesterday.

Paderewski proved that audiences do still enjoy thoroughly the music of Haydn, whose Andante with variations roused tumults of applause. A Mozart Rondo, played with somewhat less felicity, because such classics do not need glamour, so much as they need "sweetness and light" in the performer, also roused warm plaudits from the multitude.

If other pianists would only remember, as Paderewski remembers, that Haydn and Mozart are not finger exercises, except by the stupidity of dull witted pendants who think beginning pianists can play them before they can rise to the heights of, say, Palmgren or Grieg, other audiences would rise, as this one did to the 18th century classics.

Beethoven's most romantic sonata, that in D minor, op 31 no 2; and Brahms' least pedantic variations, on a theme by Paganini, also gave keen delight to the listener. Mr Paderewski, according to recent announcements, will not be heard in Boston again this season.

P. R.

MASTER OF PIANO RETURNS

Pst 1/2/31

Paderewski in Second Recital at Symphony Hall

Paderewski gave his second recital of the season in Symphony Hall, yesterday afternoon, with this programme: Fantasia and Fugue, Bach-Liszt; Andante Con Variazioni, Haydn; Rondo in A-minor, Mozart; Beethoven's Sonata Op. 31, No. 2; Brahms' variations on a theme of Paganini; Chopin's A-flat Ballade, E-major Nocturne, C-sharp minor and F-sharp minor Mazurkas, and A-flat Valse, and Liszt's Fantasia on Mozart's "Don Juan."

JUST A BIT WILFUL

Gone is the thrill of the occasion of Paderewski's return last year. No longer do audiences rise at his entrance, though one very young man in the first row bravely stood quite alone yesterday until the pianist had taken his seat. Also, there were unoccupied seats, though many listeners stood crowded along the side walls.

Yet the magic of Paderewski's playing still works its spell, in spite of familiar shortcomings and wilfulnesses. And he seemed unusually wilful yesterday, indulging the habits of not letting his right know what the left was doing; or pounding; or leaping to dynamic extremes, or so rushing as to dim his outlines.

Concert artists must be showmen as well as musicians. Paderewski is effective showman in managing his lights and his entrances. He is less effective when he performs such merely displayful pieces as Brahms' Variations. In that number, and in one or two of the Chopin group, one was several times reminded yesterday that there are pianists with technique more nearly perfect.

Not in the Paganini type of music should the music lover seek to hear the most famous pianist in the world. Being a great artist, Paderewski is at his best when playing the works of the great masters of music. The musical joys of the concert of yesterday lay not in the rococo decorations of Brahms or a Corinthian theme by a sensational violinist; not in Liszt fantasias; not even in Chopin. They shone forth rather in the meditative or smouldering flaming bars of Beethoven: and even more in Mozartean melodies, and in the pellucid play of Haydn's charming fancy. Here, for those who still love it, was simple beauty, pure and undefiled.

Doing the Day's Work

When Mr. Paderewski overburdens his audience, he also unburdens himself. At his concert in Symphony Hall ten days ago, it was possible to repine under the stress and strain of Liszt's Sonata in B minor, heaped upon his own Variations and Fugue, with an early Sonata of Beethoven for interlude. In contrast, at his concert yesterday afternoon, a miscellaneous programme of shorter pieces seemed hardly to give him room and unfolding. In the pianist's more herculean recitals, the listener traverses the heights and the depths of Mr. Paderewski's spirit; perceives his penetrating, coördinating, projecting mind; knows the sweep of his powers, the splendor of his passion, the graces and the gravities of his poetizing moods and voice. When to Liszt, Beethoven and to his own piece, he added numbers from Chopin and from Rubinstein, infusing them with beauty the hearer grasped the scope, diversity, fullness, of the man and the musician. For these sensations, he waived away his own weariness, forgave the pianist for this or that technical idiosyncrasy. In sum, under these conditions, Mr. Paderewski's concerts are not the usual concerts of piano-pieces.

On the other hand, the recital of Sunday more approximated the customary model. The programme began with eighteenth-century miscellany—a Fantasia and Fugue of Bach, as transcribed by Liszt; a familiar Andante with Variations of Haydn; a Rondo of Mozart. Then ensued two longer pieces—an early Sonata of Beethoven (Opus 31, Number 2); Brahms's Variations on a Theme of Paganini. After intermission, Mr. Paderewski passed to five pieces of Chopin—Ballad, Nocturne, two Mazurkas, a Waltz—and to Liszt's ocean of ornament and flood of feats upon which float, like chips, melodies and motivs from Mozart's opera, "Don Juan." Any willing pianist might have assembled such a programme, though it is rarity with Mr. Paderewski. The only singularity—and that may be pure imagination of the hearer—was the faint suggestion of an eighteenth century Sonata in the first three numbers, taken one after the other. As the list was conventional, so, in degree, was the impression received. Usually the listener departs from Mr. Paderewski's concerts overflowing with sense of his magnitude, magnificence and mastery—the whole unique quality clothing and informing him. Yesterday the noting mind merely remarked how he played this piece and that piece and the other.

In degree, also, the circumstances of the concert were not too favorable. Though Mr. Paderewski played but an hour without pause, the hall was soon hot, stuffy and dulling. After he returned to the piano, he was plainly and pardonably annoyed by the departures at the end of every piece; while too many, also, for his patience, had been the late-comers when through fifteen minutes he had tarried for them. Worse still, if he happened to lift his eyes from the piano, they fell upon more empty seats than it is easy to recollect at any of his recent recitals hereabouts. Mr. Paderewski is sensitive and moody. Perhaps he was also tired. Certainly, with one and another piece, he was uncommonly literal-minded. At many a moment his playing of Beethoven's Sonata was as precise as one of Mr. Rakhmaninov's expositions. He spurred through Brahms's Variations as one more minded to traverse than to differentiate them. Only in Liszt's Fantasia—and then under direct and almost irresistible temptation of the composer—did he yield to excesses of power. Far less fortunately, however, his usual poetry of mind, spirit and voice too seldom gilded the numbers from Chopin. As with everyone who must practice his profession in public, Mr. Paderewski was permissibly and reasonably out of the vein; while, as naturally, he sought amends in a technical carefulness above his wont.

Briefly assembled, then, the assorted impressions record the limpidity, lightness, evenness with which Mr. Paderewski wove and interwove the strands of Bach's Fantasia and Fugue. Bright and flowing always, gentle or lively with the turn of the music, was his voice. Once more he laid delicate outline, soft lustres, a flawless simplicity and transparency upon Haydn's Variations. With charm he shaped, with fancy he shaded, Mozart's Rondo—and both within the sunny serenities of such eighteenth-century music. There were phrases and periods that smiled out of Beethoven's Sonata, so translucent was his playing. There were variations of pace and accent that seemed as fine intuitions. Yet quite as often there was an assiduous patterning of Beethoven's music to the last hair-line, to the exactest of symmetry.

Mr. Paderewski made haste with Brahms's Variations. Give them the mood of manifold rhapsody and they stir. Deprive them of it—as the pianist did—and the listener agrees to his haste. "A short horse soon curried." There can be no Chopin like Mr. Paderewski's Chopin in beauty of crystalline tone, luminous interplay of melody and ornament, varied rhythm within perfectly sustained form, glamour of romantic mood, ardor of romantic passion. Yet, as it seemed yesterday, only tepid, dutiful, was he with these usual glories. Beyond peradventure, his playing of Liszt's Fantasia was a sustained and multifold feat of technical bravura; but the hearer never lost his cool admiration in sense of what can be the composer's and the pianist's magnificent rhapsody. Like all mortal men, Mr. Paderewski may sometimes do no more than the day's work.

Incidents and Prospects

Miss Elsie Janis—the good word comes—will return to Boston for a second evening of songs, dances, imitations and other sportive outlet, at Symphony Hall on Wednesday, Jan. 16.

T 12-4

ELSIE JANIS

A return appearance has been arranged for Elsie Janis, whose first concert tour is proving the acme of her popularity with the public. She will appear n Symphony Hall on Wednesday eveing, Jan. 16, with her concert company, nd enliven the evening with songs, ances and character sketches.

ANIS CONCERT

Elsie Janis will again appear in ymphony Hall, on Wednesday vening, January 16, with her con-ert company, offering songs. nces and character sketches.

JANIS CONCERT

Elsie Janis, whose first concert in Symphony Hall created a new precedent in this field, will make a return appearance Wednesday evening, January 16. A new feature of her own writing, entitled "A Southern Girl," will be on the program.

A 1-6.

JANIS PROGRAM

Elsie Janis will return to Symphony hall on Wednesday evening, Jan. 16, when she will be assisted by Rudolph Bochco, violinist, and Walter Verne, baritone. She will sing a group of character songs, a rench group in costume. The program will also include a new feature of her own writing "A Southern Girl," and a group of her "impressions."

H 1/13

ELSIE JANIS

H 1/13

Entertainment in the nth degree is afforded by Elsie Janis, whose concert in Boston last autumn was so successful that she will return to Symphony hall next Wednesday evening. A sketch of her own making, called "A Southern Girl," will be a feature of her program, which will also call into full play her abilities as a dancer, as a singer and as a mimic. The program will include a group of character songs, a French group in costume and a group of "impressions." Her sketches will be interspersed with music by Rudolph Bochco, violinist, and Walter Verne, baritone, who appeared with her in her first concert.

Elsie Janis' Recital

G 1/13

Next Wednesday evening, in Symphony Hall, Elsie Janis will appear in her second concert program, introducing her own sketch, "A Southern Girl," as a feature of the entertainment. She will be assisted by Rudolph Bocho violinist, and Walter Verne, bariton

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ELSIE JANIS A GUEST

Otis Skinner Also Attends Luncheon of the Professional Women's Club at the Copley-Plaza

T 1/15

Nearly 500 persons attended the luncheon given by the Professional Women's Club at the Copley-Plaza Hotel today. Elsie Janis, a member, came from New York two days in advance of her concert tomorrow, in order to be present. Her mother, Mrs. Josephine Janis, accompanied her.

Otis Skinner also was a guest, with Mrs. Skinner. Among the others at the head table with Mrs. Carl L. Watson, the president, who presided at the after-dinner programme, were Miss Alice Moffat and Miss Ormonde Wynne of the Sweet Lavender Company; Lieutenant Governor Fuller and Mrs. Fuller; Dr. Lamuel H. Murlin, president of Boston University and Mrs. Murlin; Charles F. D. Belden, director of the Boston Public Library and Mrs. Belden; Professor George P. Baken and Mrs. Baker; Dr. Terry Walter, Dr. Percy W. Long and Mrs. Long.

MISS JANIS APPEARS IN HUB AGAIN

Her Bag of Tricks Well Received at Symphony Hall

P 1/17

Elsie Janis with her bag of tricks, her unsurpassable gift of mimicry, invaded Symphony Hall last night with three assistants and for more than two hours held absolute sway over what was more than a good sized audience. And then when it was all over they wouldn't let her go but stood up and applauded and cheered her for more.

SECOND INVASION

Her three assistants were a violinist, a baritone and an accompanist. Last night marked Miss Janis' second invasion of Boston as a concert artist and the warmth of her welcome was proof enough of her popularity. Certainly she is not a great singer. She never pretended to be. But she is a great entertainer and there wasn't one dull moment last night when she held the stage.

She wore four costumes last night. Four costumes slightly added to by a tam o' shanter here and a coat there for a touch of character, but she was as many as 50 different people. Each a faithful portrayal of type, and each one won resounding encores for the artist.

Gives French Songs in Costume

The four costumes marked Miss Janis' four appearances. Her first offering was a group of character songs and real types of character they were. Her second offering was a French group in a costume and this group was more than well received. Her third appearance was as a Southern girl with the baritone, Mr. Verne, in an unusual offering of colored spirituels.

Her last appearance was in impressions and in impressions she fairly outdoes herself. Taking the time worn "Yes, We Have No Bananas," she did things that left the audience gasping.

Presenting it as favorite stage stars might do it, she finished with an impression of Mr. Will Rogers singing the song. With two ropes and Mr. Rogers' ever present wad of chewing gum, she set her audience into gales of laughter. And she handled the ropes in real Wild Western fashion.

Walter Verne, who possesses a pleasing baritone, was very well received in his song offerings. Rudolph Bochco offered two groups of violin solos. Lester Hodges was at the piano.

ELSIE JANIS SINGS IN SYMPHONY HALL

Delights Big Audience as of Old

G 1/17

Miss Elsie Janis returned to Boston on her concert tour last night, and made those who assembled in Symphony Hall to see and hear her forget that it was raining guns and pitchforks and was extremely dismal outside.

As usual, this Boston audience was captivated by her vivid personality, and without the least difficulty fell under the spell of her art.

Miss Janis' repertoire had been little altered since her last appearance. She began with an old favorite, the ragtime melody, "Nothin'," sang the Italian flower song and the encore in broken English, then impersonating the hard-boiled Cockney girl, paid tribute "to the guy wot beats me," and concluded the first half of her program with a delightful impersonation of a French girl singing French and American songs.

After the intermission, Miss Janis appeared, equipped with a languid Southern drawl, and sang negro dialect songs, assisted by Mr Walter Verne, baritone. She closed with her famous impersonations, of which the climax, of course, was her own rendition of "Yes, we have no bananas."

Miss Janis justly acknowledges that all the members of her "little company" are entitled to a liberal share of the glory associated with her enterprise. Mr Verne was very popular last evening, as were Mr Rudolph Bochco, violinist, and Mr Lester Hodges, accompanist.

"SAMSON AND DELILAH"

Saint-Saens' Biblical opera, "Samson and Delilah," will be presented in oratorio form by the Handel and Haydn Society, Emil Mollenhauer, conductor, in Symphony hall on Sunday afternoon, Jan. 20.

Traveler Dec 22

"SAMSON AND DELILAH"

Saint-Saens's "Samson and Delilah" will be performed in oratorio form by the Handel and Haydn Society, Mr. Mollenhauer, conductor, in Symphony Hall, on Sunday afternoon, Jan. 20. The soloists will be Margaret Matzenauer, soprano; Richard Crooks, tenor; John Barclay, baritone, and Wellington Smith, bass.

H 12/23

Herald Dec 23

Saint-Saens' biblical opera "Samson and Delilah" will be presented in oratoria form by the Handel and Haydn Society, Emil Mollenhauer conductor, in Symphony Hall Sunday afternoon, Jan 20.

The soloists for this performance will include Margaret Matzenauer, soprano, Richard Crooks, tenor; John Barclay, baritone, and Wellington Smith, bass.

Globe Dec 23

SAMSON AND DELILAH

The Handel and Haydn Society will give a concert performance of Saint-Saens's opera, "Samson and Delilah," on Sunday afternoon, Jan. 20, in Symphoy hall at 3:30.

The choral portions of the opera will be sung by the society chorus under Emil Mollenhauer, and the solo parts taken by Margaret Matzenauer (Delilah), Richard Crooks (Samson), John Barclay (high priest) and Wellington Smith (bass).

Traveler Dec 29

"SAMSON AND DELILAH"

Saint-Saens's "Samson and Delilah" will be performed in oratorio form by the Handel and Haydn Society in Symphony hall on Sunday afternoon, Jan 20, at 3:30. Mr. Mollenhauer will conduct. The dramatic solo parts will be taken by Margaret Matzenauer, Richard Crooks, tenor; John Barclay, baritone, and Wellington Smith, bass.

H 12/30

Herald Dec 30

SAMSON AND DELILAH

A notable quartet of singers taking the principal roles of Saint-Saens' opera will lend additional importance to the performance of "Samson and Delilah" in concert form by the Handel and Haydn Society in Symphony Hall on Sunday afternoon, Jan. 20th. The soloists will be Margaret Matzenauer (Delilah), Richard Crooks (Samson), John Barclay and Wellington Smith.

Tr 1/6

Traveler Jan 6

"SAMSON AND DELILAH"

Saint-Saens' Biblical opera "Samson and Delilah" will be given in concert form by the Handel und Haydn Society in Symphony Hall on Sunday afternoon, January 20, with Margaret Matzenauer and Richard Crooks as leading soloists.

A 1/6

Advertiser Jan 6

"SAMSON AND DELILAH"

Saint-Saens's opera, "Samson and Delilah," will be given in concert form by the Handel and Haydn Society in Symphony hall on Sunday afternoon, Jan. 20, at 3:30. The solo singers will be Richard Crooks, John Barclay and Wellington Smith.

H 1/7

Herald Jan 7

CONCERT CALENDAR

T 1/12

SUNDAY afternoon, Jan. 20, in Symphony Hall, a performance in oratorio-form of Saint-Saëns's "Samson and Delilah." Mr. Mollenhauer will lead the chorus of the Handel and Haydn Society and its usual orchestra. Mme. Matzenauer of the Metropolitan Opera House will sing Delilah's music; Mr. Crooks, Samson's; Mr. Whitehill that of the High Priest. A rising tenor; a ripened baritone; a mezzo-soprano in full prime.

Transcript Jan 12

"SAMSON AND DELILAH"

With Margaret Matzenauer as Delilah, Richard Crooks as Samson, and Clarence Whitehill the high priest, the performance of Saint-Saens' opera, "Samson and Delilah" in oratorio form by the Handel and Haydn Society, should be one of the finest in many seasons. Several lesser roles will be taken by Wellington Smith, bass. The chorus of the society is now being rehearsed bye Dr. Mollenhauer. The performance will begin at 3:30 in Symphony hall, on Sunday afternoon, Jan. 20.

H 1/13

Herald Jan 13

[222]

Handel and Haydn Society

P 1/13

The Handel and Haydn Society's performance in oratorio form of Sau Saint-Saens' "Samson and Delilah" will take place next Sunday afternoon in Symphony Hall. The soloists will be Margaret Matzenauer and Clarence Whitehill of the Metropolitan Opera Company as Delilah and the high priest respectively; Richard Crooks as Samson, and Wellington Smith, bass, in several minor roles.

Post Jan 13

Chorus—and Soloists

Once more on Sunday afternoon in Symphony Hall, Saint-Saëns's opera, "Samson and Delilah," will be heard in oratorio-form—seductive duets, dances in the Temple of Dagon, the more seemly numbers for the concert-room. Through the music, Mr. Mollenhauer will lead the chorus of the Handel and Haydn Society and its usual orchestra. Mme. Matzenauer of the Metropolitan Opera House will sing Delilah's music; Mr. Crooks, Samson's; Mr. Whitehill that of the High Priest. A rising tenor; a ripened baritone; a mezzo-soprano in full prime.

T 1/19

Transcript Jan 19

"SAMSON AND DELILAH" TODAY

H 1/20

This afternoon in Symphony hall, at 3:30, the chorus of 400 of the Handel and Haydn Society, Mr. Mollenhauer, conductor, will sing the choral portions of Saint-Saens's opera, "Samson and Delilah." The soloists who will sing the music for the various characters will be Margaret Matzenauer and Clarence Whitehill, contralto and baritone, famous as the Delilah and the high

Herald Jan 20

If "Samson et Dalila," Saint-Saens' opera on a Biblical subject, is suitable for oratorio performance, why not Pizzetti's "Debora e Jaele," a more modern masterpiece as yet unheard in America? Deborah and Jael are as much in the odor of sanctity as Samson and Delilah. Isn't it about time our local choral societies realized that the history of music did not end with Sir Arthur Sullivan's "The Golden Legend"? And that Bach was the greatest composer who ever wrote for mixed chorus?

Globe Jan 20

Biblical Opera at Symphony Hall Today

A 1/20

THIS afternoon, in Symphony Hall, the Handel and Haydn Society, with Emil Mollenhauer conducting, will perform Saint-Saens' biblical opera, "Samson and Delilah." The soloists will be Margaret Matzenauer, Richard Crooks and Clarence Whitehall.

Mme. Matzenauer will take the part of Delilah, and Mr. Crooks the part of Samson. Mr. Whitehall will sing the High Priest role. Wellington Smith, the noted Boston bass, will also take part.

Advertiser Jan 20

SAINT-SAENS' WORK PLEASES AUDIENCE

"Samson and Delilah" Well Performed

The Handel and Haydn Society gave a very fine performance of Saint Saens' "Samson and Delilah" yesterday afternoon in Symphony Hall to an audience which included many standees.

An oratorio like "Samson and Delilah," which lays so heavy a burden on the soloists and which demands comparatively so little from the chorus, must be provided with good voices in the solo parts in order to achieve any success whatsoever. The soloists of yesterday, Matzenauer, Whitehill and Crooks in the major parts and Messrs Smith, Whitcher and Guiney in the minor roles, was one which would do credit to any operatic production.

Some comment has been heard of late that in attempting soprano roles really beyond her voice, Matzenauer had succeeded in destroying the full beauty of her mezzo singing. If this be the case certainly there was no trace of it yesterday. Throughout the long afternoon her voice remained pure, smooth and powerful and only once, well toward the close, did it even approach shrillness.

Like her voice was her personality. She animated and dominated the performance. Her trio with Samson and the aged Hebrew, her duets with Mr Whitehill as the High Priest and her taunting song to the blinded and bound Samson were all triumphs. Together with Mr Crooks she even succeeded in making the famous "Mon coeur a ta voix" seem not altogether tawdry and by her fine spirit in the dramatic scene which follows she lifted orchestra and other singers with her to a grand climax.

Mr Whitehill Impressive

It is scarcely necessary at this time to comment upon Mr Whitehill's singing. His voice and his experience were both in evidence yesterday, and he gave a fine performance of the High Priest and did particularly well when he sang with Mme Matzenauer the lovely canon duet in praise to Dagon.

Mr Crooks' singing has received favorable comment in this paper before. Again yesterday, as in the previous "Messiah," he showed fine dramatic intelligence, excellent control of volume and a pleasing smoothness. His voice has scarcely yet attained the power of Matzenauer and occasionally he tended to be a bit overwhelmed by her strength, but the memory of his good work remains. He should be heard in opera.

Like the leading singers went chorus and orchestra. The orchestra played with something approaching dramatic frenzy at the close of the second part and gave a vivid interpretation of the triumphal Philistine music in the third division.

Chorus Is Vigorous

The chorus sang with full-throated vigor and a good marcato when singing in full chorus. The song of the Philistine women deserves special mention as an example of what conscientious effort can do even when some other resources be lacking.

If criticism were to be offered of so pleasant a performance, it would be of the way in which the singers veered from English to French and back again. There can be no doubt that the French provides a happier medium for the singer, but when it becomes impossible for choruses to sing their portions in French, the advisability of allowing soloists to sing certain fragments in that language is not apparent. Mme Matzenauer and Mr Whitehill gained in the power of their duet by the means, but the artistic unity of such action is questionable. It was rather appalling to hear Mr Crooks change in two succeeding passages from "I love you" to "j'e t'aime," although no doubt the latter is more persuasive.

For the final concert of the year the society will give the "Creation" on Easter Sunday.

Globe Jan 21

ARTISTS FOUR IN "DELILAH"

P 1/21

Handel and Haydn Chorus Gives Opera-Oratorio

BY WARREN STOREY SMITH

With "Samson and Delilah" the Handel and Hadyn Society fares better than with any other music that it now undertakes. At Symphony Hall yesterday afternoon the society again sang Saint-Saens's opera oratorio and, as when it was last given at one of these concerts, the chorus, Mr. Mollenhauer and the orchestra responded warmly to the quickening impulse of Saint-Saens's fertile, fluent, effective music.

By some waggish critic this operatic version of the Biblical tale has been dubbed "Saint-Saens and Delilah;" and the name fits. For the Philistine woman Saint-Saens has written his most ardent, his most compelling music. Whether the work is sung in the opera house or in the concert room, it is of paramount importance that the part of Delilah should be in capable hands. Relatively speaking, the rest will take care of itself. In yesterday's performance this music fell to Mme. Matzenauer and, as in the past, it poured from her throat in a flood of golden tone that caught and intensified Delilah's every emotion.

In the Samson of Mr. Crooks and in the High Priest of Mr. Whitehill this Delilah was yesterday fittingly companioned. Mr. Crooks has now sung here four times with the Handel and Hadyn Society, and on each appearance the favorable impression made by his singing has been deepened. Yesterday his fervor and his dramatic intensity fell not a whit behind Mme. Matzenauer's own; and his voice abounds in natural beauty. A suspicion of hoarseness a little deprived Mr. Whitehill's tones of their customary resonance, but his singing had all its wonted dignity and impressiveness.

As music-drama rather than as staid oratorio was Saint-Saens's music sung yesterday by Mme. Matzenauer, by Mr. Crooks and Mr. Whitehill, and by Wellington Smith, to whom fell the parts of Abimelech and the Aged Hebrew. Given a performance such as this "Samson and Delilah" is still stirring, at times exciting to hear. With one or another composition by Saint-Saens it promises long to survive the taunts and innuendoes of certain of his countrymen who two years ago paid the dead composer such tepid homage.

Post Jan 21

MUSIC

M 1/21

"Samson and Delilah"

The Handel and Haydn Society, Emil Mollenhauer, conductor, presented Saint-Saëns' "Samson and Delilah" in Symphony Hall yesterday afternoon, assisted by these soloists: Margaret Matzenauer, Richard Crooks, Clarence Whitehill and Wellington Smith; and by the Boston Festival Orchestra, John W. Crowley, principal.

The performance was one of the most effective the society has given in recent years. Its success was due in large measure to the splendidly dramatic singing of Mme. Matzenauer, who, within the limits of seemliness appropriate to the occasion, made quite understandable the defection of the Israelites' hero. Mme. Matzenauer was at the top of her vocal bent, and the only complaint to be made of her is that she persists in attempting occasionally a high note far beyond her reach, with distressing result.

Mr. Crooks, after recovering from an over-nasality at the beginning, sang for the rest of the afternoon with fine tone and dramatic expression. Mr. Whitehill gave power and dignity to the High Priest, and Mr. Smith made much of his two minor rôles.

The chorus sang with a great deal of energy and with laudable striving after descriptive variety. Only once, however, did it come near matching the eloquence of the soloists, and that was in the Philistines' chorus of derision in the third part. The orchestra was uneven and at times was too loud, notably at the close, when the trumpets quite overcame Mr. Crooks' voice.

L. A. S.

Monitor Jan 21

Delilah of Handel and Haydn Society Concert

H 1/21

MARGARET MATZENAUER

HANDEL AND HAYDN SOCIETY CONCERT

"Samson and Delilah" Sung at Symphony Hall

Yesterday afternoon at Symphony Hall the Handel and Haydn Society, Emil Mollenhauer, conductor, sang Saint-Saens's "Samson and Delilah." Margaret Matzenauer sang Delilah, Richard Crooks Samson, Clarence Whitehill the high priest, Wellington Smith Abimelech and the old Hebrew, Frank L. Whitaker and Daniel M. Guiney the two Philistines. The orchestra was the Boston Festival Orches, John W. Crowley, principal.

Though Samson's free use of very high notes and Delilah's three famous airs are probably the attractions that draw people in throngs, as was the case yesterday, to a concert performance of "Samson and Delilah," it is the passages in oratorio vein that hold the attention most forcibly today. Almost the entire second act and much of the third, where Saint-Saens set out to be most operatic, have lost whatever power they ever had to make a dramatic effect, for Saint-Saens, after all, had in him to no marked degree the instinct for the theatre, and of musical characterization he took slight heed. Samson, from the most of what he is set to sing, might be almost auy heroic tenor you please of the seventies or eighties in France; and Delilah and the high priest rejoice in no firmer outlines. Conventional operatic music, if an Englishman had written it, it might be described by that most damning term, Victorian.

But in the choruses Saint-Saens wrote music of a genuine sincerity that even now makes itself felt, music of true sentiment, especially that of the unhappy Hebrews of Gaza before Dagon's temple, also that of the Hebrew men later in the first act and the Philistine women in the third. And with fine skill he wrote it for the voices; the music "sounds." So does the orchestra. Without straining or striving for effect Saint-Saens could contrive a suggestion of Hebraicism or of the paganism of the Orient which, for western minds, is more potent than music based right squarely on the barbaric intervals which far eastern peoples love.

SING "SAMSON AND DELILAH"

Richard Crooks Again Soloist with Handel and Haydn

T 1/21

A distinguished group of soloists assisted the Handel and Haydn Society in their third concert of the season at Symphony hall yesterday afternoon, when Saint-Saens' "Samson and Delilah" was sung. Emil Mollenhauer conducted. Frank H. Luker was organist, and the Boston Festival Orchestra lent instrumental support.

Margaret Matzenauer sang the role of Delilah. She was heard to better advantage than in her earlier appearance here this season, when, as soloist with the Symphony Orchestra in their Pension Fund concert, she sang Isolde's Narrative, from "Tristan," and Bruenhilde's Immolation Scene from "Gotterdammerung." Mme. Matzenauer's voice is a mezzo rather than a full soprano, and since Delilah takes few of the top notes, she was happily situated. She tempered her naturally rich, full voice to the soft, seductive tones of Delilah with admirable artistry.

The young tenor, Richard Crooks, again appeared as soloist with this organization, with whom he was first introduced to Boston audiences. He sang the role of Samson. The young, refreshing and perfervid voice that has so often invigorated rather dull performances of oratorios brought fresh delight. It would be interesting to hear Mr. Crooks at a concert of his own.

Clarence Whitehill accompanied Mme. Matzenauer in representing the Metropolitan Opera Company and also, as the high priest, in rendering the chief arias in French. It is somewhat disconcerting to have soloists suddenly change their language, even if it is traditional.

Wellington Smith sang the two roles of Abimelech and the Aged Hebrew, while the solos of the two Philistines were sung by Frank L. Whitcher and Daniel M. Guiney. The chorus achieved fine effects of volume. It is to be deplored that in cooling them down to a diminuendo, Mr. Mollenhauer's fortissimo "sh"s could be heard as far back as the 15th row.

Traveler Jan 21

The performance yesterday some persons, found the best Handel and Haydn has offered in several years, the most vital, the most successfully rehearsed. The orchestra played with unusual effort for good tone and spiritedly, though sometimes too loud. The chorus sang as accurately as usual, but also with a finer sentiment, a more stirring warmth, and, when called for, a truly exquisite pianissimo.

Of the soloists Mr. Crooks did the most notably good work, for he sang with all the feeling his music allowed, at times with compelling ardor, yet always with beautiful tone and musicianly phrasing. Mr. Smith also sang with capital tone, and by his fine ability succeeded in giving dramatic character to the two ungrateful roles he sang. Mme. Matzenauer displayed a voice of beauty second to none of its kind, and some dramatic warmth, while Mr. Whitehill sang with the authority of a man of experience. He and Mme. Matzenauer chose to sing much of the text in French, so Mr. Crooks at one juncture sang perforce in French as well.

With a tenor like Mr. Crooks at hand, and a baritone like Mr. Smith, would it not be worth Mr. Mollenhauer's while to consider a performance of Handel's "Samson," or "Judas Maccabaeus"? Singers competent to deal with Handel's more dramatic oratorios are not always to be had.

R. R. G.

Herald Jan 21

Advertiser Jan 21

"SAMSON AND DELILAH"

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Tr 12/22

Traveler Dec 22

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H 12/23

Herald Dec 23

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The soloists for this performance will include Margaret Matzenauer, soprano, Richard Crooks, tenor; John Barclay, baritone, and Wellington Smith, bass.

Globe Dec 23

SAMSON AND DELILAH

Tr 12/29

The Handel and Haydn Society will give a concert performance of Saint-Saens's opera, "Samson and Delilah," on Sunday afternoon, Jan. 20, in Symphoy hall at 3:30.

The choral portions of the opera will be sung by the society chorus under Emil Mollenhauer, and the solo parts taken by Margaret Matzenauer (Delilah), Richard Crooks (Samson), John Barclay (high priest) and Wellington Smith (bass).

Traveler Dec 29

"SAMSON AND DELILAH"

Saint-Saens's "Samson and Delilah" will be performed in oratorio form by the Handel and Haydn Society in Symphony hall on Sunday afternoon, Jan 20, at 3:30. Mr. Mollenhauer will conduct. The dramatic solo parts will be taken by Margaret Matzenauer, Richard Crooks, tenor; John Barclay, baritone, and Wellington Smith, bass.

H 12/30

Herald Dec 30

SAMSON AND DELILAH

A notable quartet of singers taking the principal roles of Saint-Saens' opera will lend additional importance to the performance of "Samson and Delilah" in concert form by the Handel and Haydn Society in Symphony Hall on Sunday afternoon, Jan. 20th. The soloists will be Margaret Matzenauer (Delilah), Richard Crooks (Samson), John Barclay and Wellington Smith.

Tr 1/6

Traveler Jan 6

"SAMSON AND DELILAH"

Saint-Saens' Biblical opera "Samson and Delilah" will be given in concert form by the Handel and Haydn Society in Symphony Hall on Sunday afternoon, January 20, with Margaret Matzenauer and Richard Crooks as leading soloists.

A 1/6

Advertiser Jan 6

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H 1/7

Herald Jan 7

CONCERT CALENDAR

T 1/12

SUNDAY afternoon, Jan. 20, in Symphony Hall, a performance in oratorio-form of Saint-Saëns's "Samson and Delilah." Mr. Mollenhauer will lead the chorus of the Handel and Haydn Society and its usual orchestra. Mme. Matzenauer of the Metropolitan Opera House will sing Delilah's music; Mr. Crooks, Samson's; Mr. Whitehill that of the High Priest. A rising tenor; a ripened baritone; a mezzo-soprano in full prime.

Transcript Jan 12

"SAMSON AND DELILAH"

With Margaret Matzenauer as Delilah, Richard Crooks as Samson, and Clarence Whitehill the high priest, the performance of Saint-Saens' opera, "Samson and Delilah" in oratorio form by the Handel and Haydn Society, should be one of the finest in many seasons. Several lesser roles will be taken by Wellington Smith, bass. The chorus of the society is now being rehearsed by Dr. Mollenhauer. The performance will begin at 3:30 in Symphony hall, on Sunday afternoon, Jan. 20.

H 1/13

Herald Jan 13

[222]

Handel and Haydn Society.

P 1/13

The Handel and Haydn Society's performance in oratorio form of Sau Saint-Saens' "Samson and Delilah" will take place next Sunday afternoon in Symphony Hall. The soloists will be Margaret Matzenauer and Clarence Whitehill of the Metropolitan Opera Company as Delilah and the high priest respectively; Richard Crooks as Samson, and Wellington Smith, bass, in several minor roles.

Post Jan 13

Chorus—and Soloists

Once more on Sunday afternoon in Symphony Hall, Saint-Saëns's opera, "Samson and Delilah," will be heard in oratorio-form—seductive duets, dances in the Temple of Dagon, the more seemly numbers for the concert-room. Through the music, Mr. Mollenhauer will lead the chorus of the Handel and Haydn Society and its usual orchestra. Mme. Matzenauer of the Metropolitan Opera House will sing Delilah's music; Mr. Crooks, Samson's; Mr. Whitehill that of the High Priest. A rising tenor; a ripened baritone; a mezzo-soprano in full prime.

Transcript Jan 19

"SAMSON AND DELILAH" TODAY

H 1/20

This afternoon in Symphony hall, at 3:30, the chorus of 400 of the Handel and Haydn Society, Mr. Mollenhauer, conductor, will sing the choral portions of Saint-Saens's opera, "Samson and Delilah." The soloists who will sing the music for the various characters will be Margaret Matzenauer and Clarence Whitehill, contralto and baritone, famous as the Delilah and the high

Herald Jan 20

If "Samson et Dalila," Saint-Saens' opera on a Biblical subject, is suitable for oratorio performance, why not Pizzetti's "Debora e Jaele," a more modern masterpiece as yet unheard in America? Deborah and Jael are as much in the odor of sanctity as Samson and Delilah. Isn't it about time our local choral societies realized that the history of music did not end with Sir Arthur Sullivan's "The Golden Legend"? And that Bach was the greatest composer who ever wrote for mixed chorus?

Globe Jan 20

Biblical Opera at Symphony Hall Today

THIS afternoon, in Symphony Hall, the Handel and Haydn Society, with Emil Mollenhauer conducting, will perform Saint-Saens' biblical opera, "Samson and Delilah." The soloists will be Margaret Matzenauer, Richard Crooks and Clarence Whitehall.

Mme. Matzenauer will take the part of Delilah, and Mr. Crooks the part of Samson. Mr. Whitehall will sing the High Priest role. Wellington Smith, the noted Boston bass, will also take part.

Advertiser Jan 20

SAINT-SAENS' WORK PLEASES AUDIENCE

"Samson and Delilah" Well Performed

The Handel and Haydn Society gave a very fine performance of Saint Saens' "Samson and Delilah" yesterday afternoon in Symphony Hall to an audience which included many standees.

An oratorio like "Samson and Delilah," which lays so heavy a burden on the soloists and which demands comparatively so little from the chorus, must be provided with good voices in the solo parts in order to achieve any success whatsoever. The soloists of yesterday, Matzenauer, Whitehill and Crooks in the major parts and Messrs Smith, Whitcher and Guiney in the minor roles, was one which would do credit to any operatic production.

Some comment has been heard of late that in attempting soprano roles really beyond her voice, Matzenauer had succeeded in destroying the full beauty of her mezzo singing. If this be the case certainly there was no trace of it yesterday. Throughout the long afternoon her voice remained pure, smooth and powerful and only once, well toward the close, did it even approach shrillness.

Like her voice was her personality. She animated and dominated the performance. Her trio with Samson and the aged Hebrew, her duets with Mr Whitehill as the High Priest and her taunting song to the blinded and bound Samson were all triumphs. Together with Mr Crooks she even succeeded in making the famous "Mon coeur a ta voix" seem not altogether tawdry and by her fine spirit in the dramatic scene which follows she lifted orchestra and other singers with her to a grand climax.

Mr Whitehill Impressive

It is scarcely necessary at this time to comment upon Mr Whitehill's singing. His voice and his experience were both in evidence yesterday, and he gave a fine performance of the High Priest and did particularly well when he sang with Mme Matzenauer the lovely canon duet in praise to Dagon.

Mr Crooks' singing has received favorable comment in this paper before. Again yesterday, as in the previous "Messiah," he showed fine dramatic intelligence, excellent control of volume and a pleasing smoothness. His voice has scarcely yet attained the power of Matzenauer and occasionally he tended to be a bit overwhelmed by her strength, but the memory of his good work remains. He should be heard in opera.

Like the leading singers went chorus and orchestra. The orchestra played with something approaching dramatic frenzy at the close of the second part and gave a vivid interpretation of the triumphal Philistine music in the third division.

Chorus Is Vigorous

The chorus sang with full-throated vigor and a good marcato when singing in full chorus. The song of the Philistine women deserves special mention as an example of what conscientious effort can do even when some other resources be lacking.

If criticism were to be offered of so pleasant a performance, it would be of the way in which the singers veered from English to French and back again. There can be no doubt that the French provides a happier medium for the singer, but when it becomes impossible for choruses to sing their portions in French, the advisability of allowing soloists to sing certain fragments in that language is not apparent. Mme Matzenauer and Mr Whitehill gained in the power of their duet by the means, but the artistic unity of such action is questionable. It was rather appalling to hear Mr Crooks change in two succeeding passages from "I love you" to 'je t'aime," although no doubt the latter is more persuasive.

For the final concert of the year the society will give the "Creation" on Easter Sunday.

Globe Jan 21

ARTISTS FOUR IN "DELILAH"

P 1/21

Handel and Haydn Chorus Gives Opera-Oratorio

BY WARREN STOREY SMITH

With "Samson and Delilah" the Handel and Hadyn Society fares better than with any other music that it now undertakes. At Symphony Hall yesterday afternoon the society again sang Saint-Saens's opera oratorio and, as when it was last given at one of these concerts, the chorus, Mr. Mollenhauer and the orchestra responded warmly to the quickening impulse of Saint-Saens's fertile, fluent, effective music.

By some waggish critic this operatic version of the Bibical tale has been dubbed "Saint-Saens and Delilah;" and the name fits. For the Philistine woman Saint-Saens has written his most ardent, his most compelling music. Whether the work is sung in the opera house or in the concert room, it is of paramount importance that the part of Delilah should be in capable hands. Relatively speaking, the rest will take care of itself. In yesterday's performance this music fell to Mme. Matzenauer and, as in the past, it poured from her throat in a flood of golden tone that caught and intensified Delilah's every emotion.

In the Samson of Mr. Crooks and in the High Priest of Mr. Whitehill this Delilah was yesterday fittingly companioned. Mr. Crooks has now sung here four times with the Handel and Hadyn Society, and on each appearance the favorable impression made by his singing has been deepened. Yesterday his fervor and his dramatic intensity fell not a whit behind Mme. Matzenauer's own; and his voice abounds in natural beauty. A suspicion of hoarseness a little deprived Mr. Whitehill's tones of their customary resonance, but his singing had all its wonted dignity and impressiveness.

As music-drama rather than as staid oratorio was Saint-Saens's music sung yesterday by Mme. Matzenauer, by Mr. Crooks and Mr. Whitehill, and by Wellington Smith, to whom fell the parts of Abimelech and the Aged Hebrew. Given a performance such as this "Samson and Delilah" is still stirring, at times exciting to hear. With one or another composition by Saint-Saens it promises long to survive the taunts and innuendoes of certain of his countrymen who two years ago paid the dead composer such tepid homage.

Post Jan 21

MUSIC

M 1/21

"Samson and Delilah"

The Handel and Haydn Society, Emil Mollenhauer, conductor, presented Saint-Saëns' "Samson and Delilah" in Symphony Hall yesterday afternoon, assisted by these soloists: Margaret Matzenauer, Richard Crooks, Clarence Whitehill and Wellington Smith; and by the Boston Festival Orchestra, John W. Crowley, principal.

The performance was one of the most effective the society has given in recent years. Its success was due in large measure to the splendidly dramatic singing of Mme. Matzenauer, who, within the limits of seemliness appropriate to the occasion, made quite understandable the defection of the Israelites' hero. Mme. Matzenauer was at the top of her vocal bent, and the only complaint to be made of her is that she persists in attempting occasionally a high note far beyond her reach, with distressing result.

Mr. Crooks, after recovering from an over-nasality at the beginning, sang for the rest of the afternoon with fine tone and dramatic expression. Mr. Whitehill gave power and dignity to the High Priest, and Mr. Smith made much of his two minor rôles.

The chorus sang with a great deal of energy and with laudable striving after descriptive variety. Only once, however, did it come near matching the eloquence of the soloists, and that was in the Philistines' chorus of derision in the third part. The orchestra was uneven and at times was too loud, notably at the close, when the trumpets quite overcame Mr. Crooks' voice.

L. A. S.

Monitor Jan 21

Delilah of Handel and Haydn Society Concert

MARGARET MATZENAUER

HANDEL AND HAYDN SOCIETY CONCERT

"Samson and Delilah" Sung at Symphony Hall

Yesterday afternoon at Symphony Hall the Handel and Haydn Society, Emil Mollenhauer, conductor, sang Saint-Saens's "Samson and Delilah." Margaret Matzenauer sang Delilah, Richard Crooks Samson, Clarence Whitehill the high priest, Wellington Smith Abimelech and the old Hebrew, Frank L. Whitaker and Daniel M. Guiney the two Philistines. The orchestra was the Boston Festival Orches, John W. Crowley, principal.

Though Samson's free use of very high notes and Delilah's three famous airs are probably the attractions that draw people in throngs, as was the case yesterday, to a concert performance of "Samson and Delilah," it is the passages in oratorio vein that hold the attention most forcibly today. Almost the entire second act and much of the third, where Saint-Saens set out to be most operatic, have lost whatever power they ever had to make a dramatic effect, for Saint-Saens, after all, had in him to no marked degree the instinct for the theatre, and of musical characterization he took slight heed. Samson, from the most of what he is set to sing, might be almost any heroic tenor you please of the seventies or eighties in France; and Delilah and the high priest rejoice in no firmer outlines. Conventional operatic music, if an Englishman had written it, it might be described by that most damning term, Victorian.

But in the choruses Saint-Saens wrote music of a genuine sincerity that even now makes itself felt, music of true sentiment, especially that of the unhappy Hebrews of Gaza before Dagon's temple, also that of the Hebrew men later in the first act and the Philistine women in the third. And with fine skill he wrote it for the voices; the music "sounds." So does the orchestra. Without straining or striving for effect Saint-Saens could contrive a suggestion of Hebraicism or of the paganism of the Orient which, for western minds, is more potent than music based right squarely on the barbaric intervals which far eastern peoples love.

SING "SAMSON AND DELILAH"

Richard Crooks Again Soloist with Handel and Haydn

T 1/21

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Margaret Matzenauer sang the role of Delilah. She was heard to better advantage than in her earlier appearance here this season, when, as soloist with the Symphony Orchestra in their Pension Fund concert, she sang Isolde's Narrative, from "Tristan," and Bruenhilde's Immolation Scene from "Gotterdammerung." Mme. Matzenauer's voice is a mezzo rather than a full soprano, and since Delilah takes few of the top notes, she was happily situated. She tempered her naturally rich, full voice to the soft, seductive tones of Delilah with admirable artistry.

The young tenor, Richard Crooks, again appeared as soloist with this organization, with whom he was first introduced to Boston audiences. He sang the role of Samson. The young, refreshing and perfervid voice that has so often invigorated rather dull performances of oratorios brought fresh delight. It would be interesting to hear Mr. Crooks at a concert of his own.

Clarence Whitehill accompanied Mme. Matzenauer in representing the Metropolitan Opera Company and also, as the high priest, in rendering the chief arias in French. It is somewhat disconcerting to have soloists suddenly change their language, even if it is traditional.

Wellington Smith sang the two roles of Abimelech and the Aged Hebrew, while the solos of the two Philistines were sung by Frank L. Whitcher and Daniel M. Guiney. The chorus achieved fine effects of volume. It is to be deplored that in cooling them down to a diminuendo, Mr. Mollenhauer's fortissimo "sh"s could be heard as far back as the 15th row.

Traveler Jan 21

The performance yesterday some persons, found the best Handel and Haydn has offered in several years, the most vital, the most successfully rehearsed. The orchestra played with unusual effort for good tone and spiritedly, though sometimes too loud. The chorus sang as accurately as usual, but also with a finer sentiment, a more stirring warmth, and, when called for, a truly exquisite pianissimo.

Of the soloists Mr. Crooks did the most notably good work, for he sang with all the feeling his music allowed, at times with compelling ardor, yet always with beautiful tone and musicianly phrasing. Mr. Smith also sang with capital tone, and by his fine ability succeeded in giving dramatic character to the two ungrateful roles he sang. Mme. Matzenauer displayed a voice of beauty second to none of its kind, and some dramatic warmth, while Mr. Whitehill sang with the authority of a man of experience. He and Mme. Matzenauer chose to sing much of the text in French, so Mr. Crooks at one juncture sang perforce in French as well.

With a tenor like Mr. Crooks at hand, and a baritone like Mr. Smith, would it not be worth Mr. Mollenhauer's while to consider a performance of Handel's "Samson," or "Judas Maccabaeus"? Singers competent to deal with Handel's more dramatic oratorios are not always to be had.

R. R. G.

Herald Jan 21

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Dear Readers:
I found many lovely things in the shops for you today, but I have only room to tell you about the most unusual ones.

At E. T. Slattery's:
Some marked blouses shown here in advance of the sale Monday. $2.95 there a fine

Advertiser Feb 1

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Jan 13

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Herald Jan 21

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Traveler Jan 21

ISRAEL ZANGWILL EXPLAINS WHY GIRLS WANT TO SHOCK YOU

By KATHERINE DONOVAN

"SMOKING, drinking, promiscuous flirting and all other superficial signs of the war the girls and boys are waging against their elders will all disappear within the next generation. "The young people will find that it doesn't pay. Most of them indulge in these habits only because they are frowned upon by their parents."

Israel Zangwill, noted Jewish author and dramatist, who visited Boston yesterday, discussed the much advertised weaknesses of the younger generation and declared that most of them were wild "only to shock their elders."

"They smoke and drink because they are told not to," Mr. Zangwill said. "Just as prohibition in this country has made drinking a daring pleasure, the attitude of conservative people toward youth has inspired them to acts of daring.

"A young girl said to me recently, 'I don't like cigarettes but I smoke them because my mother told me I mustn't.' I think this attitude is characteristic of the generation.

AN INTELLECTUAL ANARCHY

"The social structure which young people are so blithely overturning was the result of the wisdom and experience of ages. It grew out of the instinct of the race for what was best and safest. It takes more than after-war wildness to do away with it. It will come back.

"The artists and famous people of today are sharing in the general 'intellectual anarchy.' The prevalence of divorce among writers, musicians, and artists is due to childlessness.

"The real triangle in the home is 'wife, husband, and child,' not 'wife, husband, and the other man or woman,'" Mr. Zangwill said.

"If some of these authors and artists had a family of children, they would find themselves bound by indissoluble ties. They would think twice before they allowed their individual differences to break up their home.

"They have no anchor of children, most of them, and for this reason, they allow their tempora [illegible] marriage.

Israel Zangwill

REVOLT IS HOPELESS

"The radical young people of today will be the conservative 'older generation' of tomorrow. Experience will soon teach them that their revolt against what has been tried and proved, is hopeless," said Mr. Zangwill.

He predicts a swing of the social pendulum back to the conservatism and Puritanism of other days.

"The young people who have overturned all social structures since the war will find that they cannot put their ideas in practice without ruining themselves," Mr. Zangwill continued.

"I only hope that they do not ruin their health and lose their vitality before they find out that they are wrong," he smiled.

"There is, of course, much to be said on both sides. Young people, however, won't listen to any side but their own."

Israel Zangwill to Say Farewell in Boston

Tr 1/15

Israel Zangwill, noted playwright and author, will deliver his farewell address to an American audience in Symphony Hall Thursday evening, Jan. 31. While in Boston Mr. Zangwill will be the guest of Mr. and Mrs. Leon Strauss of Brookline.

Post Jan 15

ZANGWILL LECTURE

Israel Zangwill, famous Zionist, will visit Boston to lecture in Symphony Hall on Thursday evening, January 31. Ad 1/20

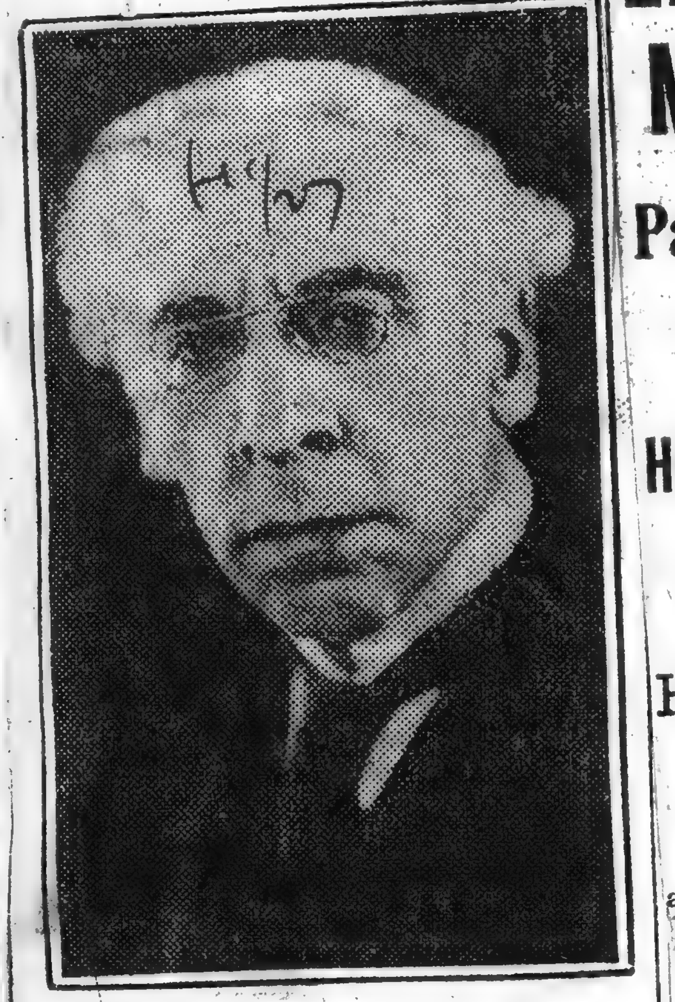
American Jan 20

ZANGWILL LECTURE

It will be as a literary genius rather than as a social and political thinker that Israel Zangwill, the celebrated Zionist, will give a lecture in Symphony hall next Thursday evening, Jan. 31. Mr. Zangwill will make his brief stay in Boston the culmination of his visit to America, for he is to sail for Europe on Feb. 3. Tr 1-26

"Drama and Life" will be the subject of the lecture by the noted author of "The Melting Pot" and "Children of the Ghetto." Zangwill's main purpose in coming to America was to attend the opening of his latest play, "We Moderns," in Chicago. He also made a pilgrimage to the Lincoln memorial tomb in Springfield, Ill., and addressed the national Jewish congress last October. His Boston lecture will be unusual, for his previous speeches in other cities have been almost exclusively upon social and political subjects.

Transcript Jan 26


H 1/27

ISRAEL ZANGWILL

To Lecture at Symphony Hall, Jan. 31.

ZANGWILL'S LECTURE

"The Drama and Life" will be the subject of the lecture to be given by Israel Zangwill in Symphony hall next Thursday evening at 8:15. Shortly afterwards he will sail for Europe.

Mr. Zangwill did not come to the United States primarily to lecture but to witness the opening performance of his latest play, "We Moderns," in Chicago. He has made a number of speeches; most of them have been on social and political topics. The author of "The Melting Pot" and "The Children of the Ghetto" is said to have few equals as a forceful and brilliant speaker. H 1/27

Herald Jan 27

Zangwill Lecture on Drama

Israel Zangwill will give a lecture in Symphony Hall next Thursday, his subject being, "Drama and Life." He is perhaps better known by his plays than by his essays and fiction. He is the author of "The Melting Pot," which deals with the problem of immigration in America, "The Cock Pit" and "The War God," which are indictments of war, "The Forcing House," which is called "A Tragic Comedy of Bolshevism," "The Plaster Saints," and "The Next Religion."

Globe Jan 27

"The Drama and Life" will be the subject of the lecture to be given by Israel Zangwill in Symphony Hall next Thursday evening. The author of "The Melting Pot" and "The Children of the Ghetto," is said to be a forceful and brilliant speaker. Ad 1/27

Advertiser Jan 27

ZANGWILL IN FLING AGAINST MODERN GIRL

Tr 1/31

Writer, Here, Blames Woman Thinkers for Chaos of World

Israel Zangwill, noted Jewish writer now in Boston, today took a fling at the so-called advanced thinkers among modern women, declaring that the tendency of such women is toward the practice of open polygamy.

Zangwill asserted that in the feminine striving toward this sensational goal women are seeking to go men one better.

POLYGAMOUS OPENLY

"All advanced women today talk as if men were polygamous," he said. "What if men are polygamous? They were so secretly and what they always

Traveler Jan 31

Zangwill, Here, in Fling Against Modern Women

Blames Loose Thinking for Disturbance in World Affairs

Continued from First Page

wanted to be was polygamous openly. No man has dared to stand up and say he was so openly. But the women—what they wish is to practice polygamy openly. They are demanding what men have never been able to accomplish through centuries of striving."

The dramatist who is here to speak at Symphony Hall tonight and who has recently attempted to depict the present day clash between the type of youthful modern and the older conservative mind in his latest play, "We Moderns," lays the blame for the current disturbance in world affairs upon the "loose thinking" of the former type.

THINKS ELDERS MUDDLED

"Young Mary of the third generation refuses to do what mother and grandmother did. She is aloof from performing the functions of a mother—she refuses to have children. But nature has taken care of that and invented death and extinction as the punishment.

"Young people nowadays think the older ones are muddled. They have lost confidence in the beliefs of the older generation. But the step backwards toward conservatism has begun already. That is being shown today. One of the principles of reconstruction has been to do away with secret diplomacy.

LABOR TO UNDERSTAND

"Now that the Labor party has come into power in England these men are beginning to understand, with the responsibility their power entails, that perhaps after all secret diplomacy may be at times not only preferable, but extremely necessary.

Referring to the recent broadening of suffrage to include women, the novelist avers that with all the voting rights in the world certain doors will always be closed to women.

"Before woman had the vote," he said, "there were situations in which men had the tendency to legislate for themselves and to legislate against women. But it should not be forgotten that there are other situations where nature has legislated against women that cannot be altered. There is a lot of kicking against nature.

"In the same way, there is today a lot of loose thinking where there was before the recent great world changes a lot of tight thinking among property holders."

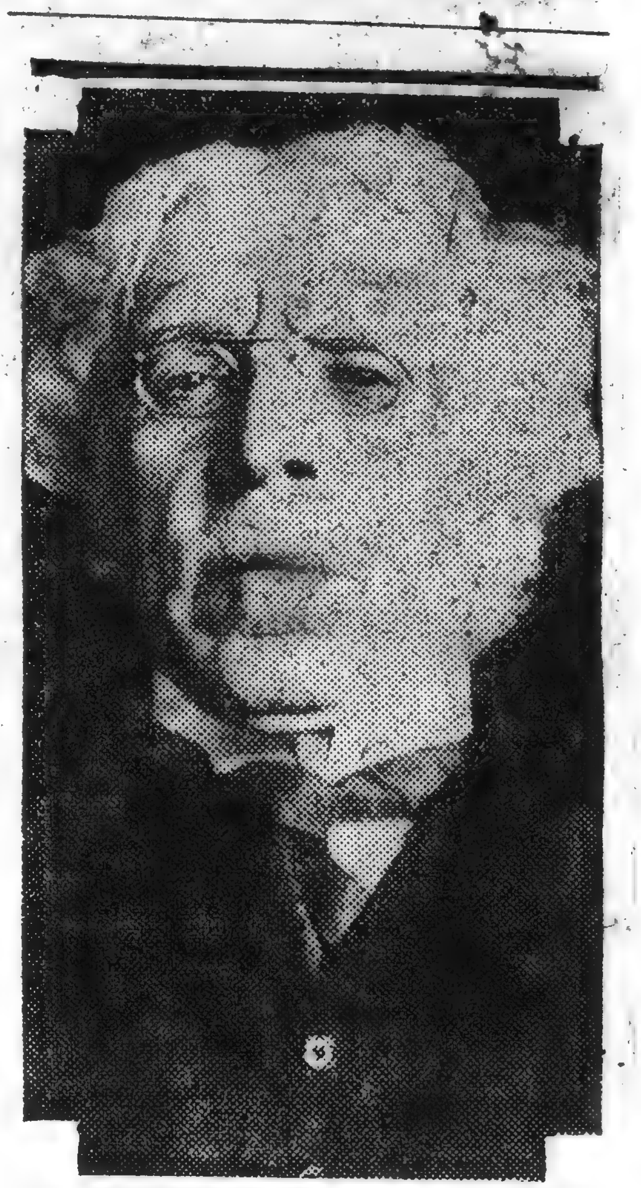
SMOKING DURING MEALS

Mr. Zangwill paused to express his perplexity concerning the habit of smoking by women and men, not before or after, but during the courses at meal ime.

"What I fail to understand," he said, "is how people can enjoy their food, how they can relish what they eat with the taste of tobacco in their mouths. Men, when they wanted to smoke in old times, got up and went out to the stable or outdoors. Now the habit has been amazingly injected as a part of the meal."

The novelist declared that one of the world mistakes had been interference with sovietism in Russia. Sovietism was a tremendous laboratory experiment, entirely for the benefit of mankind. What the world should have lone was to let it alone and watch. If t turned out all right, as it has not, e could have made it our own.

Proving unworkable, we could have ood aside and permitted the young dical to see that it was a mistake. ow they blame us by saying that we terfered, with the result that the experiment will perhaps have to be performed all over again. Human life has sen to the individualist. We have a rtain socialism today in the common



Tr 1/31 ISRAEL ZANGWILL

possessionship and sharing of railroads, lights, water, and so forth.

"But this does not imply that we must share all things in common, that we are to be privileged only through communistic means—en masse.

DISPOSES OF KLAN

The novelist disposed of the Ku Klu Klan in two sentences. "Drape the kla in white sheets and it appears siniste Drape it in argument and it is naked."

Zangwill characterized France as th cause of the present European demoralization. "She has back her provinces she has more than ever before, ye France won't pay her debts, nor is sh willing to divide what is taken fron occupation of the Ruhr with the allie nations," he said.

The novelist places blame upon th United States as having "marshalled th deas of idealization, and then left th nations of Europe in the lurch. Americ can't back out now and say that th results don't concern her. When yo disowned Wilson you entirely undermined the possibility of the Unite States ever entering into world affair again.

POLITICAL ZION DEAD

The novelist came here from his home in England to take part in the Zionist convention three months ago, and he succeded in hurling a bombshell into that gathering by asserting that the day had passed when Palestine could be hoped for as a home for the Jews.

"The death of Lenin," he said, "has caused a panic among the Jews in Russia lest a recurrence of Jewish massacres take place, and thousands are hurrying away from that country today.

"Political Zionism is dead, and there is no chance of the Jews running Palestine alone."

Traveler Jan 31.

ZANGWILL'S FIRE MISSING IN TALK

Part Inaudible Lecture Attack Upon Stage

G 2/1

Happy Ending and Comedians Arraigned Conversationally

He Says Shakspere, Bible Furnish Most Quotations

Israel Zangwill's "Farewell American address" in Symphony Hall last evening contained no such caustic criticism of things American as his New ork lecture last month did. The only ause for indignation he furnished Bostonians was his failure to make himelf heard satisfactorily by those more han one-third of the way back from he stage.

His voice, like that of so many visit-ng English lecturers, was weak and lat, having no lung power behind it. Many persons in the audience of about ,000, seated in balcony and gallery, went o the box office to get their money back, on realizing the impossibility of getting the full sense of what he was saying.

He talked in a familiar conversational tone on "The Drama and Life," dwelling mainly on the "decadence" of the drama in England and America. He quoted the late Charles Hawtree, English actor, apparently with approval, as saying that never again will there be a great tragedian, that in future "the comedian is to rule the roost."

Attacks Happy Ending

He thought it pitiable that managers will not accept high-class drama, that "they want nothing that does not resemble what they have had before and insist that every play shall end with the prospective wedding of the hero and heroine."

He thought the stupidity of public and managers alike indicated by the fact that even the recent great war, the crash of dynasties and allied catastrophies had not been taken advantage of to produce worthy dramas.

He grieved for the near extinction of Shakspere on the English-speaking stage, but credited the Germans with still keeping those works alive and with calling their author "our Shakspere." Even in England there is now only one little theatre which still produces Shakspere, he asserted.

Praises Good Fiction

He deprecated Conan Doyle's announcement that he will no longer write fiction, but only "serious" matter. Mr Zangwill contended that good fiction is the highest form of truth, "containing the essence of life," and he quoted someone as saying that fiction is all true save names and dates, while in history nothing is true but names and dates.

He maintained that the modern "realistic" drama depicting people in the drawing room or about the tea table is no more true to real life than are the Greek tragedies or those of Shakspere. Incidentally, he remarked that Shakspere and the Bible have furnished more quotations than any other works.

Globe Feb 1

ZANGWILL SPEAKS ON MODERN DRAMA

H 2/1

His Voice Weak; Hearers Demand Better Seats

Displeased because they were unable to hear the speaker, many persons who occupied balcony seats in Symphony hall last evening to hear Israel Zangwill, Jewish author and playwright, give his farewell American lecture, stormed the box office and demanded transfer to seats in the orchestra, more than one-half of which remained vacant throughout the evening, or a refund of their money.

A number, on being informed they could only exchange their seats from the balcony to the orchestra by paying the higher prices, indignantly left the hall. Others insisted on having the purchase price of their tickets refunded. Later, when it became apparent that rows of seats in the orchestra would not be taken, the rule was modified and many exchanged their places in the upper part of the house.

Aged considerably since his last appearance in Boston, Zangwill's voice was inadequate for an auditorium of the size of Symphony hall and barely carried beyond the first few rows of seats. His subject was "Drama and Life," and was devoid of that criticism of conditions American which has characterized former lectures.

He elaborated on the development of drama since the time of Shakespeare and said that in the death of Charles Hawtry the stage had seen the passing of the last great dramatic actor. Hereafter, said the playwright, comedians apparently would rule the theatrical roost. While the present time was full of rich material for drama, none seemed to think of utilizing that material as Shakespeare or other great dramatists would have done, the modern conception of drama being the so-called "teapot drama," in which the principal scene must be laid in a parlor and the piot accentuated by the serving of tea.

Commenting on Conan Doyle's recent announcement that he would write no more fiction but devote himself to more serious works, Zangwill declared there was nothing more serious than fiction and that good fiction was the highest form of truth. He concluded by advocating civic and state theatres for the promotion of good drama.

Herald Feb 1

ZANGWILL ARRAIGNS U.S. STAGE

English Celebrity for State Controlled Theatres

P 2/1

Characterizing the American stage productions as lacking in intelligence, and declaring that the noble art of drama in this country is commercialized, Israel Zangwill, English author and playwright, in an address on "Drama and Life" at Symphony Hall, last night advocated State controlled theatres, where without regard to money spent, artistic productions could be given free to the people.

BEST PORTRAYALS YIDDISH

"Shakspere said that all the worl was a stage in 'As You Like It,'" Mr Zangwill said. "I don't like it. Th Greek word for actor was actuall 'hypocrite.' In that respect we ar all actors, playing a different part wit every person we meet."

Most of the address, however, dealt with the drama rather than with life. Mr. Zangwill said that the old-fashioned melodrama was more true to life in general than the accepted high-class "high-brow" drama because it was more violent and full of struggle. He scoffed at Santayana's definition of life "as a good natured comedy."

The best portrayal of life on the stage was in the Yiddish theatres, unless one considered the Russian stage, the dramatist said. "Jews love tragedy—they like to weep; they enjoy a funeral," he asserted in arguing against the "happy-ending" psychology of the English speaking stage. "The young man marries the young girl and they 'live happily ever after,'" Mr. Zangwill said, laughing. "I know many cases where the young man married the young woman, and the result is far from happy."

Blames Producers and Actors

The high-brow stage is attempting to dramatize life as it is, Mr. Zangwill said, "and, as a result, the plays appear as if they were written by lunatics for hypochondriacs.

"I am not a high-brow," he added.

Mr. Zangwill read the titles of the "successful plays" of the past two or three seasons. "Getting Gertie's Garter," "Why Men Leave Home" and "Please Get Married" seemed the most popular, he declared. The fault lay with the producers and actors, he averred, adding that he met few of the latter that were intelligent.

Mr. Zangwill was dramatic in his plea for a civic theatre movement, to link drama with the other arts given freely to the people.

Mr. Zangwill attributed Sir Henry Irving's success to that actor's subordination of the whole play to the part, and his careful practice to share the stage only with men and women of inferior talent.

Shakspere Cult Dying Out

"Only cultured people who read Shakspere have kept his dramas alive," Mr. Zangwill declared. "The actors have done everything to butcher them.

Germany is right," he said, in claiming she has made Shakspere her own."

Interest in Shakspere, he said, was dying out as far as England is concerned. The average person in England, he declared, knows very little of Shakspere as far as the stage is concerned. He said he was surprised that in Boston he noticed that Jane Cowl was appearing in a Shaksperian play. "Most people are of the impression that 'Romeo and Juliet' was written by E. H. Sothern and Julia Marlowe," he said.

"Shakspere stands in the way of the modern dramatists. Although I have the greatest admiration for Shakspere, I can't bear to see the stage void of our own every day life," Mr. Zangwill said.

"Every Play Is a Gamble"

The American authors, he declared, are the most disorganized in the world. "They think they know what the public wants, but how can they when the public don't know what they want themselves."

The only person who makes a living in the theatrical profession today is the man who owns the theatre, asserted Mr. Zangwill, and added "every play is a gamble—there is no regular profit in the theatre. Most of the theatres in New York are in the hands of syndicates, and I am sorry to say, a majority of them are Jews."

George Bernard Shaw, Mr. Zangwill said, will be remembered in history as a great personality but not as a great writer.

Post Feb 1

NIKISCH RECITAL

Mitja Nikisch, pianist, son of the late Arthur Nik'sch, will give a recital in Symphony Hall on Sunday afternoon, February 10. He recently triumphed here as Symphony soloist. a 1/13

Advertiser Jan 13

Sunday afternoon, Feb. 10, in Symphony Hall, a concert of piano-pieces played by Mitja Nikisch, heard and applauded last autumn with the Symphony Orchestra. In his early twenties he is expert, resourceful technician. His intelligence with music is broad and keen; his response alert, ardent and altogether unsentimental. Young energy whips him; young fire plays out of him. His rhythms beat high; his tonal colors run full; his climaxes break large. Through all his playing go gusto and com-

Transcript Jan 19

MITJA NIKISCH

H 1/20

Mitja Nikisch, the talented son of the late Arthur Nikisch, former conductor of the Boston Symphony Orchestra, will give his first recital here on Sunday afternoon, Feb. 10, at 3:30 in Symphony hall. The recital will be for the benefit of the Children Island Sanitarium. Mr. Nikisch appeared here recently as soloist with the Boston Symphony orchestra. As a child he first studied the violin, but soon expressed a preference for the piano. Besides tours of Europe he made a number of appearances in two-piano recitals with his father, and also as soloist in orchestra concerts conducted by his father. His first American tour immediately ranked him among the leading pianists of the younger generation.

1/11/20

Herald Jan 20

IKISCH RECITAL

Mitja Nikisch will give his first Boston recital on Sunday afternoon, February 10, at Symphony Hall for the benefit of the Children's Island Sanitarium. Nikisch appeared here recently as soloist with great success at Boston

Advertiser Jan 28

Sunday afternoon, Feb. 10, in Symphony Hall, a concert of piano-pieces played by Mitja Nikisch, heard and applauded last autumn with the Symphony Orchestra. In his early twenties he is expert, resourceful technician. His intelligence with music is broad and keen; his response alert, ardent and altogether unsentimental. Young energy whips him; young fire plays out of him. His rhythms beat high; his tonal colors run full; his climaxes break large. Through all his playing go gusto and communicating force. Yet he is capable of finesse and felicity. Beethoven's early Sonata in E flat (Op. 7); Liszt's grandiose Sonata in B minor; Skriabin's short Seventh Sonata; miscellany from Rakhmaninov and Liszt fill the programme.

Transcript Jan 26

MITJA NIKISCH

Mitja Nikisch, the brilliant piani and talented son of Arthur Nikiscl the late conductor of the Boston Syn phony orchestra, is to give his fir Boston recital in Symphony hall o Sunday afternoon, Feb. 10. This co cert will be for the benefit of the Chi dren's Island Sanitarium.

The younger Nikisch made man public appearances in Europe in tw piano recitals with his father and al as soloist with the orchestra which h father conducted. Father and s made a tour of South America in 192 Mitja Nikisch's appearance as soloi here last autumn with the orchest which his father had conducted was r garded as one of the most notable o casions of the season.

Traveler Jan 26

MITJA NIKISCH

H 1/27

Mitja Nikisch will give his first Boston recital in Symphony hall on Sunday afternoon, Feb. 10. The concert will be for the benefit of the Children's Island Sanitarium.

This young virtuoso has made a very conspicuous success on his first tour of America. Born on May 21, 1900, he grew up in a favorable musical atmosphere, since his father, Arthur Nikisch, once conductor of the Boston Symphony orchestra, was then conductor of the Gewandhaus concerts in Leipsic. The son chose the piano to be his instrument, and first played it in public at the age of 13. His normal musical development was carefully guarded. In 1921 father and son made a tour of South America. Nikisch's recent appearance as soloist in Boston with the orchestra which his father had conducted was considered one of the most important occasions of the present season.

Herald Jan 27

NIKISCH CONCERT

A 1/27

Mitja Nikisch will give his first Boston recital in Symphony Hall on Sunday afternoon, February 10, for the benefit of the Children's Island Sanitarium. This young virtuoso has made a conspicuous success on his first tour of America.

Advertiser Jan 27

CONCERT CALENDAR

SUNDAY afternoon, Feb. 10, in Symphony Hall, a concert of piano-pieces played by Mitja Nikisch, heard and applauded last autumn with the Symphony Orchestra. In his early twenties he is expert, resourceful technician. His intelligence with music is broad and keen; his response alert, ardent and altogether unsentimental. Young energy whips him; young fire plays out of him. His rhythms beat high; his tonal colors run full; his climaxes break large. Through all his playing go gusto and communicating force. Yet he is capable of finesse and felicity. He will be heard in Brahms's Rhapsodies in B minor and G minor; his Intermezzo in E flat; Skriabin's Seventh Sonata; Liszt's Fantasia "After a Reading in Dante"; miscellaneous pieces of Rakhmaninov and Liszt.

Transcript Feb 4

NIKISCH

The first Boston recital of Mitja Nikisch, the brilliant young pianist, who is the son of the late Arthur Nikisch, will take place in Symphony hall on Sunday afternoon, February 10th. The concert will be for the benefit of the Children's Island Sanitarium. The programme will include two rhapsodies and an intermezzo by Brahms, Prelude and Humoreske by Rachmaninoff, Scriabine's Seventh Sonata, Liszt's "Dante" Fantasia, Tenth Hungarian Rhapsody, and Concert Etude.

Traveler Feb 2

NIKISCH'S PROGRAM

Mitja Nikisch, the son of Arthur Nikisch, will give his first recital in Boston next Sunday afternoon, in Symphony hall, at 3:30. The proceeds of the concert will be devoted to the Children's Island Sanitarium.

H 2/3

Rhapsody, B minor, Op. 79..........Brahms
Intermezzo, E-flat major, Op. 117..........Brahms
Rhapsody, G minor, Op. 79..........Brahms
Prelude, G major..........Rachmaninov
Humoreske, E minor..........Rachmaninov
Sonata No. 7 (in one part)..........Scriabin
"Apres une lecture du Dante"..........Liszt
Concert Etude, D-flat major..........Liszt
Hungarian Rhapsody No. 10..........Liszt

Herald Feb 3

NIKISCH'S PROGRAM

Mitja Nikisch will offer the following programs at his recital in Symphony Hall next Sunday afternoon.

A 2/3

Rhapsody, B minor, Op. 79..........Brahms
Intermezzo, E flat major, Op. 117..........Brahms
Rhapsody, G minor, Op. 79..........Brahms
Prelude G major..........Rachmaninoff
Humoreske, E minor..........Rachmaninoff
Sonata No. VII (in one part)..........Scriabine
"Apres une lecture de Dante"..........Liszt
Concert etude, D flat major..........Liszt
Hungarian Rhapsody No. 10..........Liszt

Advertiser Feb 3

CONCERT-CHRONICLE

T 2/6

Returning Flame

IT is well to hear a pianist with a symphony orchestra; but it is not well to be content therewith. It is well that a pianist should be "assisting artist" at Symphony Hall; but it is not well that he defer too long his return in his own recital. Last autumn, joining with the orchestra of which his father had of old been conductor, Mitja Nikisch proved his high mettle as pianist through a Concerto of Liszt; while with one accord two audiences applauded him. There was no mistaking the young energy that swept out of his playing; or his young scorn of the sentiment that with music sobs and smears. As plain was his concentration. Through the moment there were naught for him but piece and piano, his audience and himself. He would ride his instrument free-reined or curbed-bitted; now whipped and spurred; again stroked and petted. He would outpour the chosen pages in the flood of tone that they loosed within him. He could summon passion to power. Sensibility might equally prompt him to finesse. He teemed with rhythm; loved hot and gusty color. His audience bent under the strong wind of his playing.

Not soon, it was easy to say, would the younger Nikisch be forgotten. Yet within the month he might better have returned than deferred his first recital in Boston to next Sunday afternoon in Symphony Hall. In this town memories are sometimes short with musicians as yet unestablished. A first curiosity is not easily rekindled. Well emptied is many a youngster's pocket after sixteen performances of opera within a close-packed fortnight. Yet Mitja Nikisch deserves the very dregs of these wallets. No pianist going to and fro in these parts is ampler and truer incarnation of twentieth-century youth. Like his brothers and his sisters in our several households, there is no withstanding him. He is musician and virtuoso as well. All sorts of talents pass and repass. Here at last is one that flames and beats. They come not too often. It is exhilarating to be their tinder.

H. T. P.

Transcript Feb 6

Mr. Nikisch by Himself

T 2/9

At last, in Symphony Hall tomorrow afternoon, Mitja Nikisch, the pianist, will he heard in Boston in a concert of his own and in full flow of the powers that stirred his hearers when he played last autumn with the Symphony Orchestra. In his early twenties he is expert, resourceful technician. His intelligence with music is broad and keen; his response alert, ardent and altogether unsentimental. Young energy whips him; young fire plays out of him. His rhythms beat high; his tonal colors run full; his climaxes break large. Through all his playing go gusto and communicating force. Yet he is capable of finesse and felicity. He will be heard in Brahms's Rhapsodies in B minor and G minor; his Intermezzo in E-flat; Skriabin's Seventh Sonata; Liszt Fantasia "After a Reading in Dante"; miscellaneous pieces of Rakhmaninov and Liszt.

Transcript Feb 9

NIKISCH GIVES FIRST RECITAL TOMORROW

The Boston debut recital of Mitja Nikisch, the brilliant pianist, who is the son of the late Arthur Nikisch, will take place in Symphony hall tomorrow afternoon at 3:30. Nikisch will play two raphsodies and an intermezzo c Brahms, Prelude and Humoresque c Rachmaninoff, Scriabine's Seventh Sonata, Liszt's "Dante" Fantasia, Etud and Tenth Hungarian Rhapsody.

Traveler Feb 9

CONCERT NOTES

NIKISCH TODAY

H 2/10

Mitja Nikisch, the brilliant pianist, son of Arthur Nikisch, making his first American tour, will give a recital in Symphony Hall this afternoon at 3:30. It will be for the benefit of the Children's Island Sanitarium. Mr. Nikisch at a Symphony concert this season made a deep impression.

Rhapsody, B Minor, Op. 72..........Brahms
Intermezzo, E Flat Major, Op. 117..........Brahms
Rhapsody, G Minor, Op. 79..........Brahms
Prelude, G Major..........Rachmaninov
Humoreske, E Minor..........Rachmaninov
Sonata No. VII (in one part)..........Rachmaninov
"Apres une lecture du Dante"..........Liszt
Concert etude, D Flat Major..........Liszt
Hungarian Rhapsody, No. 10..........Liszt

Herald Feb 10

Music Notes and Comment

There are several notable concerts this week. Mitja Nikisch, pianist, a son of the former Boston Symphony conductor, will give his first Boston recital this afternoon at Symphony Hall. His debut here last Fall as soloist at the Symphony concerts was unusually brilliant and successful. He is a remarkable pianist, worth buying tickets for, and those who hear him will be aiding a worthy charity. The Flonzaley Quartet will play quartets by both Mozart and Beethoven Wednesday night. The Harvard Glee Club will sing another beautiful program at Symphony Hall Thursday night with Casals, one of the greatest of living performers, whom even music critics oppressed by too much music, or at least by too many concerts, hear gladly. Then as usual the Boston Symphony, which one tends to take for granted, although its concerts are by far the most notable events of Boston musical seasons.

Globe Feb 10

Programs of the Week

SYMPHONY HALL—Today at 3:30 Mitja Nikisch, pianist (first Boston recital) benefit of the Children's Island Sanitarium: Rhapsody in B minor, Op. 72; Intermezzo in E flat major, Op. 117 and Rhapsody in G minor, Op. 79, Brahms; Prelude in G major and Humoreske in E minor, Rachmaninoff; Sonata No. 7 (in one part), Skriabin; "Apres Une Lecture du Dante," Fantasia quasi sonata; Concert Etude in D flat major and "Hungarian Rhapsody," No. 10, Liszt.

Globe Feb 10

Nikisch at Symphony Hall

Mitja Nikisch, son of Arthur Nikisch, one time conductor of the Boston Symphony Orchestra, and talented and successful pianist in his own right, will play this afternoon in Symphony Hall. His recent performance as soloist with the Symphony Orchestra was a notable event, and in recitals elsewhere he has proved himself expert, intelligent, and ardent with the energies of youth. For novel number this afternoon he will play Scriabin's Seventh Sonata, and for the rest pieces by Brahms, Rachmaninoff and Liszt.

Post Feb 10

Nikisch Recital at Symphony Hall Today

MITJA NIKISCH, pianist, son of the late Arthur Nikisch, is making his first American tour, which includes a recital in Symphony Hall this afternoon for the benefit of the Children's Island Sanitarium. The program follows:

A 2/10

Rhapsody, B Minor, Intermezzo, E Flat Major, Rhapsody, G Minor, Brahms.
Prelude, G Major, Humoreske, E Minor, Sonata, No. VII, Rachmaninoff.
"Apres une lecture du Dante" Fantasia quasi Sonata, Concert etude D Flat Major, Hungarian Rhapsody No. 10, Liszt.

Advertiser Feb 10

MITJA NIKISCH, who gives a piano recital at Symphony Hall this afternoon.

A 2/10

Advertiser Feb 10

Such Stuff as Youth Is Made of

Mitja Nikisch

Pianist of the Newest Generation

T 2/11

Transcript Feb 11

NIKISCH RECITAL

Mitja Nikisch, pianist, son of the late Arthur Nik'sch, will give a recital in Symphony Hall on Sunday afternoon, February 10. He recently triumphed here as Symphony soloist.

a 1/13

Advertiser Jan 13

Sunday afternoon, Feb. 10, in Symphony Hall, a concert of piano-pieces played by Mitja Nikisch, heard and applauded last autumn with the Symphony Orchestra. In his early twenties he is expert, resourceful technician. His intelligence with music is broad and keen; his response alert, ardent and altogether unsentimental. Young energy whips him; young fire plays out of him. His rhythms beat high; his tonal colors run full; his climaxes break large. Through all his playing go gusto and com-

T 1/19

Transcript Jan 19

MITJA NIKISCH

H 1/20

Mitja Nikisch, the talented son of the late Arthur Nikisch, former conductor of the Boston Symphony Orchestra, will give his first recital here on Sunday afternoon, Feb. 10, at 3:30 in Symphony hall. The recital will be for the benefit of the Children Island Sanitarium. Mr. Nikisch appeared here recently as soloist with the Boston Symphony orchestra. As a child he first studied the violin, but soon expressed a preference for the piano. Besides tours of Europe he made a number of appearances in two-piano recitals with his father, and also as soloist in orchestra concerts conducted by his father. His first American tour immediately ranked him among the leading pianists of the younger generation.

H 1/20

Herald Jan 20

IKISCH RECITAL

Mitja Nikisch will give his first Boston recital on Sunday afternoon, February 10, at Symphony Hall for the benefit of the Children's Island Sanitarium. Nikisch appeared here recently as soloist with great success at Boston

A 1/28

Advertiser Jan 28

Sunday afternoon, Feb. 10, in Symphony Hall, a concert of piano-pieces played by Mitja Nikisch, heard and applauded last autumn with the Symphony Orchestra. In his early twenties he is expert, resourceful technician. His intelligence with music is broad and keen; his response alert, ardent and altogether unsentimental. Young energy whips him; young fire plays out of him. His rhythms beat high; his tonal colors run full; his climaxes break large. Through all his playing go gusto and communicating force. Yet he is capable of finesse and felicity. Beethoven's early Sonata in E flat (Op. 7); Liszt's grandiose Sonata in B minor; Skriabin's short Seventh Sonata; miscellany from Rakhmaninov and Liszt fill the programme.

T 1/26

Transcript Jan 26

MITJA NIKISCH

T 1/26

Mitja Nikisch, the brilliant piani and talented son of Arthur Nikisc the late conductor of the Boston Sym phony orchestra, is to give his fir Boston recital in Symphony hall o Sunday afternoon, Feb. 10. This co cert will be for the benefit of the Chi dren's Island Sanitarium.

The younger Nikisch made man public appearances in Europe in tw piano recitals with his father and al as soloist with the orchestra which h father conducted. Father and so made a tour of South America in 192 Mitja Nikisch's appearance as soloi here last autumn with the orchestr which his father had conducted was re garded as one of the most notable oc casions of the season.

Traveler Jan 26

MITJA NIKISCH

H 1/27

Mitja Nikisch will give his first Boston recital in Symphony hall on Sunday afternoon, Feb. 10. The concert will be for the benefit of the Children's Island Sanitarium.

This young virtuoso has made a very conspicuous success on his first tour of America. Born on May 21, 1900, he grew up in a favorable musical atmosphere, since his father, Arthur Nikisch, once conductor of the Boston Symphony orchestra, was then conductor of the Gewandhaus concerts in Leipsic. The son chose the piano to be his instrument, and first played it in public at the age of 13. His normal musical development was carefully guarded. In 1921 father and son made a tour of South America. Nikisch's recent appearance as soloist in Boston with the orchestra which his father had conducted was considered one of the most important occasions of the present season.

Herald Jan 27

NIKISCH CONCERT

A 1/27

Mitja Nikisch will give his first Boston recital in Symphony Hall on Sunday afternoon, February 10, for the benefit of the Children's Island Sanitarium. This young virtuoso has made a conspicuous success on his first tour of Amer-

Advertiser Jan 27

CONCERT CALENDAR

T 2/2

SUNDAY afternoon, Feb. 10, in Symphony Hall, a concert of piano-pieces played by Mitja Nikisch, heard and applauded last autumn with the Symphony Orchestra. In his early twenties he is expert, resourceful technician. His intelligence with music is broad and keen; his response alert, ardent and altogether unsentimental. Young energy whips him; young fire plays out of him. His rhythms beat high; his tonal colors run full; his climaxes break large. Through all his playing go gusto and communicating force. Yet he is capable of finesse and felicity. He will be heard in Brahms's Rhapsodies in B minor and G minor; his Intermezzo in E flat; Skriabin's Seventh Sonata; Liszt's Fantasia "After a Reading in Dante"; miscellaneous pieces of Rakhmaninov and Liszt.

T 2/2

Transcript Feb 2

NIKISCH

T 2/2

The first Boston recital of Mitja Nikisch, the brilliant young pianist, who is the son of the late Arthur Nikisch, will take place in Symphony hall on Sunday afternoon, February 10th. The concert will be for the benefit of the Children's Island Sanitarium. The programme will include two rhapsodies and an intermezzo by Brahms, Prelude and Humoreske by Rachmaninoff, Scriabine's Seventh Sonata, Liszt's "Dante" Fantasia, Tenth Hungarian Rhapsody, and Concert Etude.

Traveler Feb 2

NIKISCH'S PROGRAM

Mitja Nikisch, the son of Arthur Nikisch, will give his first recital in Boston next Sunday afternoon, in Symphony hall, at 3:30. The proceeds of the concert will be devoted to the Children's Island Sanitarium.

H 2/3

Rhapsody, B minor, Op. 79..........Brahms
Intermezzo, E-flat major, Op. 117..........Brahms
Rhapsody, G minor, Op. 79..........Brahms
Prelude, G major..........Rachmaninov
Humoreske, E minor..........Rachmaninov
Sonata No. 7 (in one part)..........Scriabin
"Apres une lecture du Dante"..........Liszt
Concert Etude, D-flat major..........Liszt
Hungarian Rhapsody No. 10..........Liszt

Herald Feb 3

NIKISCH'S PROGRAM

Mitja Nikisch will offer the following programs at his recital in Symphony Hall next Sunday afternoon.

A 2/3

Rhapsody, B minor, Op. 79..........Brahms
Intermezzo, E flat major, Op. 117.Brahms
Rhapsody, G minor, Op. 79..........Brahms
Prelude G major..........Rachmaninoff
Humoreske, E minor..........Rachmaninoff
Sonata No. VII (in one part)...Scriabine
"Apres une lecture du Dante"..........Liszt
Concert etude, D flat major..........Liszt
Hungarian Rhapsody No. 10..........Liszt

Advertiser Feb 3

CONCERT-CHRONICLE

T 2/6

Returning Flame

IT is well to hear a pianist with a symphony orchestra; but it is not well to be content therewith. It is well that a pianist should be "assisting artist" at Symphony Hall; but it is not well that he defer too long his return in his own recital. Last autumn, joining with the orchestra of which his father had of old been conductor, Mitja Nikisch proved his high mettle as pianist through a Concerto of Liszt; while with one accord two audiences applauded him. There was no mistaking the young energy that swept out of his playing; or his young scorn of the sentiment that with music sobs and smears. As plain was his concentration. Through the moment there were naught for him but piece and piano, his audience and himself. He would ride his instrument free-reined or curbed-bitted; now whipped and spurred; again stroked and petted. He would outpour the chosen pages in the flood of tone that they loosed within him. He could summon passion to power. Sensibility might equally prompt him to finesse. He teemed with rhythm; loved hot and gusty color. His audience bent under the strong wind of his playing.

Not soon, it was easy to say, would the younger Nikisch be forgotten. Yet within the month he might better have returned than deferred his first recital in Boston to next Sunday afternoon in Symphony Hall. In this town memories are sometimes short with musicians as yet unestablished. A first curiosity is not easily rekindled. Well emptied is many a youngster's pocket after sixteen performances of opera within a close-packed fortnight. Yet Mitja Nikisch deserves the very dregs of these wallets. No pianist going to and fro in these parts is ampler and truer incarnation of twentieth-century youth. Like his brothers and his sisters in our several households, there is no withstanding him. He is musician and virtuoso as well. All sorts of talents pass and repass. Here at last is one that flames and beats. They come not too often. It is exhilarating to be their tinder.

H. T. P.

Transcript Feb 6

Mr. Nikisch by Himself

T 2/9

At last, in Symphony Hall tomorrow afternoon, Mitja Nikisch, the pianist, will he heard in Boston in a concert of his own and in full flow of the powers that stirred his hearers when he played last autumn with the Symphony Orchestra. In his early twenties he is expert, resourceful technician. His intelligence with music is broad and keen; his response alert, ardent and altogether unsentimental. Young energy whips him; young fire plays out of him. His rhythms beat high; his tonal colors run full; his climaxes break large. Through all his playing go gusto and communicating force. Yet he is capable of finesse and felicity. He will be heard in Brahms's Rhapsodies in B minor and G minor; his Intermezzo in E-flat; Skriabin's Seventh Sonata; Liszt Fantasia "After a Reading in Dante"; miscellaneous pieces of Rakhmaninov and Liszt.

Transcript Feb 9

NIKISCH GIVES FIRST RECITAL TOMORROW

Tr 2/9

The Boston debut recital of Mitja Nikisch, the brilliant pianist, who is the son of the late Arthur Nikisch, will take place in Symphony hall tomorrow afternoon at 3:30. Nikisch will play two raphsodies and an intermezzo Brahms, Prelude and Humoresque Rachmaninoff, Scriabine's Seventh Sonata, Liszt's "Dante" Fantasia, Etud and Tenth Hungarian Rhapsody.

Traveler Feb 9

CONCERT NOTES

NIKISCH TODAY

H 2/10

Mitja Nikisch, the brilliant pianist, son of Arthur Nikisch, making his first American tour, will give a recital in Symphony Hall this afternoon at 3:30. It will be for the benefit of the Children's Island Sanitarium. Mr. Nikisch at a Symphony concert this season made a deep impression.

Rhapsody, B Minor, Op. 72..........Brahms
Intermezzo, E Flat Major, Op. 117.Brahms
Rhapsody, G Minor, Op. 79..........Brahms
Prelude, G Major..........Rachmaninov
Humoreske, E Minor..........Rachmaninov
Sonata No. VII (in one part).Rachmaninov
"Apres une lecture du Dante"..........Liszt
Concert etude, D Flat Major..........Liszt
Hungarian Rhapsody, No. 10..........Liszt

Herald Feb 10

Music Notes and Comment

G 2/10

There are several notable concerts this week. Mitja Nikisch, pianist, a son of the former Boston Symphony conductor, will give his first Boston recital this afternoon at Symphony Hall. His debut here last Fall as soloist at the Symphony concerts was unusually brilliant and successful. He is a remarkable pianist, worth buying tickets for, and those who hear him will be aiding a worthy charity. The Flonzaley Quartet will play quartets by both Mozart and Beethoven Wednesday night. The Harvard Glee Club will sing another beautiful program at Symphony Hall Thursday night with Casals, one of the greatest of living performers, whom even music critics oppressed by too much music, or at least by too many concerts, hear gladly. Then as usual the Boston Symphony, which one tends to take for granted, although its concerts are by far the most notable events of Boston musical seasons.

Globe Feb 10

Programs of the Week

G 2/10

SYMPHONY HALL—Today at 3:30 Mitja Nikisch, pianist (first Boston recital) benefit of the Children's Island Sanitarium: Rhapsody in B minor, Op. 72; Intermezzo in E flat major, Op. 117 and Rhapsody in G minor, Op. 79, Brahms; Prelude in G major and Humoreske in E minor, Rachmaninoff; Sonata No. 7 (in one part), Skriabin; "Apres Une Lecture du Dante," Fantasia quasi sonata; Concert Etude in D flat major and "Hungarian Rhapsody," No. 10, Liszt.

Globe Feb 10

Nikisch at Symphony Hall

P 2/10

Mitja Nikisch, son of Arthur Nikisch, one time conductor of the Boston Symphony Orchestra, and talented and successful pianist in his own right, will play this afternoon in Symphony Hall. His recent performance as soloist with the Symphony Orchestra was a notable event, and in recitals elsewhere he has proved himself expert, intelligent, and ardent with the energies of youth. For novel number this afternoon he will play Scriabin's Seventh Sonata, and for the rest pieces by Brahms, Rachmaninoff and Liszt.

Post Feb 10

Nikisch Recital at Symphony Hall Today

MITJA NIKISCH, pianist, son of the late Arthur Nikisch, is making his first American tour, which includes a recital in Symphony Hall this afternoon for the benefit of the Children's Island Sanitarium. The program follows:

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Rhapsody, B Minor, Intermezzo, E Flat Major, Rhapsody, G Minor, Brahms.
Prelude, G Major, Humoreske, E Minor, Sonata, No. VII, Rachmaninoff.
"Apres une lecture du Dante" Fantasia quasi Sonata, Concert etude D Flat Major, Hungarian Rhapsody No. 10, Liszt.

Advertiser Feb 10

MITJA NIKISCH, who gives a piano recital at Symphony Hall this afternoon.

A 2/10

Advertiser Feb 10

Such Stuff as Youth Is Made of

Mitja Nikisch
Pianist of the Newest Generation

T 2/11

Transcript Feb 11

[224]

INFORMATION OBSCURED

ARTHUR NIKISCH'S MOODY SON AGAIN RETURNS AS PIANIST

CONCERT OF POISE, REFLECTION, SUBDUED ENERGIES

Brahms in Luminous Exposition and Grave, Warm Beauty—Rakhmaninov in Quiet Glow, Skriabin Haunting and Liszt Measured or Musing—An Afternoon at Odds with Expectation—Homage to Mr. Chadwick

T 2/11

To those that heard Mitja Nikisch at the Symphony Concerts of last October or in his own recital at Milton, last December, the pianist of yesterday afternoon at Symphony Hall was both expected and unexpected. The anticipating eye saw the remembered figure, tall, broad-shouldered, sturdy; the grave young face now tense with concentration, now softening as with dream; the half-smile, the wavering bow, that gently, deprecatingly acknowledged applause. The anticipating ear, however, heard a pianist quite at odds with the Nikisch who had struck fire from Liszt's Second Concerto last autumn, whipping a whole orchestra before him; or who, in the relative seclusion of a suburban Town Hall, had set Beethoven's "Sonata Appassionata" a-blazing and wreaked his young energies upon the Chopin of a Scherzo and sundry numbers from Liszt.

Of another and a far less ardent temper was the pianist who first set himself Sunday afternoon to Brahms's Rhapsodies in B minor and G minor, to Brahms's Intermezzo in E-flat. Luminous and chiselled was Mr. Nikisch's unfolding of the three pieces. The kernel, the developments, of Brahms's musical thought, stood transparently clear. The structural progress of the music could hardly have been more lucid. The listening ear perceived Brahms's design; upon ear and mind equally engrossed, pianist and composer fulfilled it. Nowhere was there individual departure from Brahms's purpose and procedure. The adjustments of pace, the placing of accents, modulations, transitions, gradients, seemed the composer's own. At every turn Mr. Nikisch reflected the moody course of the two Rhapsodies; the swift change in them from technical preoccupations (as they seem) to jet of fancy and feeling. He was alert, again, to the mingling of these elements in the gentler, musing music of the Intermezzo.

Furthermore, upon every measure of the three pieces, Mr. Nikisch laid a grave and tranquil beauty of tone; a warm but sedate progress; a glow of mind and spirit expanding from within outward, tempered always, that were altogether Brahmsian. A pianist in the maturity and at the poise of middle age might hardly have played these two Rhapsodies, this intervening Intermezzo, with more insight, illumination, continence and justice. The shadings of tonal color were cool, sensitive, subtle; the variations of rhythm and march were sympathetic intuition, both spiritual and musical. It has pleased some to dismiss Mitja Nikisch as reckless and furibund youth; yet in these pieces from Brahms the most studious and sober of pianists might have envied him. There was light, indeed. There was also the heat which is living warmth.

A Prelude and a Humoreske of Mr. Rakhmaninov next engaged the pianist. The composer himself might hardly have played the Prelude with more sedulous rounding and mating of the phrases, more plastic patterning of the periods into the whole design, more golden tone alike upon stem and arabesques, more illusion of technical intricacies as flights of fancy. Of like voice was Mr. Nikisch's playing of the more capricious and desultory Humoreske. Yet seemingly only upon gentle gravities are the Central European composers—say also Dvoràk—disposed to set this title—upon a "humor" far more wistful and misty than gay and bright. Maybe, Virgil's "tears of things" underlie it.

Forthwith Mr. Nikisch passed to the seventh of the short, unbroken, rhapsodic and, in idiom and clang, Chopin-like Sonatas of Skriabin. Again his playing set an intricate music in the clearest of lights. Again he dappled it with the glows and the shadows of Skriabin's fitful hand and fancy. With understanding and with sympathy he caught and held the rambling course of the music as of some impulse from within that never sets itself quite free; as of some design in the composer's mind, some stirring of his heart, that he may not fully achieve upon ruled music-paper. The ear heard also the echo of Chopin's bell-like melodies, the memory of Chopin's distribution of accent, modulation, ornament. Again Mr. Nikisch's playing was rare mingling of sympathy and detachment, of sensibility and poise. He distilled the strange beauty that haunts some ears before Skriabin's music. He gave not a hint whether it also haunts Mitja Nikisch.

Liszt filled the remainder of the afternoon—and no more significant Liszt than the early Sonata-Fantasia, "After Reading in Dante"; the Concert Study in D-flat; the tenth of the Hungarian Rhapsodies. With the Sonata-Fantasia and the Rhapsody, Mr. Nikisch was more the pianist of youthful fervors and fires. Yet the bold and tumultuous frescoing of Liszt's Inferno could not tempt him to excess. Clear stood the large outlines, deep were the shadings, ardent the advance, spacious and canvas. Yet not once did excess of energy blur the music, or overdrive the piano. Here was Liszt large-[illegible] but never overblown to fustian. Here also was Liszt touched and songful as he remembered the piteous wraiths content of Francesca and Paolo, but free from the sentiment that is juice and smear. Liszt did not spare the piano; but to his range and vigors Mr. Nikisch added no forcing draught. As

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NIKISCH SHOWS VIRTUOSO FORM

P 2/11

Proves Himself Pianist of Exceptional Ability

BY WARREN STOREY SMITH

Not a little of the warmth and fire and the feeling for tonal beauty that made his noted father one of the most eloquent and magnetic of conductors has entered into the veins of Mitja Nikisch. Yesterday afternoon in Symphony Hall Mr. Nikisch gave his first recital here and, as on the occasion of his recent appearance as soloist with the Symphony Orchestra, he proved himself a pianist well worth hearing and heeding.

For his concert of yesterday Mr. Nikisch had made a long and exacting, yet on the whole an interesting programme. Exceptionally he played both of the fine Rhapsodies that make Brahms' Opus 79, and the other major items on his list were Scriabin's Seventh Sonata and Liszt's Fantasy-Sonata, "After a Reading of Dante." Brahms' Intermezzo in E-flat major, two pieces by Rachmaninov, Liszt's E-flat major Study and that same composer's Tenth Hungarian Rhapsody made the rest.

Like other of the later pieces by this hypersensitive, metaphysical Russian, Scriabin's Sonata has more of sound than of substance, more of color than of continuity. Inevitably Scriabin's rigid adherence to his own arbitrary so-called scale made for monotony. Hear a dozen measures of this Sonata or of "Prometheus," and you have heard the whole.

Nor is Liszt's Sonata to be reckoned one of his most valued creations. In it are sensuous and poetic passages, and the end is truly gorgeous; but much of the rest is without significance. Mr. Nikisch is an interpreter of Liszt almost without peer among the pianists of the day, and he made the Sonata engrossing perhaps beyond its true deserts. That he failed to do as much for Scriabin was through no shortcoming of his own.

In consideration of the fact that yesterday's concert was given for the benefit of the Children's Island Sanitarium and in view of Mr. Nikisch's sensational debut at the Symphony Concerts it is surprising that he was not heard by a larger audience. Surely Mr. Nikisch's gifts entitle him to a considerable following. In this city, however, musical prestige is to be gained but slowly.

Post Feb 11

PIANO RECITAL BY MITJA NIKISCH

Son of Conductor Excels in Liszt's Music

D 2/11

Mitja Nikisch, son of the former conductor of the Boston Symphony Orchestra, played numbers by Liszt with extraordinary brilliance and warmth at his first Boston recital yesterday afternoon in Symphony Hall. The concert for the benefit of the Children's Island Sanitarium. The hall was about two-thirds filled. There was considerable enthusiasm, and many encores.

Young Nikisch chose for his Boston debut last Fall, as soloist with the orchestra his dead father once conducted, a concerto by Liszt and gave a performance that made an unusually vivid empression. Yesterday he played the fantasia, "After Reading Dante," the etude in D flat, and the 10th Hungarian rhapsody with the bravura technique, the theatrical eloquence, and the occasional lapses into a lyricism bordering on sentimentality, which the music demands. Such Liszt playing as his is rare. Even a listener thoroughly convinced of the fundamental vacuity of most of Liszt's music could not but be moved by his restrained yet vivid playing.

The gift of bravura display which so eminently fits Nikisch to play Liszt also served him well in Rachmaninoff's Humoresque and Brahms' Raphsodies in B minor and G minor. Rachmaninoff's G major prelude and Brahms' intermezzo in E flat gave opportunity for a gift of a different and higher order: lyricism. Nikisch has that ability to make music singingly which sends the average concert goer away content.

He is a born musician, with the gift that is the first essential for any performer, from the old-style country fiddler to the opera star, the gift of making tunes sing themselves into the listening ear and waken emotion. His real achievement yesterday was not the Liszt, nor even the performance of Skriabin's seventh sonata, but the lyric beauty of his playing in all song-like passages.

The Skriabin piece is not pleasant music even to ears more or less attuned to modernist harmony. It is no meaningless cacophony, however, but a deliberate and skilful attempt to create a mood. The harmony is intolerably monotonous, with the effect throughout of changes rung upon a single chromatic chord. The music is effectively written for piano.

It is unhealthy, miasmatic, almost insane, in its suggestions. One has never been so unpleasantly stirred by any music in a considerable experience of a wide variety of modernist and standard pieces. It was almost unbearably disturbing, not because of the musical idiom but because of the emotional content.

His Chopin encores illustrated Nikisch's weaknesses. His playing has little grace or delicacy. It is warm, tender, songful, stirring, whimsical, melodramatic by turns, but never with the elegance or the suavity needed in Chopin Valses. He was well advised not to attempt Mozart or Debussy. On the whole, however, few pianists heard here are as worth the patronage both of those who like music and of those who are interested in piano technique as is Mitja Nikisch. P. R.

Globe Feb 11

NIKISCH AROUSES REAL ENTHUSIASM

Pianist Gives His First Recital in Symphony Hall

H 2/11

For his first Boston recital, yesterday afternoon in Symphony hall, Mitza Nikisch, pianist, played this program:

Rhapsody, B minor, Op. 79	Brahms
Intermezzo, E-flat major, Op. 117	Brahms
Rhapsody, G minor, Op. 79	Brahms
Prelude, G major	Rachmaninov
Humoreske, E minor	Rachmaninov
Sonata, No. VII	Scriabin
"Apres une lecture du Dante," Fantasia quasi Sonata	Liszt
Concert Etude, D-flat major	Liszt
Hungarian Rhapsody, No. 10	Liszt

Such parts of his music as he feels at all, Mr. Nikisch appears to feel intensely. In the gipsy rhythms of Liszt's Rhapsody yesterday he revelled, with the relish of a cat in a bed of catnip. The exquisite intermezzo of Brahms—was Brahms a lover of Irish folk song as well as of German and of that of Hungary?—he played with a tenderness, a perfection, that bespoke a love for its every note. The grace of Rachmaninov's first prelude, the sprightly fancy of his other, the gentle, pathetic episode of the Dante sonata where Liszt had Francesca in mind, the study by Liszt which the pianist made poetic—all this music in lyric vein deeply stirred Mr Nikisch. A feeling so warm for the music in hand, in combination with sound musicianship, a fine sensitiveness to nuance, and an unusually excellent technique, led to playing of a beauty and a power very rare.

In music more heroic—the Liszt rhapsody excepted—Mr. Nikisch showed himself less a master. The big moments tehmselves of Brahms's rhapsodies he seemed not to "sense" too keenly, and the passages that prepare the way for a climax he slighted so unduly that the height of the climax too often failed of its effect. The dramatic episodes of the Dante fantasy likewise missed fire for want of proper preparation and proportion. The Scriabin sonata, on the other hand, music where a manner of individual charm does what it can to conceal the want of matter, Mr. Nikisch, it may be guessed, played admirably.

To indulge in a guess again, Mr. Nikisch will play a year hence better still than he played yesterday. A young man of musical charm like his, of keen intelligence and strong musical emotion, is not likely to stop all growth at his early time of life. The audience showed real enthusiasm. R. R. G.

Herald Feb 11

[225]

INFORMATION OBSCURED

ARTHUR NIKISCH'S MOODY SON AGAIN RETURNS AS PIANIST

CONCERT OF POISE, REFLECTION, SUBDUED ENERGIES

Brahms in Luminous Exposition and Grave, Warm Beauty—Rakhmaninov in Quiet Glow, Skriabin Haunting and Liszt Measured or Musing—An Afternoon at Odds with Expectation—Hommage to Mr. Chadwick

T 2/11

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Furthermore, upon every measure of the three pieces, Mr. Nikisch laid a grave and tranquil beauty of tone; a warm but sedate progress; a glow of mind and spirit expanding from within outward, tempered always, that were altogether Brahmsian. A pianist in the maturity and at the poise of middle age might hardly have played these two Rhapsodies, this intervening Intermezzo, with more insight, illumination, continence and justice. The shadings of tonal color were cool, sensitive, subtle; the variations of rhythm and march were sympathetic intuition, both spiritual and musical. It has pleased some to dismiss Mitja Nikisch as reckless and furibund youth; yet in these pieces from Brahms the most studious and sober of pianists might have envied him. There was light, indeed. There was also the heat which is living warmth.

A Prelude and a Humoreske of Mr. Rakhmaninov next engaged the pianist. The composer himself might hardly have played the Prelude with more sedulous rounding and mating of the phrases, more plastic patterning of the periods into the whole design, more golden tone alike upon stem and arabesques, more illusion of technical intricacies as flights of fancy. Of like voice was Mr. Nikisch's playing of the more capricious and desultory Humoreske. Yet seemingly only upon gentle gravities are the Central European composers—say also Dvořák—disposed to set this title—upon a "humor" far more wistful and misty than gay and bright. Maybe, Virgil's "tears of things" underlie it.

Forthwith Mr. Nikisch passed to the seventh of the short, unbroken, rhapsodic and, in idiom and clang, Chopin-like Sonatas of Skriabin. Again his playing set an intricate music in the clearest of lights. Again he dappled it with the glows and the shadows of Skriabin's fitful hand and fancy. With understanding and with sympathy he caught and held the rambling course of the music as of some impulse from within that never sets itself quite free; as of some design in the composer's mind, some stirring of his heart, that he may not fully achieve upon ruled music-paper. The ear heard also the echo of Chopin's bell-like melodies, the memory of Chopin's distribution of accent, modulation, ornament. Again Mr. Nikisch's playing was rare mingling of sympathy and detachment, of sensibility and poise. He distilled the strange beauty that haunts some ears before Skriabin's music. He gave not a hint whether it also haunts Mitja Nikisch.

Liszt filled the remainder of the afternoon—and no more significant Liszt than the early Sonata-Fantasia, "After Reading in Dante"; the Concert Study in D-flat; the tenth of the Hungarian Rhapsodies. With the Sonata-Fantasia and the Rhapsody, Mr. Nikisch [illegible] the rhythmic languors and the rhythmic ardors of the Rhapsody. Yet as often as not, Mr. Nikisch seemed to hear it as a music of phantoms remembered, dancing and singing out of the air. As for the concert-study, hear a displayful Liszt turned musing. . . . Of manifold moods, [illegible] may be Mitja Nikisch, pianist. Otherwise he would not be Arthur Nikisch's son.

H. T. P.

Transcript Feb 11

NIKISCH SHOWS VIRTUOSO FORM

P 2/11

Proves Himself Pianist of Exceptional Ability

BY WARREN STOREY SMITH

Not a little of the warmth and fire and the feeling for tonal beauty that made his noted father one of the most eloquent and magnetic of conductors has entered into the veins of Mitja Nikisch. Yesterday afternoon in Symphony Hall Mr. Nikisch gave his first recital here and, as on the occasion of his recent appearance as soloist with the Symphony Orchestra, he proved himself a pianist well worth hearing and heeding.

For his concert of yesterday Mr. Nikisch had made a long and exacting, yet on the whole an interesting programme. Exceptionally he played both of the fine Rhapsodies that make Brahms' Opus 79, and the other major items on his list were Scriabin's Seventh Sonata and Liszt's Fantasy-Sonata, "After a Reading of Dante." Brahms' Intermezzo in E-flat major, two pieces by Rachmaninov, Liszt's E-flat major Study and that same composer's Tenth Hungarian Rhapsody made the rest.

Like other of the later pieces by this hypersensitive, metaphysical Russian, Scriabin's Sonata has more of sound than of substance, more of color than of continuity. Inevitably Scriabin's rigid adherence to his own arbitrary so-called scale made for monotony. Hear a dozen measures of this Sonata or of "Prometheus," and you have heard the whole.

Nor is Liszt's Sonata to be reckoned one of his most valued creations. In it are sensuous and poetic passages, and the end is truly gorgeous; but much of the rest is without significance. Mr. Nikisch is an interpreter of Liszt almost without peer among the pianists of the day, and he made the Sonata engrossing perhaps beyond its true deserts. That he failed to do as much for Scriabin was through no shortcoming of his own.

In consideration of the fact that yesterday's concert was given for the benefit of the Children's Island Sanitarium and in view of Mr. Nikisch's sensational debut at the Symphony Concerts it is surprising that he was not heard by a larger audience. Surely Mr. Nikisch's gifts entitle him to a considerable following. In this city, however, musical prestige is to be gained but slowly.

Post Feb 11

PIANO RECITAL BY MITJA NIKISCH

Son of Conductor Excels in Liszt's Music

D 2/11

Mitja Nikisch, son of the former conductor of the Boston Symphony Orchestra, played numbers by Liszt with extraordinary brilliance and warmth at his first Boston recital yesterday afternoon in Symphony Hall. The concert for the benefit of the Children's Island Sanitarium. The hall was about two-thirds filled. There was considerable enthusiasm, and many encores.

Young Nikisch chose for his Boston debut last Fall, as soloist with the orchestra his dead father once conducted, a concerto by Liszt and gave a performance that made an unusually vivid empression. Yesterday he played the fantasia, "After Reading Dante," the etude in D flat, and the 10th Hungarian rhapsody with the bravura technique, the theatrical eloquence, and the occasional lapses into a lyricism bordering on sentimentality, which the music demands. Such Liszt playing as his is rare. Even a listener thoroughly convinced of the fundamental vacuity of most of Liszt's music could not but be moved by his restrained yet vivid playing.

The gift of bravura display which so eminently fits Nikisch to play Liszt also served him well in Rachmaninoff's Humoresque and Brahms' Raphsodies in B minor and G minor. Rachmaninoff's G major prelude and Brahms' intermezzo in E flat gave opportunity for a gift of a different and higher order: lyricism. Nikisch has that ability to make music singingly which sends the average concert goer away content.

He is a born musician, with the gift that is the first essential for any performer, from the old-style country fiddler to the opera star, the gift of making tunes sing themselves into the listening ear and waken emotion. His real achievement yesterday was not the Liszt, nor even the performance of Skriabin's seventh sonata, but the lyric beauty of his playing in all song-like passages.

The Skriabin piece is not pleasant music even to ears more or less attuned to modernist harmony. It is no meaningless cacophony, however, but a deliberate and skilful attempt to create a mood. The harmony is intolerably monotonous, with the effect throughout of changes rung upon a single chromatic chord. The music is effectively written for piano.

It is unhealthy, miasmatic, almost insane, in its suggestions. One has never been so unpleasantly stirred by any music in a considerable experience of a wide variety of modernist and standard pieces. It was almost unbearably disturbing, not because of the musical idiom but because of the emotional content.

His Chopin encores illustrated Nikisch's weaknesses. His playing has little grace or delicacy. It is warm, tender, songful, stirring, whimsical, melodramatic by turns, but never with the elegance or the suavity needed in Chopin Valses. He was well advised not to attempt Mozart or Debussy. On the whole, however, few pianists heard here are as worth the patronage both of those who like music and of those who are interested in piano technique as is Mitja Nikisch.

P. R.

Globe Feb 11

NIKISCH AROUSES REAL ENTHUSIASM

Pianist Gives His First Recital in Symphony Hall

H 2/11

For his first Boston recital, yesterday afternoon in Symphony hall, Mitza Nikisch, pianist, played this program:

Rhapsody, B minor, Op. 79	Brahms
Intermezzo, E-flat major, Op. 117	Brahms
Rhapsody, G minor, Op. 79	Brahms
Prelude, G major	Rachmaninov
Humoreske, E minor	Rachmaninov
Sonata, No. VII	Scriabin
"Apres une lecture du Dante," Fantasia quasi Sonata	Liszt
Concert Etude, D-flat major	Liszt
Hungarian Rhapsody, No. 10	Liszt

Such parts of his music as he feels at all, Mr. Nikisch appears to feel intensely. In the gipsy rhythms of Liszt's Rhapsody yesterday he revelled, with the relish of a cat in a bed of catnip. The exquisite intermezzo of Brahms—was Brahms a lover of Irish folk song as well as of German and of that of Hungary?—he played with a tenderness, a perfection, that bespoke a love for its every note. The grace of Rachmaninov's first prelude, the sprightly fancy of his other, the gentle, pathetic episode of the Dante sonata where Liszt had Francesca in mind, the study by Liszt which the pianist made poetic—all this music in lyric vein deeply stirred Mr. Nikisch. A feeling so warm for the music in hand, in combination with sound musicianship, a fine sensitiveness to nuance, and an unusually excellent technique, led to playing of a beauty and a power very rare.

In music more heroic—the Liszt rhapsody excepted—Mr. Nikisch showed himself less a master. The big moments tehmselves of Brahms's rhapsodies he seemed not to "sense" too keenly, and the passages that prepare the way for a climax he slighted so unduly that the height of the climax too often failed of its effect. The dramatic episodes of the Dante fantasy likewise missed fire for want of proper preparation and proportion. The Scriabin sonata, on the other hand, music where a manner of individual charm does what it can to conceal the want of matter, Mr. Nikisch, it may be guessed, played admirably.

To indulge in a guess again, Mr. Nikisch will play a year hence better still than he played yesterday. A young man of musical charm like his, of keen intelligence and strong musical emotion, is not likely to stop all growth at his early time of life. The audience showed real enthusiasm.

R. R. G.

Herald Feb 11

[225]

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- Advertiser Feb 30

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. . . Feb. 12, in Jordan

Transcript Feb 2

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Herald Feb 3

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Globe Feb 10

BOSTON SUNDAY POST, FEBRUARY 3, 1924

Sistine Chapel Choir Gives Farewell Concert

President Coolidge and the famous Sistine Choir taken on the White House grounds in Washington

The choir of the Sistine Chapel of the Vatican, Rome, will visit Boston and give a farewell concert before sailing for Europe. The concert will be in Symphony Hall on Sunday evening, Feb. 10. This choir has toured the breadth of the United States, and is now journeying East, after a remarkable series of concerts on the Pacific coast. This, their third Boston concert, will be one of their last in America, as they are sailing from New York for Italy on Feb. 15.

The Vatican singers, under the guidance of Signor Antonio Rella, the perpetual vice-director of the Sistine Chapel, are considered in each concert of their tour to have set a new standard of choral singing in this country. Their programmes have had an additional importance, in that the great music composed especially for the Sistine Choir, from Palestrina, its official composer in the sixteenth century, to Perosi, its official composer in the twentieth, has thus been brought to the American public.

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Credo (from Massa Marcellus)	Palestrina

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A 2/10

of the Boston Symphony Orchestra, will give his first Boston recital at Jordan Hall on Thursday evening, February 21.

Advertiser Feb 10

SISTINE CHOIR IN FINAL SONG

Two Concerts Mark End of American Tour

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These are strenuous days for the Sistine Chapel Choir. Yesterday afternoon this remarkable organization sang in Worcester, and in the evening in Symphony Hall it gave its third and final concert here.

For the visit of Monsignor Rella's singers we of America have reason to be grateful. From them we have learned that the music of Palestrina can be dramatic as well as devotional, spirited as well as sublime. And we have learned, too, that volume of choral tone is conditioned less by the quantity of voices than by their quality.

The programme of last evening listed for the most part pieces heard in the two previous concerts here. Again Perosi's "Alleluia," for two choirs stationed at opposite ends of the hall, brought a thrilling effect of vocal sounds blended or opposed. Again there was cause to admire the purity of Vittoria and the power of Palestrina. Music has travelled far since these 16th century composers wrote from the fulness of their hearts, but in their own field the greatest of their productions remain unsurpassed.

Post Feb 11

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The severe strain placed on youthful voices by the great amount of forte singing required to keep balance with the powerful male section of the choir has had its effect upon the boys' singing. Last night the soprani seemed shrill, the stridency being not innate but rather caused by tired throats.

As a result the most beautiful singing was done by the tenors and bassos alone, whose voices have not suffered. In making this comment it must be noted that the men had the finest thing of the evening to sing, the "Tenebrae Factae Sunt," by Vittoria, not hitherto sung here by the choir.

In this number, Vittoria portrays in music the final words of the dying Christ, and for it he has written an exquisite score. The final scarcely audible "et inclinato capite, emisit spiritum" is profoundly effective.

The choir has apparently been singing in rather larger places than Symphony Hall and the volume required was not too nicely judged. It is marvelous, of course, that a chorus numbering only some 50 can produce so great and smooth a sound, but the tendency was almost deafening last evening, particularly in the final of Perosi's "Benedictus."

With the exception of the Vittoria, the program consisted of selections sung here previously. There was rather less Perosi than before and more of the older masters. The program gained by it. The "Credo from the Mass of Pope Marcellus" was never sung better. The last gigantic Amen in its swelling cadences formed a glorious finale to another successful concert. It is to be hoped the choir will return another season, for it is the custodian of a musical tradition of which this country has need.

Globe Feb 10

SISTINE CHOIR IS HEARD HERE AGAIN

Audience Demands Extra Pieces and Repetitions

Last night the choir from the Sistine Chapel, Monsignor Antonio Rella, conductor, gave a concert in Symphony hall. They sang the psalm "Bonum est Confiteri" by Palestrina, and the Crdo from a Pope Marcellus mass; two examples of Vittoria, "Tenebrae Factae Sunt" and an "Ave Maria"; three of Perosi, "Oremus pro Pontefice," an "Alleluia" and a "Benedictus"; a Viadana, "Exultate Justi"; the old Novello "Adeste Fideles"; and Refice's "Greetings to the American People." There were also extra pieces and repetitions.

In the quality of their tone the choir showed, last night, the ravages of a long, exacting concert tour in the course of which they must often have been forced to sing in halls too large. Otherwise they sang with most of the excellences which marked their work when they appeared here in the fall. Monsignor Rella is evidently a musician who holds with a certain simplicity of interpretation, a leader with no fondness for shading for shading's own sake. Thus he sets his choir to singing "Bonum est" and "Exultate" in joyful joyful tone, a tone he scarcely varies till the end, His method makes for effectiveness, the more so because he can produce shading of exceeding fineness when he thinks such shading fitting.

Though Mgr. Rella's way with Palestrina and the rest is a way of his own, it well may be the fitting way. To a listener in the nave of St. Peter's, Rome, music coming from the chancel or from that northern chapel where the choir used to sing, must make its effects with heavy strokes if it is to make them at all. The words at best can scarcely carry, but a joyful sound may tell, or a musical suggestion of woe like Vittoria's wonderful "Tenebrae." Is it not possible that these great musicians, knowing conditions of production, demanded full-throated performances of breadth, and would have had scant patience with too much light and shade? Just how they wanted their music to sound we shall never know. So Mgr. Rella has as good a right as the next conductor to his way. The only pity is that in Symphony hall he cannot find the conditions under which he works in Rome. R. R. G.

Herald Feb 11

[226]

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- Advertiser Feb 3

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Feb. 12, in Jordan

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Globe Feb 10

BOSTON SUNDAY POST, FEBRUARY 3, 1924

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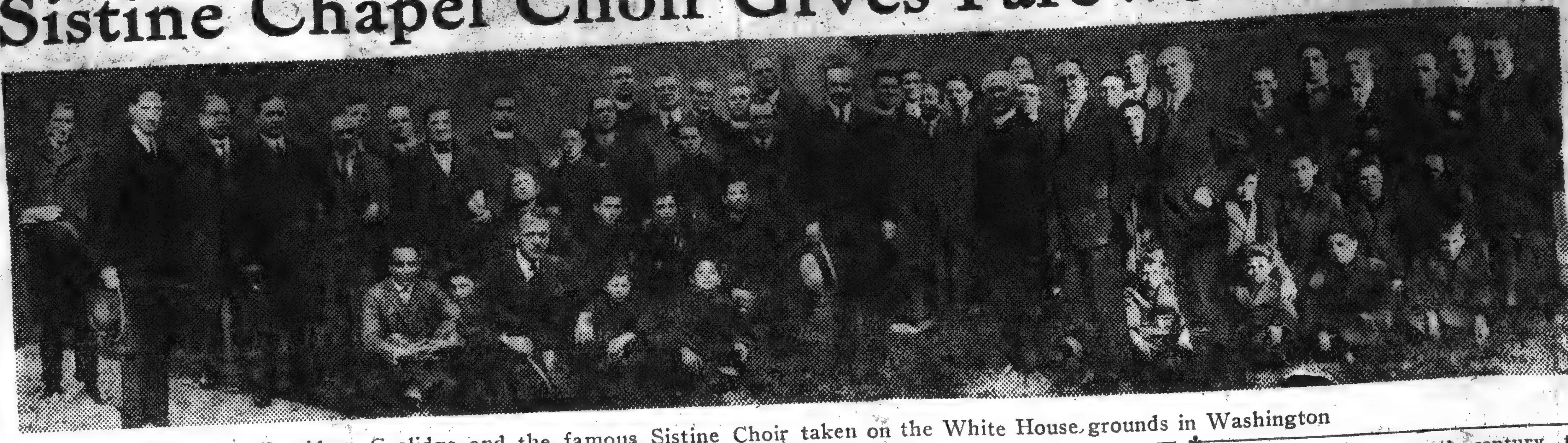

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In this number, Vittoria portrays in music the final words of the dying Christ, and for it he has written an exquisite score. The final scarcely audible "et inclinato capite, emisit spiritum" is profoundly effective.

The choir has apparently been singing in rather larger places than Symphony Hall and the volume required was not too nicely judged. It is marvelous, of course, that a chorus numbering only some 50 can produce so great and smooth a sound, but the tendency was almost deafening last evening, particularly in the final of Perosi's "Benedictus."

With the exception of the Vittoria, the program consisted of selections sung here previously. There was rather less Perosi than before and more of the older masters. The program gained by it. The "Credo from the Mass of Pope Marcellus" was never sung better. The last gigantic Amen in its swelling cadences formed a glorious finale to another successful concert. It is to be hoped the choir will return another season, for it is the custodian of a musical tradition of which this country has need.

Globe Feb 10

SISTINE CHOIR IS HEARD HERE AGAIN

Audience Demands Extra Pieces and Repetitions

Last night the choir from the Sistine Chapel, Monsignor Antonio Rella, conductor, gave a concert in Symphony hall. They sang the psalm "Bonum est Confiteri" by Palestrina, and the Crdo from a Pope Marcellus mass; two examples of Vittoria, "Tenebrae Factae Sunt" and an "Ave Maria"; three of Perosi, "Oremus pro Pontefice," an "Alleluia" and a "Benedictus"; a Viadana, "Exultate Justi"; the old Novello "Adeste Fideles"; and Refice's "Greetings to the American People." There were also extra pieces and repetitions.

In the quality of their tone the choir showed, last night, the ravages of a long, exacting concert tour in the course of which they must often have been forced to sing in halls too large. Otherwise they sang with most of the excellences which marked their work when they appeared here in the fall. Monsignor Rella is evidently a musician who holds with a certain simplicity of interpretation, a leader with no fondness for shading for shading's own sake. Thus he sets his choir to singing "Bonum est" and "Exultate" in joyful joyful tone, a tone he scarcely varies till the end. His method makes for effectiveness, the more so because he can produce shading of exceeding fineness when he thinks such shading fitting.

Though Mgr. Rella's way with Palestrina and the rest is a way of his own, it well may be the fitting way. To a listener in the nave of St. Peter's, Rome, music coming from the chancel or from that northern chapel where the choir used to sing, must make its effects with heavy strokes if it is to make them at all. The words at best can scarcely carry, but a joyful sound may tell, or a musical suggestion of woe like Vittoria's wonderful "Tenebrae." Is it not possible that these great musicians, knowing conditions of production, demanded full-throated performances of breadth, and would have had scant patience with too much light and shade? Just how they wanted their music to sound we shall never know. So Mgr. Rella has as good a right as the next conductor to his way. The only pity is that in Symphony hall he cannot find the conditions under which he works in Rome. R. R. G.

Herald Feb 11

[226]

JACHA HEIFETZ

Jacha Heifetz, violinist, will give for his only recital this season on Sunday afternoon, Feb. 24, in Symphony Hall.

Herald Jan 20

HEIFETZ COMING

Jascha Heifetz, Russian violin star, will give a recital on Sunday afternoon, February 24, in Symphony Hall. A 1/21

Advertiser Jan 21

Sunday afternoon, Feb. 24, in Symphony Hall, a concert of violin-pieces played by Mr. Heifetz for his only concert in Boston this season. He keeps his superlative mastery of technique and tone; his remarkable sensibility to music and instrument. He warms also in understanding, responding and imparting spirit. T 2/9

Transcript Feb 9

HEIFETZ

Tr 2/9

Jascha Heifetz will give a recital in Symphony Hall on Sunday afternoon, Feb. 24. This will be his only appearance in Boston this season.

Traveler Feb 9

Jascha Heifetz, violinist, will play in Symphony hall on Sunday afternoon, Feb. 24. This will be his only recital in Boston this season. H 2/10

Herald Feb 10

CONCERT CALENDAR

T 2/14

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Transcript Feb 16

JASCHA HEIFETZ

Beethoven's Kreutzer Sonata will be a feature of the single concert of the season here by Jascha Heifetz, to be given in Symphony hall on Sunday afternoon, Feb. 24. The pianist will be Isador Achron. The remainder of the program will include Saint-Saens's Rondo Capriccioso, Bach's Air on the G String, Tambourin of Rameau, Stimmung by Joseph Achron, Waltz of Hubay, Nocturne of Sibelius, and Tarantelle of Wieniawsky. Tr 2/16

Traveler Feb 16

HEIFETZ'S PROGRAM

The following program is announced for Mr. Heifetz's single concert in Boston this season, which will take place in Symphony hall on Sunday afternoon, Feb. 24. The pianist will be Isador Achron: H 2/17

Sonata No. 9 (Kreutzer)	Beethoven
Rondo Capriccioso	Saint-Saens
Air on G string	Bach
Tambourin	Rameau
Stimmung	Joseph Achron
Valse Paraphrase	Hubay
Nocturne	Sibelius
Scherzo Tarantelle	Wieniawsky

Herald Feb 17

HEIFETZ PROGRAM

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Jascha Heifetz will play the following program at Symphony Hall next Sunday afternoon:

Sonata (Kreutzer)	Bethoven
Rondo Capriccioso	Saint-Saens
Air on G String	J. S. Bach
Tambourin	Remeau
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Nocturne	Sibelius
Scherzo Tarantelle	Weiniawsky

JASCHA HEIFETZ, violin star coming to Symphony Hall next Sunday afternoon. A 2/17

Advertiser Feb 17

PROGRAMMES IN PROSPECT

T 2/18

RETURNING to Symphony Hall next Sunday afternoon for his only concert in Boston this season, Mr. Heifetz, the violinist, will play these pieces:

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Rondo Capriccioso	Saint-Saëns
Air on G String	Bach
Tambourin	Rameau
Stimmung	Achron
Valse Paraphrase	Hubay
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Transcript Feb 23

HEIFETZ PLAYS VIOLIN HERE TOMORROW

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Tito Schipa Sings at Opera House in Afternoon

Jascha Heifetz, the Russian violinist, will give his only recital of the season here tomorrow afternoon in Symphony hall. With Isidor Achron as the pianist he will open the program with Beethoven's "Kreutzer" Sonata, and will also present Saint-Saens' Rondo Capriccioso, Bach's Air on G string, Sibelius' Nocturne, Weiniawsky's Scherzo, and other short pieces.

Traveler Feb 23

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Herald Feb 24

Programs of the Week

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Globe Feb 24

Heifetz' program today ought to please both those who like music and those who go to violin recitals in order to discuss the performer's technique. G 2/24

Globe Feb 24

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Advertiser Feb 24

At Symphohny Hall

P 2/24

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Post Feb 24

HEIFETZ PLEASES CROWD

Jascha Heifetz, who in his way is one the most remarkable violinists of the times, gave his only Boston recital of the season at Symphony Hall yesterday afternoon, drawing a arge and applausive audience.

Flawless technic and suave tone are the Russian youth's distinctive achievements. Beethoven's "Kreutzer" sonata was the principal feature of the program.

Advertiser Feb 25

JASCHA HEIFETZ HEARD IN RECITAL

Audience Crowds Symphony Hall—Much Enthusiasm

H 2/25

Jascha Heifetz, violinist, gave in Symphony hall yesterday his only recital of this season here, assisted by Isidor Achron, accompanist. He played this program: Sonata No. 9 (Kreutzer), Beethoven Rondo Caprissioso, Saint-Saens; Air on G String, J. S. Bach; Tambourin, Rameau-J. Achron; Stimmung, Joseph Achron; Valse Paraphrase, Hubay; Nocturne, Sibelius; Scherzo Tarantelle, Wieniawsky.

A throng the taxed the utmost capacity of the hall, filled the available space on the stage and occupied all the standing room listened with rapt attention to this gifted artist through listed selections of wide variety and rare beauty with generous additions of extra numbers. The appreciation of the audience was shown in always spontaneous and many times stormy applause.

Mr. Heifetz never played in Boston with deeper or stronger emotional expression or with more appealing power, emphasized by his ever present restraint. As usual with him the music, its meaning and its beauty, were the only things of which he seemed conscious.

The quality of his artistry was never clogged or distorted or diluted with eccentricities of manner or action. There was nothing to interfere with the messages of poignancy in the Kreutzer sonata. The musician's ease, mastery, freedom and surety were felt in the Saint-Saens Rondo without any distraction from his personality, which always denoted a calm exterior with a plentitude of underlying fire.

After the exalting, reverential strains of Bach's Air on G string, whose setting might be a Gothic church with sunset light streaming through storied windows, there was quick transition to the frisky dance gayety of the Rameau-J. Achron Tambourin.

Following the opening sonata there were no pieces that could be called heavy. The remainder of the program was in lighter mood, well chosen for sheer feeling, sprightliness and beauty, and giving Mr. Heifetz every opportunity to illustrate his extraordinarily varied abilities.

Mr. Achron's accompaniments were most satisfying in their entire harmony with the character of each piece and the mood of Mr. Heifetz. K. P.

Herald Feb 25

HEIFETZ PLAYS TO ENTHUSIASTIC CROWD

Jascha Heifetz played a violin recital yesterday afternoon to an audience that taxed the capacity of Symphony Hall.

No violinist, with the exception of Kreisler, has given so much pleasure this season. Heifetz' technique, one of the most brilliant known, was as astounding as ever. His ability to combine with virtuosity a musicianly quality which does not flag even in rapid passage work, never failed him. His quiet and restrained manner, moreover, charmed as it always does.

The writer has never heard the second movement of Beethoven's "Kreutzer Sonata" played more beautifully than it was yesterday. The first movement seemed perfunctory and the finale scarce had the power that may be read in it, but the movement of the variations found answering fire in the artist. There was a warmth and a singing quality in the rapid sections that is seldom found.

Much of the beauty of this and the rest of the performance must go to Isidor Achron, an accompanist of sympathy and ability. Two of the variations in the sonata are played by the piano with only the slenderest of violin accompaniments. Mr Achron so well caught the spirit of Heifetz' design that the whole stood as a unit.

Heifetz also gave a glowing rhythmic performance of Bach's air for G string. Many performers, in endeavoring to avoid too much romanticism in the playing of Bach, fall into frigid sterility. Heifetz found the better way.

The remainder of the program was for the most part inconsequential. Saint Saens "Rondo Capricioso" is less boring than most show pieces, even if the taste of the chief theme may be questioned. Joseph Achron's arrangement of Rameau's "Tambourin" was too sophisticated and involved to give any idea of the original.

The audience lingered long and demanded many encores, so that it was almost 6 before the concert was over.

Globe Feb 25

HEIFETZ RECITAL

Before an audience that filled stage as well as auditorium, Jascha Heifetz, in Symphony Hall, yesterday afternoon, gave what is to be his only recital in Boston during the present season.

From the first Mr. Heifetz has seemed a violinist of sound musicianship and of superlative technique rather than a violinist of communicating emotional warmth. Maturity has indeed brought to his playing an added depth and breadth of feeling, yet Mr. Heifetz is still pre-eminently the virtuoso, the musician of sensibility; a fiddler to amaze and charm, but not to move or greatly stir the hearer.

In the "Kreutzer" Sonata of Beethoven, Mr. Heifetz yesterday gave renewed evidence of both the virtuosity and the sensibility that are his, and in Saint-Saens's "Rondo Capriccioso" of his marvellous technical proficiency, his sense of style and his exquisite refinements of tone. Through the rest of his programme, which comprised several widely ranging shorter pieces, Mr. Heifetz maintained these virtues and brought increasing pleasure to his hea- ery.

Post Feb 25

It was Heifetz perceptibly older than last season and far in advance of his twenty-four years who stepped upon the stage of Symphony Hall yesterday afternoon and held a great audience entirely absorbed throughout a long concert. His slim, straight elegance of bearing his impassive gravity of mein seem a shade more accentuated each season. Nor does the motionless pose of the player detract from the spell which his music works.

Probably those who attend many violin recitals were a little piqued at having to listen to such numbers as the three which opened the programme—Beethoven's "Kreutzer" Sonata, Saint-Saëns's Rondo Capriccioso and Bach's Air played upon the G string. If there are innumerable indifferent sonatas, there are likewise a handful of extremely fine ones; nor is this petted child of Beethoven so distinctly above certain others of the same father. And yet to hear Heifetz perform the music was to forgive the performer three times over. It was not an impassioned performance of the Sonata, save in certain variations of soaring melody. At the hands of Heifetz and Isidor Achron, his excellent and discreet but over-shadowed pianist, the score had the cooler, impersonal beauty of a perfectly proportioned vase of the ancients. Every detail of the tracery was a perfection—every curve a delight of grace. Surely the world-shaking Beethoven never thus burned incense to sensuous form as such. And yet, inexplicably, Beethoven lived and was honored in the performance.

At this point, an initiate to the genius of Heifetz might have questioned the depth of his emotional nature. As he stood erect, expressionless, with eyes partly closed, motionless save for the deft bow-arm and wrist and the swift rippling play of the fingers of his fine left hand (a veritable miracle of muscular agility, he might have been accused of not knowing the abandon, the sense of dramatization, the emotional susceptibility which an interpretative artist must have.

What followed disproved any such accusation. The Rondo of Saint-Saëns became charming, sparkling, persuasive music with its contagious subtleties of rhythmic stress—magic from the tips of the fingers, all finely moulded and yet sociably presented. Coming to the Bach of the Handelian air, the violinist tilted his instrument high and bared its deepest string to a perfectly horinotonous. But seek other beauties and then forth more broad and majestic—even when sixteen violins play it. Again with the Nocturne of Sibelius the frank emotion of the singing violin placed Heifetz for the moment beside his brethren of a larger style. Once again before the sentiment and prettiness of lighter music austerity altogether vanished. Heifetz is indeed become an artist of many powers. To play the violin for two hours and keep plentiful variety in the performance is a feat indeed. The caste of reserve and the fineness of tone which Heifetz and other great violinists of the day cultivate is anything but chilling in effect. It rather adds importance to the instrument and its music. Fill an entire programme with an impassioned utterance, and passion itself becomes mohis companion that emotion from a violin is suddenly blososm into warm and vibrant songfulness—and the effect is electric.

A learned student nearby explained to Well, there is innate emotion in a violin, entirely a matter of an even bow and an industrious tremolo. Heifetz turned pianist, he pointed out, would be dry and soulless. Well, there is innate emotion in a vioin, and a piano can be an arid mechanism. Not the evidence of the eye but the very obvious evidence of the ear yesterday definitely proved Heifetz an emotional artist—an artist who can unbend. N. N.

Transcript Feb 25

Heifetz

In Symphony Hall yesterday after- oon, Jascha Heifetz, assisted by Isidor chron, pianist, played Beethoven's Kreutzer" sonata, Saint-Saëns' "Rondo apriccioso," Bach's air on the G tring, a Nocturne of Sibelius, and ighter pieces by Rameau, Joseph Achon, Hubay and Wieniawsky.

Since last appearing here Mr. Heifetz as heard and answered the call of the East. And sure enough, just as e ravel advertisements promise, he has had his horizon enlarged. Something of the warmth of the contemplative lands where nobody but the coolie hurries has entered into him. Of course he never was so glacial, except in aspect, as he has been represented. The fire that many fiddlers try to project by violent motions of the body he has expressed through his tone. His manner yesterday was as frigid as ever. There was on his face no flicker of the broad smile he exhibited in a photograph taken on board ship. (We are suspicious of the authenticity of that picture.) But there was an added warmth, even a suggestion of restrained sentiment, in the dark flow of his tone in the Beethoven andante, the Bach air, the Sibelius Nocturne. By so much, he has become a greater artist. For the rest, he still moves to wonder and admiration by the calm, effortless mastery, the air of detachment, with which he tosses off the most dazzling feats of virtuosity.

The audience, which was very large, was ardent in its applause. We regret to record that it greeted the brilliancy of Saint-Saëns and the acrobatics of Hubay more tumultuously than the noble utterance of Beethoven or the simple and profound beauty of Bach. And thereby hangs a reflection on the integrity of programs. Some of us wanted to hear the Sibelius Nocturne, and, hearing it, found keen enjoyment in its cool northern glow. But in order to hear it we were compelled to sit through several tiresome encores which followed the Saint-Saëns and Hubay numbers. What a saving of time if Mr. Heifetz and other concert artists would play no encores until the end of the announced program. L. A. S.

Monitor Feb 25

[222]

JACHA HEIFETZ

H 1/20

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Herald Jan 20

HEIFETZ COMING

Jascha Heifetz, Russian violin star, will give a recital on Sunday afternoon, February 24, in Symphony Hall. A 1/20

Advertiser Jan 20

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Transcript Feb 9

HEIFETZ

Tr 2/9

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Traveler Feb 9

Jascha Heifetz, violinist, will play in Symphony hall on Sunday afternoon, Feb. 24. This will be his only recital in Boston this season. H 2/10

Herald Feb 10

CONCERT CALENDAR

T 2/14

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Transcript Feb 16

JASCHA HEIFETZ

Beethoven's Kreutzer Sonata will be a feature of the single concert of the season here by Jascha Heifetz, to be given in Symphony hall on Sunday afternoon, Feb. 24. The pianist will be Isador Achron. The remainder of the program will include Saint-Saens's Rondo Capriccioso, Bach's Air on the G String, Tambourin of Rameau, Stimmung by Joseph Achron, Waltz of Hubay, Nocturne of Sibelius, and Tarantelle of Wieniawsky. Tr 2/16

Traveler Feb 16

HEIFETZ'S PROGRAM

The following program is announced for Mr. Heifetz's single concert in Boston this season, which will take place in Symphony hall on Sunday afternoon, Feb. 24. The pianist will be Isador Achron:

H 2/17

Sonata No. 9 (Kreutzer)	Beethoven
Rondo Capriccioso	Saint-Saens
Air on G string	Bach
Tambourin	Rameau
Stimmung	Joseph Achron
Valse Paraphrase	Hubay
Nocturne	Sibelius
Scherzo Tarantelle	Wieniawsky

Herald Feb 17

HEIFETZ PROGRAM

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Sonata (Kreutzer)	Bethoven
Rondo Capriccioso	Saint-Saens
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Valse Paraphrase	Hubay
Nocturne	Sibelius
Scherzo Tarantelle	Weiniawsky

JASCHA HEIFETZ, violin star coming to Symphony Hall next Sunday afternoon. A 2/17

Advertiser Feb 17

PROGRAMMES IN PROSPECT

T 2/18

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Rondo Capriccioso	Saint-Saëns
Air on G String	Bach
Tambourin	Rameau
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Valse Paraphrase	Hubay
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Transcript Feb 18

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Transcript Feb 23

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Tr 2/23

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Traveler Feb 23

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Herald Feb 24

Programs of the Week

G 2/24

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Advertiser Feb 24

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Advertiser Feb 25

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The writer has never heard the second movement of Beethoven's "Kreutzer Sonata" played more beautifully than it was yesterday. The first movement seemed perfunctory and the finale scarce had the power that may be read in it, but the movement of the variations found answering fire in the artist. There was a warmth and a singing quality in the rapid sections that is seldom found.

Much of the beauty of this and the rest of the performance must go to Isidor Achron, an accompanist of sympathy and ability. Two of the variations in the sonata are played by the piano with only the slenderest of violin accompaniments. Mr Achron so well caught the spirit of Heifetz' design that the whole stood as a unit.

Heifetz also gave a glowing rhythmic performance of Bach's air for G string. Many performers, in endeavoring to avoid too much romanticism in the playing of Bach, fall into frigid sterility. Heifetz found the better way.

The remainder of the program was for the most part inconsequential. Saint Saens "Rondo Capricioso" is less boring than most show pieces, even if the taste of the chief theme may be questioned. Joseph Achron's arrangement of Rameau's "Tambourin" was too sophisticated and involved to give any idea of the original.

The audience lingered long and demanded many encores, so that it was almost 6 before the concert was over.

Globe Feb 25

HEIFETZ RECITAL

2/25

Before an audience that filled stage as well as auditorium, Jascha Heifetz, in Symphony Hall, yesterday afternoon, gave what is to be his only recital in Boston during the present season.

From the first Mr. Heifetz has seemed a violinist of sound musicianship and of superlative technique rather than a violinist of communicating emotional warmth. Maturity has indeed brought to his playing an added depth and breadth of feeling, yet Mr. Heifetz is still pre-eminently the virtuoso, the musician of sensibility; a fiddler to amaze and charm, but not to move or greatly stir the hearer.

In the "Kreutzer" Sonata of Beethoven, Mr. Heifetz yesterday gave renewed evidence of both the virtuosity and the sensibility that are his, and in Saint-Saens's "Rondo Capriccioso" of his marvellous technical proficiency, his sense of style and his exquisite refinements of tone. Through the rest of his programme, which comprised several widely ranging shorter pieces, Mr. Heifetz maintained these virtues and brought increasing pleasure to his hearers.

Post Feb 25

It was Heifetz perceptibly older than last season and far in advance of his twenty-four years who stepped upon the stage of Symphony Hall yesterday afternoon and held great audience entirely absorbed throughout a long concert. His slim, straight elegance of bearing his impassive gravity of mein seem a shade more accentuated each season. Nor does the motionless pose of the player detract from the spell which his music works.

Probably those who attend many violin recitals were a little piqued at having to listen to such numbers as the three which opened the programme—Beethoven's "Kreutzer" Sonata, Saint-Saëns's Rondo Capriccioso and Bach's Air played upon the G string. If there are innumerable indifferent sonatas, there are likewise a handful of extremely fine ones; nor is this petted child of Beethoven so distinctly above certain others of the same father. And yet to hear Heifetz perform the music was to forgive the performer three times over. It was not an impassioned performance of the Sonata, save in certain variations of soaring melody. At the hands of Heifetz and Isidor Achron, his excellent and discreet but over-shadowed pianist, the score had the cooler, impersonal beauty of a perfectly proportioned vase of the ancients. Every detail of the tracery was a perfection—every curve a delight of grace. Surely the world-shaking Beethoven never thus burned incense to sensuous form as such. And yet, inexplicably, Beethoven lived and was honored in the performance.

At this point, an initiate to the genius of Heifetz might have questioned the depth of his emotional nature. As he stood erect, expressionless, with eyes partly closed, motionless save for the deft bow-arm and wrist and the swift rippling play of the fingers of his fine left hand (a veritable miracle of muscular agility, he might have been accused of not knowing the abandon, the sense of dramatization, the emotional susceptibility which an interpretative artist must have.

What followed disproved any such accusation. The Rondo of Saint-Saëns became charming, sparkling, persuasive music with its contagious subtleties of rhythmic stress—magic from the tips of the fingers, all finely moulded and yet sociably presented. Coming to the Bach of the Handelian air, the violinist tilted his instrument high and bared its deepest string to a perfectly horinotonous. But seek other beauties and then forth more broad and majestic—even when sixteen violins play it. Again with the Nocturne of Sibelius the frank emotion of the singing violin placed Heifetz for the moment beside his brethren of a larger style. Once again before the sentiment and prettiness of lighter music austerity altogether vanished. Heifetz is indeed become an artist of many powers. To play the violin for two hours and keep plentiful variety in the performance is a feat indeed. The caste of reserve and the fineness of tone which Heifetz and other great violinists of the day cultivate is anything but chilling in effect. It rather adds importance to the instrument and its music. Fill an entire programme with an impassioned utterance, and passion itself becomes mohis companion that emotion from a violin is suddenly blososm into warm and vibrant songfulness—and the effect is electric.

A learned student nearby explained to Well, there is innate emotion in a violin, entirely a matter of an even bow and an industrious tremolo. Heifetz turned pianist, he pointed out, would be dry and soulless. Well, there is innate emotion in a vioin, and a piano can be an arid mechanism. Not the evidence of the eye but the very obvious evidence of the ear yesterday definitely proved Heifetz an emotional artist—an artist who can unbend. N. N.

Transcript Feb 25

Heifetz

In Symphony Hall yesterday after- oon, Jascha Heifetz, assisted by Isidor chron, pianist, played Beethoven's Kreutzer" sonata, Saint-Saëns' "Rondo apriccioso," Bach's air on the G tring, a Nocturne of Sibelius, and ighter pieces by Rameau, Joseph Achon, Hubay and Wieniawsky.

Since last appearing here Mr. Heifetz as heard and answered the call of the East. And sure enough, just as the ravel advertisements promise; he has had his horizon enlarged. Something of the warmth of the contemplative lands where nobody but the coolie hurries has entered into him. Of course he never was so glacial, except in aspect, as he has been represented. The fire that many fiddlers try to project by violent motions of the body he has expressed through his tone. His manner yesterday was as frigid as ever. There was on his face no flicker of the broad smile he exhibited in a photograph taken on board ship. (We are suspicious of the authenticity of that picture.) But there was an added warmth, even a suggestion of restrained sentiment, in the dark flow of his tone in the Beethoven andante, the Bach air, the Sibelius Nocturne. By so much, he has become a greater artist. For the rest, he still moves to wonder and admiration by the calm, effortless mastery, the air of detachment, with which he tosses off the most dazzling feats of virtuosity.

The audience, which was very large, was ardent in its applause. We regret to record that it greeted the brilliancy of Saint-Saëns and the acrobatics of Hubay more tumultuously than the noble utterance of Beethoven or the simple and profound beauty of Bach. And thereby hangs a reflection on the integrity of programs. Some of us wanted to hear the Sibelius Nocturne, and, hearing it, found keen enjoyment in its cool northern glow. But in order to hear it we were compelled to sit through several tiresome encores which followed the Saint-Saëns and Hubay numbers. What a saving of time if Mr. Heifetz and other concert artists would play no encores until the end of the announced program. L. A. S.

Monitor Feb 25

[222]

MUSIC NOTES

Ad 2/10

Ossip Gabrilowitsch, pianist, whose duties as conductor of the Detroit Symphony Orchestra, leave him little time for recitals, will make a single appearance in Symphony Hall on Sunday afternoon, March 2.

Advertiser Feb 10

Sunday afternoon, March 2, in Symphony Hall, a concert of piano-pieces played by Mr. Gabrilowitsch, able technician, musician of understanding and sensibility, clear of mind, poised of hand, scrupulous in all things. An impersonal but thereby a revealing pianist. The classics of the nineteenth century, from Beethoven through Brahms, are his field.

T 2/16

Transcript Feb 16

IN SYMPHONY HALL

Ossip Gabrilowitsch, the conductor of the Detroit Symphony Orchestra, who nevertheless finds time occasionally to give a piano recital, will play in Symphony hall on Sunday afternoon, March 2. His recitals are always anticipated with pleasure.

H 2/17

Herald Feb 17

Ossip Gabrilowitsch, the pianist, who is, likewise conductor of the Detroit Symphony Orchestra, will make his only appearance here this season in a recital in Symphony Hall, Sunday afternoon, March 2.

G 2/17

Gabrilowitsch has made his residence in this country since 1900, and the United States can claim, therefore, practically his entire career as a performer. Born in Petrograd in 1878, he studied at the Conservatory there under Anton Rubinstein, and later in Vienna, under Leschitizky. He made his debút in 1896 at the age of 18, and in the four years before leaving Europe attracted attention by several tours. In 1909 Mr Gabrilowitsch married Clara Clemens, the daughter of Mark Twain, known as

Globe Feb 17

SYMPHONY HALL NOTES

Ossip Gabrilowitsch, noted pianist, and conductor of the Detroit Symphony Orchestr, will make his only appearance here this season in a recital in Symphony Hall on Sunday afternoon, March 2.

A 2/17

Advertiser Feb 17

When Mr. Gabrilowitsch returns to Symphony Hall on Sunday afternoon, March 2 he will play the following numbers:

T 2/21

Chromatic Fantasia and Fugue	Bach
Sonata in F-minor, Op. 2, No. 1	Beethoven
Polonaise in C-sharp minor—Nocturne in E major—Mazurka in C-sharp minor—Ballad in G minor	Chopin
Melody in E minor—Caprice-Burlesque	Gabrilowitsch
Gavotte	Glazunov
Shepherd's Hey	Grainger

Transcript Feb 21

CONCERT CALENDAR

T 2/23

SUNDAY AFTERNOON, March 2, in Symphony Hall, a concert of piano-pieces played by Mr. Gabrilowitsch, able technician, musician of understanding and sensibility, clear of mind, poised of hand, scrupulous in all things. An impersonal but thereby a revealing pianist. He will play Bach's Chromatic Fantasia and Fugue; a youthful Sonata of Beethoven; pieces by Chopin; minor miscellany.

Transcript Feb 23

GABRILOWITSCH

T 2/23

At his single recital here this season, on March 2, Ossip Gabrilowitsch, the famous Russian pianist, will present Bach's Chromatic Fantasia and Fugue, Beethoven's F minor Sonata, Op. 2, a Polonaise, Nocturne, Mazurka and Ballade of Chopin, and other pieces by Gabrilowitsch, Glazounow, and Grainger.

Traveler Feb 23

GABRILOWITSCH'S PROGRAM

H 2/24

Ossip Gabrilowitsch, pianist, conductor of the Detroit Symphony Orchestra, has prepared the following program for his only recital of the season here, in Symphony Hall on Sunday afternoon, March 2d.

Chromatic Fantasia and Fugue	Bach
Sonata, F minor, Op. 2, No. 1	Beethoven
Polonaise, C sharp minor, Nocturne, E major Mazurka, C sharp minor Ballade, G minor	Chopin
Melody in E minor Caprice-Burlesque, Op. 3	Gabrilowitsch
Gavotte	Glazounov
Shepherd's Hey	Grainger

Herald Feb 24

Sunday, March 2 at 3:30—Ossip Gabrilowitsch, pianist. Chromatic Fantasia and Fugue, Bach; Sonata, F minor, Op 2, No. 1, Beethoven; Polonaise, C-sharp minor, Nocturne, E major, Mazurka, C-sharp minor, ballade, G minor, Chopin; Melody in E minor, Caprice-Burlesque, Op 3, Gabrilowitsch; Gavotte, Glazounow; "Shepherd's Hey," Grainger.

G 2/24

Globe Feb 24

GABRILOWITSCH PROGRAM

A 2/24

Ossip Gabrilowitsch will give the following program at his recital in Sympheny Hall next Sunday afternoon:

Chromatic Fantasia and Fugue	Bach
Sonata, F minor, Op. 2, No. 1	Beethoven
Polonaise, C sharp, minor	Chopin
Nocturne, E major	Chopin
Mazurka, C sharp minor	Chopin
Melody in E minor	Gabrilowitsch
Caprice-Burlesque, Op. 3	Gabrilowitsch
Gavotte	Glazounow
Shepherd's Hey	Grainger

Advertiser Feb 24

Mr. Gabrilowitsch

Not always in these days is Mr. Gabrilowitsch conductor. To Symphony Hall he comes tomorrow afternoon for a concert of piano-pieces—able technician, musician of understanding and sensibility, clear of mind, poised of hand, scrupulous in all things. An impersonal but thereby a revealing pianist. He will play Bach's Chromatic Fantasia and Fugue; a youthful Sonata of Beethoven; pieces by Chopin; minor miscellany.

T 3/1

Transcript Feb 1

GABRILOWITSCH

Tomorrow, in Symphony hall at 3:30, Ossip Gabrilowitsch, the celebrated Russian pianist, who is likewise conductor of the Detroit Symphony orchestra, will give his single piano recital of the season in Boston. He will present Bach's Chromatic Fantasia and Fugue, Beethoven's Sonata, Op. 2, No. 1, Polonaise, Nocturne, Mazurka and Ballads of Chopin, Gavotte of Glazounow, Grainger's "Shepherd's Hey" and his own Melody and Caprice.

T 3/1

Traveler Feb 1

GABRILOWITSCH

Ossip Gabrilowitsch, pianist and conductor, will give his only recital of the season here in Symphony hall this afternoon, at 3:30.

H 3/2

Chromatic Fantasia and Fugue	Bach
Sonata, F Minor, Op. 2, No. 1	Beethoven
Polonaise, C Sharp Minor	Chopin
Nocturne, E Major	Chopin
Mazurka, C Sharp Minor	Chopin
Ballade, G Minor	Chopin
Melody in E Minor, Caprice-Burlesque, Op. 3	Gabrilowitsch
Gavotte	Glazounov
Shepherd's Hey	Grainger

Herald Feb 2

Programs of the Week

G 3/2

SYMPHONY HALL—Today at 3:30, Ossip Gabrilowitsch, pianist; Chromatic Fantasia and Fugue, Bach; Sonata, F minor, Op. 2, No. 1, Beethoven; Polonaise, C-sharp minor, Nocturne, E major, Mazurka, C-sharp minor and Ballade, G minor, Chopin; Melody in E minor and Caprice-Burlesque, Op. 3, Gabrilowitsch; Gavotte, Glazunov; "Shepherd's Hey," Grainger.

Globe Feb 2

OSSIP GABRILOWITSCH, piano star at Symphony Hall this afternoon.

A 3/2

GABRILOWITSCH TODAY

Ossip Gabrilowitsch will give his only recital of the season here in Symphony Hall this afternoon The famous pianist will present the following program:

A 3/2

Bach	Chromatic Fantasia and Fugue
Beethoven	Sonata, F minor, Op. 2, No. 1
Chopin—	Polonaise, C sharp minor; Noctrune, E major; Mazurka, C sharp minor; Ballade, G minor.
Gabrilowitsch—	Melody in E minor; Caprice-Burlesque, Op. 3.
Glazounov	Gavotte
Grainger	Shepherd's Hey

Advertiser Feb 2

At Symphony Hall

P 3/2

Ossip Gabrilowitsch, able conductor, who is yet pre-eminently the pianist of rare virtues, this afternoon in Symphony Hall will give his only recital here for the present season. Bach's Chromatic Fantasia and Fugue and Beethoven's Sonata in F minor that makes part of his Opus 2 are the major items on Mr. Gabrilowitsch's programme; two compositions of his own and pieces by Chopin, Glazunov and Grainger complete it.

P 3/2

Post Feb 2

GABRILOWITSCH GIVES RECITAL

Plays Bach Fantasy with Beautiful Tone

H 3/3

At his recital yesterday afternoon in Symphony hall, Ossip Gabrilowitsch, pianist, played this program: Bach: Chromatic Fantasia and Fugue; Beethoven: Sonata, Op. 2, No. 1; Chopin: Polonaise, C-sharp minor, Nocturne, E major, Mazurka, C-sharp minor, Ballade, G minor; Gabrilowitsch: Melody in E minor, Caprice-Burlesque, Op. 3; Glazounov: Gavotte; Grainger: Shepherd's Hey.

If Mr. Gabrilowitsch had no fancy yesterday to try conclusions—as once he would have done—with music that demands a master of technique and interpretation alike to do it justice, he found himself in a mood to deal justly with the music he had in hand. On the Bach fantasy he lavished the beautiful tone and the evidence of careful design which, these many years, have made his playing distinguished; admirably he played the fugue, with remarkable clarity, yet with keen appreciation of its fundamentally dramatic quality.

Exquisitely Mr. Gabrilowitsch played the Beethoven sonata, setting a standard, no less, for the way early Beethoven should be played, with no effort whatever to inflate opus 2 into opus 106, but without any of the irritating inability to understand that Beethoven, even in his young days, had more on his mind than pretty patterns to draw.

In the Chopin polonaise, as well as in the sonata, Mr. Gabrilowitsch turned many a phrase of enchanting loveliness, quite as he used to do. He did as much in the nocturne. But here an excess of sentiment did damage. All the afternoon, for the matter of that, a little less sentiment and more vigor and warmth would not have come amiss. The audience of very good size, insisted on extra pieces.

R. R. G.

Herald Feb 3

GABRILOWITSCH IN PIANO RECITAL

Large Audience Applauds Cordially

G 3/3

Ossip Gabrilowitsch, now conductor of the Detroit Symphony Orchestra, gave a piano recital yesterday afternoon in Symphony Hall to a large and very cord'al audience. He has not played here often of late years, but his reputation as a pianist worth hearing was so firmly established in days gone by that it still attracts a crowd to hear him.

Bach's Chromatic Fantaisie and Fugue was the only music in the grand manner on the program. Beethoven's first piano sonata, opus 2 No. 1, written while a pupil of Haydn; a conventional Chopin group, and light pieces by the pianist himself, and by Grainger and Glazunov, were the scheduled numbers, to which several extra pieces had, of course, to be added to satisfy a general demand.

Mr Gabrilowitsch's interpretations have become stereotyped, and his technique has not kept its former perfection, if yesterday's recital may be taken as representative of his present abilities. He has several effects, several tricks of style which he overworks. His rubato is annoyingly exaggerated. He plays the vigorous parts of pieces like Chopin's Polonaise in C sharp minor with an energy which is more mechanical than imaginative. His way of poetizing Chopin nocturnes, apart from playing with an irrational rubato, is to emphasize unduly the overripe chords in the harmony. The general impression made by his playing was that it was a dessicated copy of what he once did with spontaniety and nerve.

He prettified Bach and treated Beethoven with undue tenderness, as though he were restoring a particularly tenuous antique. His Chopin had surface but few depths. He played really well only in his own ingratiating and smoothly written meldoie and caprice-burlesque.

Glazunov's gavotte is effective salon music, rather more so than Mr Grainger's "Shepherds Hey." The tw pieces have a congruity of tone and similarity of theme without quite being derived from one another.

Mr Gabrilowitsch no doubt now gives most of his time and energy to conducting and not to the piano. If this is true his technical proficiency, though not now impecable, is remarkable. He was once, unless memory is too flattering, a really great pianist; and yesterday he did not seem so.

P. R.

Globe Feb 3

CONCERT BY PIANO MASTER

P 3/3

Gabrilowitsch's Playing Is Nearest to Perfection

BY WARREN STOREY SMITH

When Ossip Gabrilowitsch assumed the conductorship of the Detroit Symphony Orchestra, the world might have lost one of the ablest, most persuasive of pianists. Fortunately, however, Mr. Gabrilowitsch seems not minded to forsake the accomplishment that first brought him fame, and each year finds him devoting a portion of his time to concert giving.

In Symphony Hall yesterday afternoon Mr. Gabilowitsch was heard in recital by an audience that, although of fair size, did not tax the capacity of the hall, as rightfully it should have done. For playing the equal of that which Mr. Gabrilowitsch offered his hearers of yesterday may be but seldom encountered.

Perfection is a word to be used guardedly and with due consideration, yet it is the word that seems best to fit the playing of Mr. Gabrilowitch. Here is one who has the requisite technical command of his instrument, who is a musician of the first water, a master of every art and artifice of musical rhetoric and phraseology, and who is, with and above all this, a discerning, judicious, sympathetic and poetic interpreter.

On Mr. Gabrilowitsch's programme of yesterday stood Beethoven's Sonata in F minor, Opus 2, No. 1, and the performance of that youthful music, which is as Mozart raised to a higher power, was a thing to dream of, not to tell. The union of tonal beauty, musical design and embellishment and songful melodic-declamation might not be more eloquently achieved.

As remarkable in kind was Mr. Gabrilowitsch's playing of the ensuing four pieces by Chopin.

To point a single detail amid so much that calls for admiration, the D-flat major melody in the C-sharp minor Polonaise, the theme with which, in the words of Mr. Huneker, one might woo a princess, was set forth with a limpidness of tone, grace of phrasing and a warmth of expression which belied the traditional limitations of the piano as an instrument of song. And that which Mr. Gabrilowitsch did for this captivating tune he likewise did for the whole of the E major Nocturne and for the lyric episodes in the G minor Ballade.

Two of von Buelow's "Three B's," Bach and Beethoven, began Mr. Gabrilowitsch's programme, while at the end was set a less usual trio of G's—Gabrilowitsch, Glazunov and Grainger. Although not especially distinctive in invention, the pianist's own Melody and Caprice-Burlesque are eminently musical in content and sound in construction, and they proved quite as well worth the playing as did Glazunov's lightsome Gavotte.

Post Feb 3

Gabrilowitsch in Artistic Recital

Ad 3/3

Ossip Gabrilowitsch, who is still called Russian though he has lived in this country for many years, returned to the Hub yesterday to give his first recital here in several years. Justly famous in the musical world, as pianist, conductor and composer, he drew only a fair-sized audience. The public soon forgets.

This singular, Lincolnian sort of man, with spare frame, homely features and hedge of bristling black hair, is an artist of the first rank, as he proved anew yesterday. His was a model performance, marked by interpretative charm such as only full-fledged artists possess and by technical proficiency that generally scorned even to look at the keyboard.

Included in the largely classic program were two of the pianist's own compositions, "Melody in E minor" and "Caprice-Burlesque" The audience showed plenty of appreciation.

Advertiser Feb 3

MUSIC NOTES

A 2/11

Ossip Gabrilowitsch, pianist, whose duties as conductor of the Detroit Symphony Orchestra, leave him little time for recitals, will make a single appearance in Symphony Hall on Sunday afternoon, March 2.

Advertiser Feb 10

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T 2/16

Transcript Feb 16

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H 2/17

Herald Feb 17

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G 2/17

Gabrilowitsch has made his residence in this country since 1900, and the United States can claim, therefore, practically his entire career as a performer. Born in Petrograd in 1878, he studied at the Conservatory there under Anton Rubinstein, and later in Vienna, under Leschitizky. He made his debut in 1896 at the age of 18, and in the four years before leaving Europe attracted attention by several tours. In 1909 Mr Gabrilowitsch married Clara Clemens, the daughter of Mark Twain, known as

Globe Feb 17

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A 2/17

Advertiser Feb 17

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T 2/21

Chromatic Fantasia and Fugue	Bach
Sonata in F-minor, Op. 2, No. 1	Beethoven
Polonaise in C-sharp minor—Nocturne in E major—Mazurka in C-sharp minor—Ballad in G minor	Chopin
Melody in E minor—Caprice-Burlesque	Gabrilowitsch
Gavotte	Glazunov
Shepherd's Hey	Grainger

Transcript Feb 21

CONCERT CALENDAR

T 2/23

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Transcript Feb 23

GABRILOWITSCH

T 2/23

At his single recital here this season, on March 2, Ossip Gabrilowitsch, the famous Russian pianist, will present Bach's Chromatic Fantasia and Fugue, Beethoven's F minor Sonata, Op. 2, a Polonaise, Nocturne, Mazurka and Ballade of Chopin, and other pieces by Gabrilowitsch, Glazounow, and Grainger.

Traveler Feb 23

GABRILOWITSCH'S PROGRAM

Ossip Gabrilowitsch, pianist, conductor of the Detroit Symphony Orchestra, has prepared the following program for his only recital of the season here, in Symphony Hall on Sunday afternoon, March 2d.

H 2/24

Chromatic Fantasia and Fugue	Bach
Sonata, F minor, Op. 2, No. 1	Beethoven
Polonaise, C sharp minor, Nocturne, E major Mazurka, C sharp minor Ballade, G minor	Chopin
Melody in E minor Caprice-Burlesque, Op. 3	Gabrilowitsch
Gavotte	Glazounov
Shepherd's Hey	Grainger

Herald Feb 24

Sunday, March 2 at 3:30—Ossip Gabrilowitsch, pianist. Chromatic Fantasia and Fugue, Bach; Sonata, F minor, Op 2, No. 1, Beethoven; Polonaise, C-sharp minor, Nocturne, E major, Mazurka, C-sharp minor, ballade, G minor, Chopin; Melody in E minor, Caprice-Burlesque, Op 3, Gabrilowitsch; Gavotte, Glazounow; "Shepherd's Hey," Grainger.

G 2/24

Globe Feb 24

GABRILOWITSCH PROGRAM

A 2/24

Ossip Gabrilowitsch will give the following program at his recital in Symphony Hall next Sunday afternoon:

Chromatic Fantasia and Fugue	Bach
Sonata, F minor, Op. 2, No. 1	Beethoven
Polonaise, C sharp, minor	Chopin
Nocturne, E major	Chopin
Mazurka, C sharp minor	Chopin
Melody in E minor	Gabrilowitsch
Caprice-Burlesque, Op. 3	Gabrilowitsch
Gavotte	Glazounow
Shepherd's Hey	Grainger

Advertiser Feb 24

Mr. Gabrilowitsch

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Transcript Feb 1

GABRILOWITSCH

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Traveler Feb 1

GABRILOWITSCH

Ossip Gabrilowitsch, pianist and conductor, will give his only recital of the season here in Symphony hall, this afternoon, at 3:30.

H 3/2

Chromatic Fantasia and Fugue	Bach
Sonata, F Minor, Op. 2, No. 1	Beethoven
Polonaise, C Sharp Minor	Chopin
Nocturne, E Major	Chopin
Mazurka, C Sharp Minor	Chopin
Ballade, G Minor	Chopin
Melody in E Minor, Caprice-Burlesque, Op. 3	Gabrilowitsch
Gavotte	Glazounov
Shepherd's Hey	Grainger

Herald Feb 2

Programs of the Week

G 3/2

SYMPHONY HALL—Today at 3:30, Ossip Gabrilowitsch, pianist; Chromatic Fantasia and Fugue, Bach; Sonata, F minor, Op. 2, No. 1, Beethoven; Polonaise, C-sharp minor, Nocturne, E major, Mazurka, C-sharp minor and Ballade, G minor, Chopin; Melody in E minor and Caprice-Burlesque, Op. 3, Gabrilowitsch; Gavotte, Glazunov; "Shepherd's Hey," Grainger.

Globe Feb 2

OSSIP GABRILOWITSCH, piano star at Symphony Hall this afternoon.

A 3/2

GABRILOWITSCH TODAY

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A 3/2

Bach	Chromatic Fantasia and Fugue
Beethoven	Sonata, F minor, Op. 2, No. 1
Chopin—	Polonaise, C sharp minor; Noctrune, E major; Mazurka, C sharp minor; Ballade, G minor.
Gabrilowitsch—	Melody in E minor; Caprice-Burlesque, Op. 3.
Glazounov	Gavotte
Grainger	Shepherd's Hey

Advertiser Feb 2

At Symphony Hall

P 3/2

Ossip Gabrilowitsch, able conductor, who is yet pre-eminently the pianist of rare virtues, this afternoon in Symphony Hall will give his only recital here for the present season. Bach's Chromatic Fantasia and Fugue and Beethoven's Sonata in F minor that makes part of his Opus 2 are the major items on Mr. Gabrilowitsch's programme; two compositions of his own and pieces by Chopin, Glazunov and Grainger complete it. P 3/2

Post Feb 2

GABRILOWITSCH GIVES RECITAL

Plays Bach Fantasy with Beautiful Tone

H 3/3

At his recital yesterday afternoon in Symphony hall, Ossip Gabrilowitsch, pianist, played this program: Bach: Chromatic Fantasia and Fugue; Beethoven: Sonata, Op. 2, No. 1; Chopin: Polonaise, C-sharp minor, Nocturne, E major, Mazurka, C-sharp minor, Ballade, G minor; Gabrilowitsch: Melody in E minor, Caprice-Burlesque, Op. 3; Glazounov: Gavotte; Grainger: Shepherd's Hey.

If Mr. Gabrilowitsch had no fancy yesterday to try conclusions—as once he would have done—with music that demands a master of technique and interpretation alike to do it justice, he found himself in a mood to deal justly with the music he had in hand. On the Bach fantasy he lavished the beautiful tone and the evidence of careful design which, these many years, have made his playing distinguished; admirably he played the fugue, with remarkable clarity, yet with keen appreciation of its fundamentally dramatic quality.

Exquisitely Mr. Gabrilowitsch played the Beethoven sonata, setting a standard, no less, for the way early Beethoven should be played, with no effort whatever to inflate opus 2 into opus 106, but without any of the irritating inability to understand that Beethoven, even in his young days, had more on his mind than pretty patterns to draw.

In the Chopin polonaise, as well as in the sonata, Mr. Gabrilowitsch turned many a phrase of enchanting loveliness, quite as he used to do. He did as much in the nocturne. But here an excess of sentiment did damage. All the afternoon, for the matter of that, a little less sentiment and more vigor and warmth would not have come amiss. The audience of very good size, insisted on extra pieces. R. R. G.

Herald Feb 3

GABRILOWITSCH IN PIANO RECITAL

Large Audience Applauds Cordially

G 3/3

Ossip Gabrilowitsch, now conductor of the Detroit Symphony Orchestra, gave a piano recital yesterday afternoon in Symphony Hall to a large and very cordial audience. He has not played here often of late years, but his reputation as a pianist worth hearing was so firmly established in days gone by that it still attracts a crowd to hear him.

Bach's Chromatic Fantaisie and Fugue was the only music in the grand manner on the program. Beethoven's first piano sonata, opus 2 No. 1, written while a pupil of Haydn; a conventional Chopin group, and light pieces by the pianist himself, and by Grainger and Glazunov, were the scheduled numbers, to which several extra pieces had, of course, to be added to satisfy a general demand.

Mr Gabrilowitsch's interpretations have become stereotyped, and his technique has not kept its former perfection, if yesterday's recital may be taken as representative of his present abilities. He has several effects, several tricks of style which he overworks. His rubato is annoyingly exaggerated. He plays the vigorous parts of pieces like Chopin's Polonaise in C sharp minor with an energy which is more mechanical than imaginative. His way of poetizing Chopin nocturnes, apart from playing with an irrational rubato, is to emphasize unduly the overripe chords in the harmony. The general impression made by his playing was that it was a dessicated copy of what he once did with spontaniety and nerve.

He prettified Bach and treated Beethoven with undue tenderness, as though he were restoring a particularly tenuous antique. His Chopin had surface but few depths. He played really well only in his own ingratiating and smoothly written meldoie and caprice-burlesque.

Glazunov's gavotte is effective salon music, rather more so than Mr Grainger's "Shepherds Hey." The tw pieces have a congruity of tone and similarity of theme without quite being derived from one another.

Mr Gabrilowitsch no doubt now gives most of his time and energy to conducting and not to the piano. If this is true his technical proficiency, though not now impecable, is remarkable. He was once, unless memory is too flattering, a really great pianist; and yesterday he did not seem so. P. R.

Globe Feb 3

CONCERT BY PIANO MASTER

P 3/3

Gabrilowitsch's Playing Is Nearest to Perfection

BY WARREN STOREY SMITH

When Ossip Gabrilowitsch assumed the conductorship of the Detroit Symphony Orchestra, the world might have lost one of the ablest, most persuasive of pianists. Fortunately, however, Mr. Gabrilowitsch seems not minded to forsake the accomplishment that first brought him fame, and each year finds him devoting a portion of his time to concert giving.

In Symphony Hall yesterday afternoon Mr. Gabilowitsch was heard in recital by an audience that, although of fair size, did not tax the capacity of the hall, as rightfully it should have done. For playing the equal of that which Mr. Gabrilowitsch offered his hearers of yesterday may be but seldom encountered.

Perfection is a word to be used guardedly and with due consideration, yet it is the word that seems best to fit the playing of Mr. Gabrilowitch. Here is one who has the requisite technical command of his instrument, who is a musician of the first water, a master of every art and artifice of musical rhetoric and phraseology, and who is, with and above all this, a discerning, judicious, sympathetic and poetic interpreter.

On Mr. Gabrilowitsch's programme of yesterday stood Beethoven's Sonata in F minor, Opus 2, No. 1, and the performance of that youthful music, which is as Mozart raised to a higher power, was a thing to dream of, not to tell. The union of tonal beauty, musical design and embellishment and songful melodic-declamation might not be more eloquently achieved.

As remarkable in kind was Mr. Gabrilowitsch's playing of the ensuing four pieces by Chopin.

To point a single detail amid so much that calls for admiration, the D-flat major melody in the C-sharp minor Polonaise, the theme with which, in the words of Mr. Huneker, one might woo a princess, was set forth with a limpidness of tone, grace of phrasing and a warmth of expression which belied the traditional limitations of the piano as an instrument of song. And that which Mr. Gabrilowitsch did for this captivating tune he likewise did for the whole of the E major Nocturne and for the lyric episodes in the G minor Ballade.

Two of von Buelow's "Three B's," Bach and Beethoven, began Mr. Gabrilowitsch's programme, while at the end was set a less usual trio of G's—Gabrilowitsch, Glazunov and Grainger. Although not especially distinctive in invention, the pianist's own Melody and Caprice-Burlesque are eminently musical in content and sound in construction, and they proved quite as well worth the playing as did Glazunov's lightsome Gavotte.

Post Feb 3

Gabrilowitsch in Artistic Recital

Ad 3/3

Ossip Gabrilowitsch, who is still called Russian though he has lived in this country for many years, returned to the Hub yesterday to give his first recital here in several years. Justly famous in the musical world, as pianist, conductor and composer, he drew only a fair-sized audience. The public soon forgets.

This singular, Lincolnian sort of man, with spare frame, homely features and hedge of bristling black hair, is an artist of the first rank, as he proved anew yesterday. His was a model performance, marked by interpretative charm such as only full-fledged artists possess and by technical proficiency that generally scorned even to look at the keyboard.

Included in the largely classic program were two of the pianist's own compositions, "Melody in E minor" and "Caprice-Burlesque." The audience showed plenty of appreciation.

Advertiser Feb 3

Sigrid Onegin will give a recital in Symphony hall on Sunday afternoon, March 9.

Herald February 10

Sigrid Onegin will give a recital in Symphony Hall on Sunday afternoon, March 9.

Advertiser Feb 17

Sunday afternoon, March 9, in Symphony Hall, yet another concert of old airs, assorted songs and broadspread music, sung by Mme. Sigrid Onegin, now established singer by the richness of her voice, the sweep of her tones, the ardor of her moods. Beyond the usual sense of the words, she carries all before her.

Transcript Feb 16

Sigrid Onegin, a contralto admired in concert as in opera, will give her second recital this season in Symphony hall on Sunday afternoon, March 9. She was born at Stockholm, but her parents moved to Paris when she was [illegible] years old. She studied singing there, at Munich and at Milan. Her first appearance was in a recital at Berlin in 1912.

Her operatic career began at Stuttgart when she took the part of Carmen. She afterwards sang in leading opera houses of Europe. Mr. Gatti-Casazza heard her when she was at the Munich Opera and he engaged her for the Metropolitan.

Herald Feb 17

Sigrid Onegin, celebrated contralto, will give a second Boston recital in Symphony Hall on Sunday afternoon, March 9.

Advertiser Feb 18

Sunday afternoon, March 9, in Symphony Hall, yet another concert of old airs, assorted songs and broadspread music, sung by Mme. Sigrid Onegin, now established singer by the richness of her voice, the sweep of her tones, the ardor of her moods. Beyond the usual sense of the words, she carries all before her.

Traveler Feb 23

ONEGIN CONCERT

Sigrid Onegin will give her last Boston concert of the season in Symphony Hall on Sunday afternoon, March 9. A feature of her program will be a group of six Spring songs.

Advertiser Feb 24

ONEGIN'S PROGRAM

Madame Sigrid Onegin, the contralto of the Metropolitan Opera Company, will make her last appearance of the season at a recital in Symphony hall on Sunday afternoon, March 9, at 3:30. The popular singer will present songs of Haydn, Padre Martini, Georges Hue, Joncieres, a group by Carl Loewe, and a special group of spring songs by Mozart, Schubert, Schumann, Rubinstein, Wolf and Densmore.

Traveler March 1

SIGRID ONEGIN

Mme. Sigrid Onegin, contralto of the Metropolitan Opera Company, will make her last appearance of the season here at a concert in Symphony hall next Sunday afternoon, March 9, at 3:30.

Now the Dancing Sunbeams Play	Haydn
Hosanna in Excelsis	Haydn
Plaisir d'armour	Martini
Le Passant	Hue
Chanson Sarazene	Joncieres
Der Heilige Franziskus	Loewe
Der Mummelsee	Loewe
Der Totentanz	Loewe
Spring Songs—	
Komm lieber Mai und Mache	Mozart
Fruehlingsglaube	Schubert
Fruehlingsnacht	Schumann
Neue Liebe	Rubinstein
Er Ist's	Wolf
A Spring Fancy	Densmore

Herald March 2

Sunday, March 9, at 3:30, Sigrid Onegin, contralto. "Now the Dancing Sunbeams Play," "Hosanna in Excelsis," Haydn; "Plaisir d'amour," Martini; "Le Passant," Georges Hue; "Chanson Sarazene," Joncieres; "Der Heilige Franziskus," "Der Mummelsee," "Der Totentanz," Carl Loewe. Spring songs: "Komm lieber Mai und Mache." Mozart; "Fruhlingsglaube," Schbuert; "Fruhlingsnacht," Schumann; "Neueliebe," A. Rubinstein; "Er Ists," Hugo Wolf; "A Spring Fancy," John H. Densmore.

Globe Feb 2

ONEGIN PROGRAM

At her recital in Symphony Hall next Sunday afternoon Sigrid Onegin will sing Haydn's "Dancing Sunbeams" and "Hosanna," Martini's "Plaisir d'Amour," Hue's "Passant,' Joncieres' "Sarazene," several songs by Loewe and a group of Spring songs by Mozart, Schubert, Schumann, Rubinstein, Hugo, Wolf and Densmore.

Advertiser Feb 2

For a second concert of her own, Mme. grid Onegin returns to Symphony Hall Sunday afternoon now established singer the richness of her voice, the sweep of tones, the ardor of her moods. Beyond usual sense of the words, she carries before her. Numbers from Haydn; amatic ballads of Loewe; French pieces; ngs of spring by Mozart, Schubert, humann and other composers fill her ogramme.

Transcript Feb 8

SIGRID ONEGIN SINGS HERE TOMORROW

Geraldine Farrar at Boston Opera House

ONEGIN TOMORROW

Sigrid Onegin, contralto of the Metropolitan Opera Company, will sing in Symphony Hall tomorrow afternoon. Her program will include two songs by Haydn, French songs by Martini, Hue and Joncieres, three songs by Carl Loewe, and spring songs by Mozart, Schubert, Schumann, Rubenstein, Wolf and Densmore.

Traveler Feb 8

SIGRID ONEGIN

Contralto, in Concert at Symphony Hall This Afternoon.

Herald March 9

ONEGIN TODAY

This afternoon at 3:30 Madame Sigrid Onegin will give a recital in Symphony hall. She will be accompanied by Michael Raucheisen.

Now the Dancing Sunbeams Play	Hayd
Hosanna in Excelsis	Hayd
Plaisir d'amour	Marti
Le Passant	H
Chanson Sarazene	Joncier
Der Heilige Franziskus	Loewe
Der Mummelsee	Loewe
Der Totentanz	Loewe
Komm lieber Mai und Mache	Mozart
Fruhlingsglaube	Schubert
Fruhlingsnacht	Schumann
Neue liebe	Rubinstein
Er ists	Wolf
A Spring Fancy	Densmore

Herald March 9

Programs of the Week

SYMPHONY HALL. Today at 3:30. Sigrid Onegin, contralto. "Now the Dancing Sunbeams Play," "Hosanna in Excelsis," Haydn; "Plaisir d'amour," Martini; "Le Passant," Hue; "Chanson Sarazene," Joncieres; "Der Heilige Franziskus," "Der Mummelsee," and "Der Totentanz," Loewe; "Komm lieber Mai und Mache," Mozart; "Fruhlingsglaube," Schubert; "Fruhlingsnacht," Schumann; "Neue liebe," Rubinstein; "Er ists," Hugo Wolf; "A Spring Fancy," John H. Densmore.

Globe Mar 9

Sigrid Onegin has chosen a group of Spring songs for part of her program this afternoon, with a touching optimism about the New England climate. In case anybody likely to read this is still unaware of the fact, it should be added that hers is not merely the biggest, but one of the most beautiful woman's voices now before the American public. Those to whom power and beauty of tone is the chief thing in a singer will be especially impressed by her.

Globe March 9

At Symphony Hall

To Symphony Hall this afternoon Sigrid Onegin will return once again, to sing pieces by Haydn; French and German songs; and a group of "Spring Songs" from the composers of various lands.

Post March 9

ONEGIN HERE TODAY

This afternoon Madame Sigrid Onegin, prima donna contralto of the Metropolitan Opera, will sing the following program at Symphony Hall:

Now the Dancing Sunbeams Play, Hosanna in Excelsis, Haydn; Plaisir d'amour, Martini; Le Passant, Hue; Chanson Sarazene, Joncieres; Der Heilige Franziskus, Der Mummelsee, Der Totentanz, Loewe; Komm Lieber Mai und Mache, Mozart; Fruhlingsglaube, Schubert; Fruhlingsnacht, Schumann; Neue liebe, Rubinstein; Er ists, Hugo Wolf; A Spring Fancy, John H. Densmore.

Advertiser Feb 9

SIGRID ONEGIN'S SECOND CONCERT

Singer Delights Symphony Hall Audience

H 3/10

Sigrid Onegin, contralto, gave her second concert here for this season in Symphony hall, with Michael Raucheisen at the piano yesterday. She sang this program:

Now the dancing sunbeams play, Franz Josef Hadyn; Hosanna in Excelsis, Franz Josef Hadyn; Plaisir d'amour, Padre Martini; Le Passant, Georges Hue; Chanson Sarazene, Joncieres; Der Heilige Franziskus, Der Mummelsee, and Der Totentanz, Carl Loewe; spring songs—Komm lieber Mai und Mache, W. A. Mozart; Fruhlingsglaube, Franz Schubert; Fruhlingsnacht, Robert Schumann; Neue liebe, A. Rubenstein; Er ist's, Hugo Wolf; A Spring Fancy, John H. Densmore.

Every seat in the hall was occupied and all present seemed vivified with the spring tang in the air and ready to be lifted, inspired and borne along, they cared not whither, on swirling currents of melody and emotion. So they were in close, living sympathy with the generous, overflowing, vital spirit of this singer. She poured out with fresh fervor the flooding, changing splendors of her songs, rapidly but without hurry and with tireless joy in giving her best to her hearers. Back and forth between listeners and singers the radiating waves of feeling swept without interference throughout an ample program of varying moods, lengthened with quickly given extra numbers, so that from both stage and crowded floor came evidences of kindling warmth and enthusiasm.

It is in the openly, frankly exhibited vitality of this singer, expressed not only in the remarkable purity, beauty and rich warmth of her voice, but also in the bubbling exuberance of her manner, that her great power over her audience lies. She lives and breathes and smiles and frowns the emotions of her songs more freely and more expressively than most singers in concert, yet there is ever present an artistic control and restraint, a sense of perspective and proportion that keeps her from ever being bizarre. She is full to the brim of abounding life, but she does not slop over.

It was a wonderful, ever-shifting voyage on a swiftly dancing stream that she gave her fellow-travelers yesterday. One saw and felt the sunbeams dance and play and then was uplifted in the exaltation of Haydn's "Hosanna." There was pathetic mourning with Padre Martini over the quick fleeting of love and the long pain of deception. There was shivering, ghostly terror in Loewe's "Dance of Death." There was sensuous, heart-piercing poignance in Schubert's "Faith in Spring." When in Schumann's "Spring Night" the nightingales sang "She is thine! Ah! She is thine!' one was absolutely sure that Mme Onegin meant it with all her heart and there was no shadow of doubt or hesitation anywhere in the world.

Mr. Raucheisen at the piano by his ever close and responsive sympathy with the singer's varying moods aided her efficiently in delivering her emotional messages to her audience.

K. P.

Herald March 10

MME ONEGIN DELIGHTS A GREAT AUDIENCE

A very large large and enthusiastic audience assembled in Symphony Hall yesterday afternoon for the final song recital of the season by Mme Sigrid Onegin. It testified, both by its numbers and by the prolonged applause which it heaped upon the gifted contralto, that Mme Onegin's hold is growing steadily stronger upon the Boston public.

G 3/10

Her voice is an instrument of remarkable beauty, while her artistry in song is superb. Opening a long and varied program yesterday with Haydn's "Now the Dancing Sunbeams Play," Mme Onegin next sang "Hosanna in Excelsis," by the same composer, a number in which the glorious quality of her tones and her remarkable power of sustaining a note were displayed to the fullest advantage.

The singer put the most intense dramatic fevor into "Der Totendanz," by Carl Loewe, while her rendering of "Der Heilige Franziskus" and "Der Mummelsee," by the same composer, evoked tremendous applause, to which Mme Onegin graciously responded with encores.

The contralto was perhaps at her best in the group of German songs which concluded the regular program, including Franz Schubert's "Fruhlingsglaube," Rubenstein's "Neue Liebe" and "Fruhlingsnacht," by Robert Schumann," which the singer was obliged to repeat in full before the audience would be satisfied. For her final number she sang John H. Densmore's "A Spring Fancy," a piece well suited to the range of her rich and brilliant voice.

So insistent was the applause and so frequent the recalls at the conclusion of the concert proper that Mme Onegin was obliged to sing no less than five different encores before her admirers were content to depart.

Globe March 10

Blind Mouths

There was a curious and significant incident at Mme. Sigrid Onegin's recital in Symphony Hall yesterday afternoon. It reminded one of Robert Schumann's remark that the apparition of genius is to the public as a flash of lightning to grazing cattle. The sleepy animals glance up uneasily for a moment—and then continue to eat. Was the public maligned, or have they since improved? When yesterday they singled out for repetition this very composer's "Spring Night"—one of the brightest flashes of sheer genius on an uneven programme, one might almost have been hopeful about them.

But a moment later an unbelievably stupid manifestation fully verified Schumann's comparison. The song was Wolf's "Er Ist's," of which, however familiar, we scarcely expect to hear so ringingly exuberant a performance in seasons to come. With the singer's last note, as Mr. Raucheisen was carrying the full blood of the emotion, the applause broke in upon him. The singer raised her hands in protest; but it was too late. She did it smilingly where another singer would have been unnerved at this shattering of a lovely thing in the very act of its completion. There was prolonged applause and Mme. Onegin repeated the song. So we were to hear after all that remarkable long decrescendo of Wolf which sweeps from a triple forte to the vanishing point—one of the finest deflations in all music. Here was a clear A B C demonstration to an audience that a great Lied is a duet. It seems unbelievable, but at exactly the same point the applause broke in again. This time the singer's repeated protest restored silence and permitted the close to be heard. Then Mme. Onegin did exactly the right thing. She took Mr. Raucheisen's hand and made him acknowledge the applause. The moral was apt because Wolf proved very much worth hearing, because Mr. Raucheisen played the music inimitably, and because the singer carried it through gracefully and always in good nature.

Did it have effect? Alas, no. Five minutes later the singer was interrupted squarely in the middle of a final sustained note. It is hard to believe that mentality can sink so low. These people applaud with the artistic discrimination of a blank wall sending back an echo. For the salvation of our race let us hasten to call them a minority.

T 3/10

It was at least evident that such music as the audience permitted Mme. Onegin to sing, they hugely enjoyed. Greeted at this, her third Boston appearance of the season, by very nearly a full sized audience and applauded ecstatically, she may now definitely be pronounced to have won the first favor of the public over the elder generation of once all-powerful contraltos. And indeed she deserves this regency. Her voice flows full and even in all its range; it has the fresh charm and buoyancy of youth. Her diction is excellent, her musical intelligence gratifying. The seers of America's largest metropolis may in vain deride her vocal exuberance as over-riding the finer ways of lyricism. Let your vocally limited sopranos specialize upon "tone-picturing." Can an ample and glorious-voiced-operatic contralto be check-reined into the delicate moods of a Lied or the subtle suggestion of a French song? At least, they will not. Mme. Onegin's French songs are entirely correct. And she can make her voice skim light surfaces as yesterday in the songs of Mozart nad Schubert. She preserves tonal beauty always, even in the swift dramatic narrative of Loewe's ballads where, with no sacrifice of the clarity of the text, gutteral sounds were at a minimum. After all, with her public the voice is the thing. It is curious that such capacious contralto tones should be so persistently bright. Even her deepest notes which from another would be dark and of tragic suggestion are from the throat of Mme. Onegin merely rich and lustrous.

In these interests of vocal felicity the three songs of Loewe were somewhat gratifying. They fit to the voice, and show it well. The subjects are interesting—St Francis turning from his Bible to a singing cricket; Goethe's unholy "Dance of Death" and the legend of storm-tossed "Mummelsee." For the rest, they have the simplicity and occasional melodrama of Schubert without his illuminating touch, his turn of a phrase or a modulation wherein the elementary becomes super-eloquent. Loewe remains dully elementary. Here, where they did not do so, the audience might have drowned the accompaniment and lost nothing.

Easily, the saving group in the programme lay in the songs of spring. Partly because this fair season is pleasant to contemplate in winter-weary March; more because the romantic makers of songs were much and often inspired on the subject; mostly because their joyousness admirably suited the voice of Mme. Onegin. There was choice enough for plentiful variety. Mozart basked in the sheer delight of dainty melody; Schubert, naive and a bit wistful, was succeeded by a Schumann in whom night and the tender, sudden ecstasy of newly awakened love touched the rarest creative vein. From Rubinstein there was an evocation which little more than followed the conventional form of the German Lied—the least of the lot, excepting Densmore's final "Spring Fancy," over which we will draw a kindly veil of silence. Wolf's "Er ist's" in its way over-topped them all. Some of us, perhaps most of us, were glad to hear its breathless close.

N. N.

Transcript March 10

SIGRID ONEGIN GIVES RECITAL

Contralto Sings French and German Groups

P 3/10

Madame Sigrid Onegin, contralto of the Metropolitan Opera, gave a recital yesterday afternoon in Symphony Hall of well chosen songs from both the classical and modern composers. Madame Onegin's performance cannot be too warmly praised as her voice and musical renditions were absolutely flawless.

Her selections of songs might well be divided into two major groups—French and German. Of the latter named she favored the classic writers, singing songs of Schumann, Mozart, Schubert and Haydn. From this she selected the Hosanna in Excelsis, a piece not wisely chosen for the Lenten season.

Following came a group of three pieces by Hue, Joncieres and Martini, and most noticeable was a piece of Georges Hue called Le Possant, which afforded her rare opportunities of manifesting a clear diction, which she more than amply showed.

This was followed by an all-German suite by Carl Doewe, consisting of three pieces, the third of which was Der Totentantz (The Dance of Death). In this piece, perhaps above all she sang, she rose to her most superlative heights.

For the remainder of the programme she sang what was called a group of "Spring Songs," short in length but to which she did more than credit.

Of Michael Raucheisen, the accompanist, it must be said that he gave her a perfect accompaniment, in recognition of which the audience and singer made him share in the applause.

Post March 10

Onegin

Sigrid Onegin, contralto, gave her second Boston recital of this season yesterday afternoon in Symphony Hall. Her program contained songs by Haydn, Martini, Hüe, Joncières, Loewe, and a group of spring songs by Mozart, Schubert, Schumann, Rubinstein, Wolf and Densmore.

M 3/10

Possibly because she is a dramatic singer, drama itself being the product of oppositions, Sigrid Onegin's art has a double effect on the audience, an effect blended of stimulation and of repose. These seemingly opposed qualities are easily reconciled in her performance. The stimulation is the natural response of her listeners to the full expression of an artist; and repose results from their confidence, after hearing her in one song, that she will never muddle a single stroke. She took the upward swoop of the final phrase of Haydn's "Hosanna in Excelsis," without a break in the quality of the tone. She never slurs up to a high note, but settles upon it ever so lightly from above. A mere ripple of sound comes from her lips when the etherealities of sylphs are to be connoted in the beginning of Wolf's "Er Ist's." At its close there issued the full throated greeting to spring that "hallooed her name to the reverberate hills."

This singer enters utterly into the mood of each of her lyrics, compassing the macabre descriptions in Loewe's "Der Totentanz," the romantic melancholy in Shubert's "Faith in Spring," the joyous abandon in Schumann's "Frülingsnacht."

How perfected her equipment is was proved by her crisp accuracy in the precise measures of Mozart's "Komm lieber Mai und Mache." Again, she sang with due exaltation and ardor of the peaceful life of legendary religious men, or voiced the tenderness and naïveté of an old Swedish lullaby.

Her range of emotion is astonishing. She sings with the whole of herself, and it was in the same way that her accompanist, Michael Raucheisen, played. Clearly she relied upon him at every point, and he never failed her. Well he deserved the share the singer gave him of the afternoon's honors.

Monitor March 10

DE PACHMANN AGAIN

Vladimir de Pachmann will make a return appearance at Symphony Hall on Sunday afternoon, March 23.

A 2/24

Advertiser Feb 24

DE PACHMANN

T 3/1

Vladimir de Pachmann, now concluding his American tour, will make one more appearance in Symphony hall on Sunday afternoon, March 23. The famous artist will present the Sonata, A major, Mozart; Impromptu, Op. 90, N. 4, Schubert; Polonaise, C sharp minor; Nocturne, F minor; two mazurkas and two etudes by Chopin; Song Without Words (May Breezes), Mendelssohn, and 16 Valses by Brahms.

Traveler March 1

DE PACHMANN

Vladimir de Pachmann, pianist, will give a third recital in Symphony hall on Sunday afternoon, March 23. Mozart's Sonata in A major, an Impromptu of Schubert; Polonaise, Nocturne, two Mazurkas and two Etudes by Chopin; Mendelssohn's song without words (May Breezes) and the 16 waltzes of Brahms will be given.

H 3/2

Herald March 2

DE PACHMANN AGAIN

Vladimir de Pachmann will give a third recital in Symphony Hall on Sunday afternoon, March 23. He will present Mozart's Sonata in A major, an impromptu of Schubert, polonaise, nocturne, two mazurkas and two etudes of Chopin, Mendelssohn's Song Without Words (May Breezes) and the sixteen waltzes of Brahms.

A 3/2

Advertiser March 2

Sunday afternoon, March 23, in Symphony Hall, a concert of piano-pieces played by Mr. de Pachmann, probably revisiting Boston for the last time. His programme departs widely from his usual choice. Only six pieces from Chopin stand upon it—a Polonaise, a Nocturne, two Mazurkas and two Studies. From Mozart, he takes a Sonata in A major; from Mendelssohn a Song without Words, 'May Breezes"; from Schubert an Impromptu. Finally, Brahms yields him sixteen dances. As often as not he still exercises familiar powers and spell; while hard experience has taught him to subdue his chatter.

3/8

Transcript March 8

VLADIMIR DE PACHMANN

Vladimir de Pachmann, who is closing his farewell American tour, which has extended as far as the Pacific coast, will give his third concert in Symphony hall on Sunday afternoon, March 23.

Sonata, A major.........................Mozart
Impromptu, Op. 90, No. 4........Schubert
Polonaise, Op. 26, No. 1 C sharp minor.........................Chopin
Nocturne, Op. 55, No. 1, F minor...Chopin
Mazurka, Op. 17, No. 1, B flat major.Chopin
Mazurka, Op. 33, No. 3, C major...Chopin
Etude, Op. 10, No. 10, A flat major.Chopin
Etude, Op. 10, No. 12, C minor.....Chopin
Song without words (May Breezes), Mendelssohn
Sixteen Waltzes, Op. 39...........Brahms

Herald March 9

De Pachmann will give another farewell recital here March 23, perhaps really the last.

G 9

Globe March 9

DE PACHMANN PROGRAM

Vladimir de Pachmann will give a piano recital in Symphony Hall on Sunday afternoon, March 23. His program includes the sonata in A major, by Mozart; Impromptu, Op. 90, No. 4, by Schubert; a group of Chopin pieces, "Song Without Words (May Breezes), Mendelssohn, and Brahms' "16 waltzes."

Advertiser March 10

Sunday afternoon, March 23, in Symphony Hall, a concert of piano-pieces played by Mr. de Pachmann, probably revisiting Boston for the last time. His programme departs widely from his usual choice. Only six pieces from Chopin stand upon it—a Polonaise, a Nocturne, two Mazurkas and two Studies. From Mozart, he takes a Sonata in A major; from Mendelssohn a Song without Words, 'May Breezes"; from Schubert an Impromptu. Finally, Brahms yields him sixteen dances. As often as not he still exercises familiar powers and spell; while hard experience has taught him to subdue his chatter.

3/15

Transcript March 15

DE PACHMANN

The program which De Pachmann, the great pianist, now completing his farewell tour of America, will present in Symphony hall, Sunday afternoon, March 23, will include the sonata of Mozart in C major, impromptu of Schubert and selections from Chopin. T 3/15

Traveler March 15

VLADIMIR DE PACHMANN

Vladimir de Pachmann, who is closing his farewell American tour, which has extended as far as the Pacific coast, will give his third concert in Symphony hall on Sunday afternoon, March 23.

H 3/16

Sonata, A major.........................Mozart
Impromptu, Op. 90, No. 4........Schubert
Polonaise, Op. 26, No. 1 C sharp minor..Chopin
Nocturne, Op. 55, No. 1, F minor........Chopin
Mazurka, Op. 17, No. 1, B flat major....Chopin
Mazurka, Op. 33, No. 3, C major.........Chopin
Etude Op. 10, No. 12, C minor...........Chopin
Etude, Op. 10, No. 12, C major..........Chopin
Song without words (May Breezes)..Mendelssohn
Sixteen Waltzes, Op. 39..............Brahms

Herald March 16

Sunday, March 23, at 3:30, Vladimir de Pachmann, pianist. Sonata in A major Mozart; Impromptu, Op. 90, No. 4, in A flat major, Schubert; Polonaise, Op 26 No. 1, in C sharp minor; Nocturne, Op 55, No. 1, in F minor; Mazurka, Op. 17 No. 1, in B flat major; Mazurka, Op. 33 No. 3, in C major; Etude, Op. 10, in A flat major; Etude, Op. 10, No. 12, in C minor, Chopin; Song Without Words, Op 62, No. 1, G major, Mendelssohn; 16 waltzes, Op. 39, Brahms. G 3/16

Globe March 16

DE PACHMANN AGAIN

At his return concert in Symphony Hall next Sunday, Vladimir De Pachmann will present the following program:

A 3/16

Sonata, A major.........................Mozart
Impromptu, Op. 90, No. 4, A-flat major, Schubert
Polonaise, Op. 26, No. 1, C-sharp minor;
Nocturne, Op. 55, No. 1, F minor;
Mazurka, Op. 17, No. 1, B-flat major;
Mazurka, Op. 33, No. 3, C major;
Etude, Op. 10, No. 10, A-flat major;
Etude, Op. 10, No. 12, C minor..Chopin
Song without Words, Op. 62, No. 1, G major (May Breezes)......Mendelssohn
16 Waltzes, Op. 39...................Brahms

Advertiser March 16

at Symphony Hall Vladimir de Pachmann will give what will in all probability be his last concert in this city, since he is closing his "farewell" American tour. Also on that afternoon the

P 3/16

Post March 16

Mr. Pachmann T 3/22

For his concert in Symphony Hall tomorrow afternoon—his final recital hereabouts for the current musical year—Mr. de Pachmann, the pianist, departs widely from his usual choice of pieces. Only six numbers from Chopin stand upon his programme—a Polonaise, a Nocturne, two Mazurkas and two Studies. From Mozart, he takes a Sonata in A major; from Mendelssohn a Song Without Words, "May Breezes"; from Schubert an Impromptu. Finally, Brahms yields him sixteen dances. As often as not he still exercises familiar powers and spell; while hard experience has taught him to subdue his chatter.

Transcript March 22

DE PACHMANN

T 3/22

Tomorrow afternoon in Symphony hall the famous pianist, Vladimir De Pachmann, will make the last appearance in Boston of his farewell American tour. He will be heard in Mozart's A major Sonata, a Schubert Impromptu, a Chopin group including the C sharp minor Polonaise, F minor Nocturne, two Mazurkas and two Etudes, and Brahms's "May Breezes."

Traveler March 22

DE PACHMANN TODAY

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H 3/23

Sonata, A major.........................Mozart
Impromptu, Op. 90, No. 4........Schubert
Polonaise, C sharp minor..........Chopin
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Etude, C minor.........................Chopin
Song without words (May Breezes), Mendelssohn
16 Valses, Op. 39......................Brahms

Herald March 23

Progams of the Week

G 3/23

SYMPHONY HALL today at 3:30, Vladimir de Pachmann, pianist: Sonata in A major, Mozart; Impromptu, Op. 90, No. 4, Schubert; Polonaise in C sharp minor, Nocturne in F minor, Mazurka in B-flat major, Mazurka in C major, Etude in A-flat major and Etude in C minor, Chopin; song without words, "May Breezes," Mendelssohn; 16 Valses, Op 39, Brahms.

Globe March 23

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This afternoon, in Symphony Hall, Vladimir De Pachmann will give his last Boston recital with the following program:

A 3/23

Sonata, A Major	Mozart
Impromptu, Op. 90, No. 4	Schubert
Polonaise, C Sharp Minor	Chopin
Nocturne, E Major	
Mazurka, B Flat Major	
Mazurka, C Major	
Etude, A Flat Major	
Etude, C Minor	
Song Without Words (May Breezes)	Mendelssohn
16 Valses, Op. 39	Brahms

Advertiser March 23

Snapshot of Vladimir de Pachmann, the Well K Pianist. (Key

Traveler March 19

DE PACHMANN AT SYMPHONY HALL

H 3/24

Great Pianist Shows Flashes of His Old Form

Yesterday afternoon Vladimir de Pachmann gave a recital in Symphony hall, playing this program:

Sonata, A major, Mozart; Impromptu, Op. 90, No. 4, Schubert; Polonaise, Op. 26, No. 1, Chopin; Nocturne, Op. 55, No. 1, Chopin; Mazurka, Op. 17, No. 1, Chopin; Mazurka, Op. 33, No. 3, Chopin; Etude, Op. 10, No. 10, Chopin; Etude, Op. 10, No. 12, Chopin; Song without Words, Op. 62, No. 1, Mendelssohn; Waltzes, Op. 39, Brahms.

Perfunctoriness and indifference lie in wait at every turn for the virtuoso on tour. It is not to be wondered at, then, that Mr. de Pachmann has not escaped these dangers. Like a very weary man too mentally exhausted clearly to hold the thread of what he was playing from the biginning of any one piece to the end.

Exquisitely, of course, he played phrases here and there, one or two of the Mozart variations, the trio of the minuet, the opening of the B flat mazurka, some of the quieter waltzes, especially the last. All the afternoon he played with beautiful tone. And in the Schubert impromptu and in the F minor nocturne he seemed once more the de Pachmann of old.

In unusually voluble vein, Mr. de Pachmann delighted with his comments those people near enough to understand what he had to say. The better to hear, at the end of the concert people rushed in throngs to the front of the hall. Mr. de Pachmann addressed them at some length before he began to play his encore piece.

R. R. G.

Herald March 24

SMALL AUDIENCE HEARS DE PACHMANN'S FAREWELL

G 3/24

Vladimir de Pachmann played what may be his last Boston recital in Symphony Hall yesterday afternoon. The audience was smaller than his previous ones, but could not have been more demonstrative with twice its numbers.

The pianist returned yesterday to the conversational vein which in his last recital he seemed partially to have abandoned. His remarks were not random ones however. They concerned von Bulow's statements as to the difficulty of a Chopin etude, the fact that it was kind of an audience to applaud but that after 65 years he knew when he played well, and his often reiterated statement that for the piano the only truly great composers are Schumann, Chopin, Brahms and Godowsky. Most of his customary running comment was gratifyingly omitted.

After such a statement from the pianist the small interpretation he gave to Mozart's familiar sonata in A major can be understood. He played the beautiful theme listlessly, scarcely bothered to differentiate one variation from another, except by an entirely foreign rubato and in short treated it unkindly as an inferior work. Only in the Turkish march did the music seem to stir him and here his playing was really adequate.

In the Chopin group he gave the fine interpretation which has come to be expected of him. Again he showed how lovely the piano may be as an intimate instrument. His phrasing was elegant, his passage work rippling and throughout he gained fine nuances with only slight dynamic change. One may scarce hear the C major Mazurka of opus 33 played better.

G 3/24

After saying that Mendelssohn was a small genius he proceeded to play a song without words in quite contrary mood and it proved to be one of the most charming things of the afternoon.

In the light of his statements about Brahms it was interesting at last to find a work of this composer on his program. He apologized for his memory but there was no need.

Seldom does Opus 39 played in its entirety fail to pall before the finish. Pianists will persist in playing all for the sake of a little. But de Pachmann worked a small miracle yesterday. The waltzes were finished almost before they had begun. His playing of the familiar 15th may be the kindest memory of him if he never plays in this country again.

Globe March 24

PACHMANN IN BORING MOOD

Plays Below Standard and Chatter Annoys

P 3/24

BY WARREN STOREY SMITH

Though announcement of Vladimir de Pachmann's recital at Symphony Hall yesterday afternoon, stressed the fact that this was to be his final Boston concert of his farewell American tour, report has it that the veteran pianist plans to linger on these shores for yet another year.

For two reasons it is pleasant to believe that yesterday's recital is not to be the last that De Pachmann will ever give in Boston. Firstly, as he proved here four months ago, De Pachmann can still, if the spirit moves him, play with his old-time magic. Secondly, De Pachmann's playing of yesterday was not of the sort by which one would wish to remember him.

To be sure, the performance yesterday of the theme and variations from Mozart's sonata in A major, that of one or two of the pieces by Chopin and of certain of the Brahms waltzes, and especially that of Mendelssohn's "Song Without Words," opus 62, No. 1, were very nearly in the pianist's best vein. But for the rest his playing, although tonally agreeable and technically acceptable, displayed no particular and striking virtues: by no means was it the glamorous playing with which the name of De Pachmann is peculiarly associated. Too often came a suggestion of mere glibness and facility, of a skimming of the surface of the music, while leaving its depths untroubled. Through much of the afternoon De Pachmann played as an old man who had wearied of his task, as one for whom the music in hand had no longer fresh interest.

When de Pachmann first reappeared here early last Autumn he was greeted by a large company, most of it plainly come to witness his celebrated clownings and to listen to his far-famed prattle. And, as it happened, he gave liberally of both. Returning to Symphony Hall a few weeks later the pianist was heard, as incidentally was again the case yesterday, by a far less numerous audience. And on that occasion he wholly abandoned his "monkey-shines" and was even chary of verbal comment.

It has since been rumored that de Pachmann was finding the present generation of American concert-goers indifferent to his pranks, and that he had in consequence altogether forsaken such by-play and had even given up his practice of making prefatory remarks. Yesterday, as a matter of fact, de Pachmann was far more loquacious than at his recital of four months ago, although there was this time nothing in his conduct to suggest the vaudeville stage. Before each piece on the programme he made a more or less brief address, unfortunately none too audible to those who sat back of the first few rows. And often, reverting to a mannerism more distressing, he talked even as he played.

When de Pachmann as pianist is his own inimitable self, it is easy to overlook and forgive his garrulity, his lack of regard for the amenities of the concert-hall. When, however, he plays no more alluringly than he did in his concert of yesterday his running fire of comment becomes merely irritating.

Post March 24

Pachmann in Flashes T 3/24

A fixed but faithful following now awaits Mr. de Pachmann when he returns to Symphony Hall for a concert. It was numerous enough yesterday afternoon to fill the second balcony, sprinkle the first, and stripe the floor with bands of filled or empty seats, the truly devoted, the largely and warmly expectant, clustered close to the stage within audible distance of the pearls of speech as well as the pearls of tone that the pianist was sure to drop. By the sign of smiles and titters, they were well rewarded. If he has been more voluble—say last October upon his reappearance in Boston—Mr. de Pachmann was at least "chatty"; while, discreetly, he reserved his babble for the pauses between the chosen pieces of the divisions thereof. Now and again he draws near to wit in these glosses upon the music. In comment upon his own playing, he more resembles the child saying, "Now, mamma, hear Vladimir!"; while in both only the faithful few below the stage may hear his meanderings. We others—perhaps more fortunately placed—must be content with the billowing of his vasty coat; the bow that is like an obeisance: the graceful wafture of his hands. For idiosyncrasies of aspect more please in Mr. de Pachmann than eccentricities of discourse. T 3/24

Moreover, once turned to the keyboard and the pedals, the pianist renewed not a few of his virtues. For beginning, he returned to Mozart, to one of the simpler Sonatas—that in A major with the "Turkish Finale"—of old his usual choice. If his fingers had lost some of their delicacy of phrasing, they still kept a rare fleetness and evenness. Sundry variations in the first movement and the whole of the tripping Rondo became little marvels of limpid, flying, changeless pace. With the graces of the Minuet, Mr. de Pachmann was hardly more than literal; but it was pleasure at the beginning of the Sonata to hear the theme curve under his fingers into golden being; while many a variation took shape as faultless arabesque of sound. Those who would have eighteenth-century music played for surface, pattern, formal grace and artful progress, with reason listened content. For ending, the pianist fastened strangely upon sixteen of the Waltzes of Brahms, playing them mechanically, monotonously. Not for him are Brahms's rhythmic vigors and diversities, his homely warmths and humors. In folk-music were these waltzes born and the salon—not the village-green—has ever been Mr. de Pachmann's haunt.

Between, the pianist set an Impromptu of Schubert (the fourth in A-flat of Opus Ninety); a Song without Words from Mendelssohn "May Breezes"; six light and brief pieces of Chopin. In the Impromptu, he recalled his best days when the melody sang in aerial phrases between the twining arabesques and the sustaining bass. The Song Without Words" ran in cool loveliness of tone and gentle suavity of form and substance—the Mendelssohnian attitude to perfection. With the numbers from Chopin, Mr. de Pachmann was signally uneven. Though he wagged his head vehemently at each return of the characteristic rhythm in the Polonaise in C-sharp minor, his fingers sounded it but tamely. Per contra, in the two Mazurkas, he spent himself upon the comparative prose of the rhythm, and forgot the poetry of the overhanging harmonic haze. In the Nocturne in F minor, he gained beauty of sound and beauty of imagination in the return of the melody; while crystalline and iridescent went many a measure. Finally in two Studies, there was reason to marvel again at the fineness of insight and the justice of hand with which he still keeps a melody moving and singing across backgrounds, amid festoons of feat or ornament. In these days, it is safest to say, Mr. de Pachmann plays in flashes.

H. T. P.

Transcript Mar 24

MUSIC

M 3/24

De Pachmann

Vladimir de Pachmann gave a piano recital yesterday afternoon in Symphony Hall. He played Mozart's Sonata in A major and pieces by Schubert, Chopin, Mendelssohn and Brahms.

Mr. de Pachmann's playing is by now an old story, and so are his eccentricities on the concert platform as well. His little speeches to the audience are harmless enough, although they cannot be said to add to the pleasure which his playing undoubtedly gives. Yesterday there were many of them.

Mr. de Pachmann's playing, however, was unusually beautiful, and although an entirely different style is now current in our concert rooms, his might be imitated to advantage by many a pianist of the present generation. In fact it might be said that many of the newer school of pianists charm in spite of their playing, for they too often demand of the piano effects which are not inherent in the nature of the instrument.

And the true nature of the piano Mr. de Pachmann understands to perfection. He never attempts to transform it into an orchestra, he never rides it as a war horse to battle. He knows its limitations (for the piano has many), and never oversteps them, and he knows its secrets as well, and cunningly reveals them. He is a master of piano playing, although not a virtuoso in the present-day acceptance of the term. He is perhaps the only pianist before the public who ventures to play the "Songs Without Words" and the Impromptus of Schubert, and he is perhaps the only one who is sufficient master of a real piano technique to play them as they should be played, for let it not be imagined for an instant that this transparent music is easy.

In Chopin's music he has long been fashioned and reactionary. S. M.

Monitor Mar. 24

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DE PACHMANN AGAIN

Vladimir de Pachmann will make a return appearance at Symphony Hall on Sunday afternoon, March 23.

Advertiser Feb 24

DE PACHMANN

Vladimir de Pachmann, now concluding his American tour, will make one more appearance in Symphony hall on Sunday afternoon, March 23. The famous artist will present the Sonata, A major, Mozart; Impromptu, Op. 90, N. 4, Schubert; Polonaise, C sharp minor; Nocturne, F minor; two mazurkas and two etudes by Chopin; Song Without Words (May Breezes), Mendelssohn, and 16 Valses by Brahms.

Traveler March 1

DE PACHMANN

Vladimir de Pachmann, pianist, will give a third recital in Symphony hall on Sunday afternoon, March 23. Mozart's Sonata in A major, an Impromptu of Schubert; Polonaise, Nocturne, two Mazurkas and two Etudes by Chopin; Mendelssohn's song without words (May Breezes) and the 16 waltzes of Brahms will be given.

Herald March 2

DE PACHMANN AGAIN

Vladimir de Pachmann will give a third recital in Symphony Hall on Sunday afternoon, March 23. He will present Mozart's Sonata in A major, an impromptu of Schubert, polonaise, nocturne, two mazurkas and two etudes of Chopin, Mendelssohn's Song Without Words (May Breezes) and the sixteen waltzes of Brahms.

Advertiser March 2

Sunday afternoon, March 23, in Symphony Hall, a concert of piano-pieces played by Mr. de Pachmann, probably revisiting Boston for the last time. His programme departs widely from his usual choice. Only six pieces from Chopin stand upon it—a Polonaise, a Nocturne, two Mazurkas and two Studies. From Mozart, he takes a Sonata in A major; from Mendelssohn a Song without Words, 'May Breezes"; from Schubert an Impromptu, Finally, Brahms yields him sixteen dances. As often as not he still exercises familiar powers and spell; while hard experience has taught him to subdue his chatter.

Transcript March 8

VLADIMIR DE PACHMANN

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Impromptu, Op. 90, No. 4	Schubert
Polonaise, Op. 26, No. 1 C sharp minor	Chopin
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Mazurka, Op. 17, No. 1, B flat major	Chopin
Mazurka, Op. 33, No. 3, C major	Chopin
Etude, Op. 10, No. 10, A flat major	Chopin
Etude, Op. 10, No. 12, C minor	Chopin
Song without words (May Breezes),	Mendelssohn
Sixteen Waltzes, Op. 39	Brahms

Herald March 9

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Globe March 9

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T 3/15

Transcript March 15

DE PACHMANN

The program which De Pachmann, the great pianist, now completing his farewell tour of America, will present in Symphony hall, Sunday afternoon, March 23, will include the sonata of Mozart in C major, impromptu of Schubert and selections from Chopin.

Traveler March 15

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H 3/16

Sonata, A major	Mozart
Impromptu, Op. 90, No. 4	Schubert
Polonaise, Op. 26, No. 1 C sharp minor	Chopin
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Herald March 16

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Globe March 16

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Impromptu, Op. 90, No. 4, A-flat major,	Schubert
Polonaise, Op. 26, No. 1, C-sharp minor;	
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Advertiser March 16

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Post March 16

Mr. Pachmann

T 3/22

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Etude, A flat major	Chopin
Etude, C minor	Chopin
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Herald March 23

Progams of the Week

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Mazurka, B Flat Major	
Mazurka, C Major	
Etude, A Flat Major	
Etude, C Minor	
Song Without Words (May Breezes)	Mendelssoh
16 Valses, Op. 39	Brahm

Advertiser March 23

Snapshot of Vladimir de Pachmann, the Well K Pianist. (Key

Traveler March 19

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R. R. G.

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SMALL AUDIENCE HEARS DE PACHMANN'S FAREWELL

Vladimir de Pachmann played what may be his last Boston recital in Symphony Hall yesterday afternoon. The audience was smaller than his previous ones, but could not have been more demonstrative with twice its numbers.

The pianist returned yesterday to the conversational vein which in his last recital he seemed partially to have abandoned. His remarks were not random ones however. They concerned von Bulow's statements as to the difficulty of a Chopin etude, the fact that it was kind of an audience to applaud but that after 65 years he knew when he played well, and his often reiterated statement that for the piano the only truly great composers are Schumann, Chopin, Brahms and Godowsky. Most of his customary running comment was gratifyingly omitted.

After such a statement from the pianist the small interpretation he gave to Mozart's familiar sonata in A major can be understood. He played the beautiful theme listlessly, scarcely bothered to differentiate one variation from another, except by an entirely foreign rubato and in short treated it unkindly as an inferior work. Only in the Turkish march did the music seem to stir him and here his playing was really adequate.

In the Chopin group he gave the fine interpretation which has come to be expected of him. Again he showed how lovely the piano may be as an intimate instrument. His phrasing was elegant, his passage work rippling and throughout he gained fine nuances with only slight dynamic change. One may scarce hear the C major Mazurka of opus 33 played better.

After saying that Mendelssohn was a small genius he proceeded to play a song without words in quite contrary mood and it proved to be one of the most charming things of the afternoon.

In the light of his statements about Brahms it was interesting at last to find a work of this composer on his program. He apologized for his memory but there was no need.

Seldom does Opus 39 played in its entirety fail to pall before the finish. Pianists will persist in playing all for the sake of a little. But de Pachmann worked a small miracle yesterday. The waltzes were finished almost before they had begun. His playing of the familiar 15th may be the kindest memory of him if he never plays in this country again.

Globe March 24

PACHMANN IN BORING MOOD

Plays Below Standard and Chatter Anneys

P 3/24

BY WARREN STOREY SMITH

Though announcement of Vladimir de Pachmann's recital at Symphony Hall yesterday afternoon, stressed the fact that this was to be his final Boston concert of his farewell American tour, report has it that the veteran pianist plans to linger on these shores for yet another year.

For two reasons it is pleasant to believe that yesterday's recital is not to be the last that De Pachmann will ever give in Boston. Firstly, as he proved here four months ago, De Pachmann can still, if the spirit moves him, play with his old-time magic. Secondly, De Pachmann's playing of yesterday was not of the sort by which one would wish to remember him.

To be sure, the performance yesterday of the theme and variations from Mozart's sonata in A major, that of one or two of the pieces by Chopin and of certain of the Brahms waltzes, and especially that of Mendelssohn's "Song Without Words," opus 62, No. 1, were very nearly in the pianist's best vein. But for the rest his playing, although tonally agreeable and technically acceptable, displayed no particular and striking virtues: by no means was it the glamorous playing with which the name of De Pachmann is peculiarly associated. Too often came a suggestion of mere glibness and facility, of a skimming of the surface of the music, while leaving its depths untroubled. Through much of the afternoon De Pachmann played as an old man who had wearied of his task, as one for whom the music in hand had no longer fresh interest.

When de Pachmann first reappeared here early last Autumn he was greeted by a large company, most of it plainly come to witness his celebrated clownings and to listen to his far-famed prattle. And, as it happened, he gave liberally of both. Returning to Symphony Hall a few weeks later the pianist was heard, as incidentally was again the case yesterday, by a far less numerous audience. And on that occasion he wholly abandoned his "monkey-shines" and was even chary of verbal comment.

It has since been rumored that de Pachmann was finding the present generation of American concert-goers indifferent to his pranks, and that he had in consequence altogether forsaken such by-play and had even given up his practice of making prefatory remarks. Yesterday, as a matter of fact, de Pachmann was far more loquacious than at his recital of four months ago, although there was this time nothing in his conduct to suggest the vaudeville stage. Before each piece on the programme he made a more or less brief address, unfortunately none too audible to those who sat back of the first few rows. And often, reverting to a mannerism more distressing, he talked even as he played.

When de Pachmann as pianist is his own inimitable self, it is easy to overlook and forgive his garrulity, his lack of regard for the amenities of the concert-hall. When, however, he plays no more alluringly than he did in his concert of yesterday his running fire of comment becomes merely irritating.

Post March 24

Pachmann in Flashes

T 3/24

A fixed but faithful following now awaits Mr. de Pachmann when he returns to Symphony Hall for a concert. It was numerous enough yesterday afternoon to fill the second balcony, sprinkle the first, and stripe the floor with bands of filled or empty seats, the truly devoted, the largely and warmly expectant, clustered close to the stage within audible distance of the pearls of speech as well as the pearls of tone that the pianist was sure to drop. By the sign of smiles and titters, they were well rewarded. If he has been more voluble—say last October upon his reappearance in Boston—Mr. de Pachmann was at least "chatty"; while, discreetly, he reserved his babble for the pauses between the chosen pieces of the divisions thereof. Now and again he draws near to wit in these glosses upon the music. In comment upon his own playing, he more resembles the child saying, "Now, mamma, hear Vladimir!"; while in both only the faithful few below the stage may hear his meanderings. We others—perhaps more fortunately placed—must be content with the billowing of his vasty coat; the bow that is like an obeisance: the graceful wafture of his hands. For idiosyncrasies of aspect more please in Mr. de Pachmann than eccentricities of discourse.

Moreover, once turned to the keyboard and the pedals, the pianist renewed not a few of his virtues. For beginning, he returned to Mozart, to one of the simpler Sonatas—that in A major with the "Turkish Finale"—of old his usual choice. If his fingers had lost some of their delicacy of phrasing, they still kept a rare fleetness and evenness. Sundry variations in the first movement and the whole of the tripping Rondo became little marvels of limpid, flying, changeless pace. With the graces of the Minuet, Mr. de Pachmann was hardly more than literal; but it was pleasure at the beginning of the Sonata to hear the theme curve under his fingers into golden being; while many a variation took shape as faultless arabesque of sound. Those who would have eighteenth-century music played for surface, pattern, formal grace and artful progress, with reason listened content. For ending, the pianist fastened strangely upon sixteen of the Waltzes of Brahms, playing them mechanically, monotonously. Not for him are Brahms's rhythmic vigors and diversities, his homely warmths and humors. In folk-music were these waltzes born and the salon—not the village-green—has ever been Mr. de Pachmann's haunt.

Between, the pianist set an Impromptu of Schubert (the fourth in A-flat of Opus Ninety); a Song without Words from Mendelssohn "May Breezes"; six light and brief pieces of Chopin. In the Impromptu, he recalled his best days when the melody sang in aerial phrases between the twining arabesques and the sustaining bass. The Song Without Words" ran in cool loveliness of tone and gentle suavity of form and substance—the Mendelssohnian attitude to perfection. With the numbers from Chopin, Mr. de Pachmann was signally uneven. Though he wagged his head vehemently at each return of the characteristic rhythm in the Polonaise in C-sharp minor, his fingers sounded it but tamely. Per contra, in the two Mazurkas, he spent himself upon the comparative prose of the rhythm, and forgot the poetry of the overhanging harmonic haze. In the Nocturne in F minor, he gained beauty of sound and beauty of imagination in the return of the melody; while crystalline and iridescent went many a measure. Finally in two Studies, there was reason to marvel again at the fineness of insight and the justice of hand with which he still keeps a melody moving and singing across backgrounds, amid festoons of feat or ornament. In these days, it is safest to say, Mr. de Pachmann plays in flashes.

H. T. P.

Transcript Mar 24

MUSIC

M 3/24

De Pachmann

Vladimir de Pachmann gave a piano recital yesterday afternoon in Symphony Hall. He played Mozart's Sonata in A major and pieces by Schubert, Chopin, Mendelssohn and Brahms.

Mr. de Pachmann's playing is by now an old story, and so are his eccentricities on the concert platform as well. His little speeches to the audience are harmless enough, although they cannot be said to add to the pleasure which his playing undoubtedly gives. Yesterday there were many of them.

Mr. de Pachmann's playing, however, was unusually beautiful, and although an entirely different style is now current in our concert rooms, his might be imitated to advantage by many a pianist of the present generation. In fact it might be said that many of the newer school of pianists charm in spite of their playing, for they too often demand of the piano effects which are not inherent in the nature of the instrument.

And the true nature of the piano Mr. de Pachmann understands to perfection. He never attempts to transform it into an orchestra, he never rides it as a war horse to battle. He knows its limitations (for the piano has many), and never oversteps them, and he knows its secrets as well, and cunningly reveals them. He is a master of piano playing, although not a virtuoso in the present-day acceptance of the term. He is perhaps the only pianist before the public who ventures to play the "Songs Without Words" and the Impromptus of Schubert, and he is perhaps the only one who is sufficient master of a real piano technique to play them as they should be played, for let it not be imagined for an instant that this transparent music is easy.

In Chopin's music he has long been fashioned and reactionary.

S. M.

Monitor Mar. 24

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DE PACHMANN AGAIN

Vladimir de Pachmann will make a return appearance at Symphony Hall on Sunday afternoon, March 23.

Advertiser Feb 24

DE PACHMANN

T 3/1

Vladimir de Pachmann, now concluding his American tour, will make one more appearance in Symphony hall on Sunday afternoon, March 23. The famous artist will present the Sonata, A major, Mozart; Impromptu, Op. 90, N. 4, Schubert; Polonaise, C sharp minor; Nocturne, F minor; two mazurkas and two etudes by Chopin; Song Without Words (May Breezes), Mendelssohn, and 16 Valses by Brahms.

Traveler March 1

DE PACHMANN

Vladimir de Pachmann, pianist, will give a third recital in Symphony hall on Sunday afternoon, March 23. Mozart's Sonata in A major, an Impromptu of Schubert; Polonaise, Nocturne, two Mazurkas and two Etudes by Chopin; Mendelssohn's song without words (May Breezes) and the 16 waltzes of Brahms will be given.

H 3/2

Herald March 2

DE PACHMANN AGAIN

Vladimir de Pachmann will give a third recital in Symphony Hall on Sunday afternoon, March 23. He will present Mozart's Sonata in A major, an impromptu of Schubert, polonaise, nocturne, two mazurkas and two etudes of Chopin, Mendelssohn's Song Without Words (May Breezes) and the sixteen waltzes of Brahms.

A 3/2

Advertiser March 2

Sunday afternoon, March 23, in Symphony Hall, a concert of piano-pieces played by Mr. de Pachmann, probably revisiting Boston for the last time. His programme departs widely from his usual choice. Only six pieces from Chopin stand upon it—a Polonaise, a Nocturne, two Mazurkas and two Studies. From Mozart, he takes a Sonata in A major; from Mendelssohn a Song without Words, 'May Breezes"; from Schubert an Impromptu. Finally, Brahms yields him sixteen dances. As often as not he still exercises familiar powers and spell; while hard experience has taught him to subdue his chatter. 3/8

Transcript March 8

VLADIMIR DE PACHMANN

H 3/9

Vladimir de Pachmann, who is closing his farewell American tour, which has extended as far as the Pacific coast, will give his third concert in Symphony hall on Sunday afternoon, March 23.

Sonata, A major....................Mozart
Impromptu, Op. 90, No. 4........Schubert
Polonaise, Op. 26, No. 1 C sharp minor.........Chopin
Nocturne, Op. 55, No. 1, F minor...Chopin
Mazurka, Op. 17, No. 1, B flat major.Chopin
Mazurka, Op. 33, No. 3, C major...Chopin
Etude, Op. 10, No. 10, A flat major.Chopin
Etude, Op. 10, No. 12, C minor.....Chopin
Song without words (May Breezes), Mendelssohn
Sixteen Waltzes, Op. 39..........Brahms

Herald March 9

De Pachmann will give another farewell recital here March 23, perhaps really the last. G 9

Globe March 9

DE PACHMANN PROGRAM

Vladimir de Pachmann will give a piano recital in Symphony Hall on Sunday afternoon, March 23. His program includes the sonata in A major, by Mozart; Impromptu, Op. 90, No. 4, by Schubert; a group of Chopin pieces, "Song Without Words (May Breezes), Mendelssohn, and Brahms' "16 waltzes."

G 3/10

Advertiser March 10

Sunday afternoon, March 23, in Symphony Hall, a concert of piano-pieces played by Mr. de Pachmann, probably revisiting Boston for the last time. His programme departs widely from his usual choice. Only six pieces from Chopin stand upon it—a Polonaise, a Nocturne, two Mazurkas and two Studies. From Mozart, he takes a Sonata in A major; from Mendelssohn a Song without Words, 'May Breezes"; from Schubert an Impromptu. Finally, Brahms yields him sixteen dances. As often as not he still exercises familiar powers and spell; while hard experience has taught him to subdue his chatter.

T 3/15

Transcript March 15

DE PACHMANN

The program which De Pachmann, the great pianist, now completing his farewell tour of America, will present in Symphony hall, Sunday afternoon, March 23, will include the sonata of Mozart in C major, impromptu of Schubert and selections from Chopin. T 3/15

Traveler March 15

VLADIMIR DE PACHMANN

Vladimir de Pachmann, who is closing his farewell American tour, which has extended as far as the Pacific coast, will give his third concert in Symphony hall on Sunday afternoon, March 23.

H 3/16

Sonata, A major.........................Mozart
Impromptu, Op. 90, No. 4...............Schubert
Polonaise, Op. 26, No. 1 C sharp minor..Chopin
Nocturne, Op. 55, No. 1, F minor........Chopin
Mazurka, Op. 17, No. 1, B flat major....Chopin
Mazurka, Op. 33, No. 3, C major.........Chopin
Etude Op. 10, No. 12, C minor...........Chopin
Etude, Op. 10, No. 1?, C major..........Chopin
Song without words (May Breezes)..Mendelssohn
Sixteen waltzes, Op. 39..................Brahms

Herald March 16

Sunday, March 23, at 3:30, Vladimir de Pachmann, pianist. Sonata in A major Mozart; Impromptu, Op. 90, No. 4, in A flat major, Schubert; Polonaise, Op 26 No. 1, in C sharp minor; Nocturne, Op 55, No. 1, in F minor; Mazurka, Op. 17 No. 1, in B flat major; Mazurka, Op. 33 No. 3, in C major; Etude, Op. 10, in A flat major; Etude, Op. 10, No. 12, in C minor, Chopin; Song Without Words, Op 62, No. 1, G major, Mendelssohn; 16 waltzes, Op. 39, Brahms. G 3/16

Globe March 16

DE PACHMANN AGAIN

At his return concert in Symphony Hall next Sunday, Vladimir De Pachmann will present the following program: Ad 3/16

Sonata, A major.......................Mozart
Impromptu, Op. 90, No. 4, A-flat major, Schubert
Polonaise, Op. 26, No. 1, C-sharp minor;
Nocturne, Op. 55, No. 1, F minor;
Mazurka, Op. 17, No. 1, B-flat major;
Mazurka, Op. 33, No. 3, C major;
Etude, Op. 10, No. 10, A-flat major;
Etude, Op. 10, No. 12, C minor..Chopin
Song without Words, Op. 62, No. 1, G major (May Breezes)......Mendelssohn
16 Waltzes, Op. 39................Brahms

Advertiser March 16

at Symphony Hall Vladimir de Pachmann will give what will in all probability be his last concert in this city, since he is closing his "farewell" American tour. Also on that afternoon the

P 3/16

Post March 16

Mr. Pachmann

T 3/22

For his concert in Symphony Hall tomorrow afternoon—his final recital hereabouts for the current musical year—Mr. de Pachmann, the pianist, departs widely from his usual choice of pieces. Only six numbers from Chopin stand upon his programme—a Polonaise, a Nocturne, two Mazurkas and two Studies. From Mozart, he takes a Sonata in A major; from Mendelssohn a Song Without Words, "May Breezes"; from Schubert an Impromptu. Finally, Brahms yields him sixteen dances. As often as not he still exercises familiar powers and spell; while hard experience has taught him to subdue his chatter.

Transcript March 22

DE PACHMANN

T 3/22

Tomorrow afternoon in Symphony hall the famous pianist, Vladimir De Pachmann, will make the last appearance in Boston of his farewell American tour. He will be heard in Mozart's A major Sonata, a Schubert Impromptu, a Chopin group including the C sharp minor Polonaise, F minor Nocturne, two Mazurkas and two Etudes, and Brahms's "May Breezes."

Traveler March 22

DE PACHMANN TODAY

This afternoon in Symphony Hall at 3:30 Vladimir De Pachmann, pianist, will give his last recital in Boston this season. H 3/23

Sonata, A major.......................Mozart
Impromptu, Op. 90, No. 4..........Schubert
Polonaise, C sharp minor...........Chopin
Nocturne, F minor...................Chopin
Mazurka, B flat major...............Chopin
Mazurka, C major....................Chopin
Etude, A flat major.................Chopin
Etude, C minor......................Chopin
Song without words (May Breezes), Mendelssohn
16 Valses, Op. 39...................Brahms

Herald March 23

Progams of the Week

G 3/23

SYMPHONY HALL today at 3:30, Vladimir de Pachmann, pianist: Sonata in A major, Mozart; Impromptu, Op. 90, No. 4, Schubert; Polonaise in C sharp minor, Nocturne in F minor, Mazurka in B-flat major, Mazurka in C major, Etude in A-flat major and Etude in C minor, Chopin; song without words, "May Breezes," Mendelssohn; 16 Valses, Op 39, Brahms.

Globe March 23

DE PACHMANN TODAY

This afternoon, in Symphony Hall, Vladimir De Pachmann will give his last Boston recital with the following program: Ad 3/23

Sonata, A Major ....Mozart
Impromptu, Op. 90, No. 4 ....Schubert
Polonaise, C Sharp Minor ....
Nocturne, E Major ....
Mazurka, B Flat Major ....Chopin
Mazurka, C Major ....
Etude, A Flat Major ....
Etude, C Minor ....
Song Without Words (May Breezes) ....Mendelssohn
16 Valses, Op. 39 ....Brahms

Advertiser March 23

Snapshot of Vladimir de Pachmann, the Well F Pianist. (Key

Traveler March 19

DE PACHMANN AT SYMPHONY HALL

Great Pianist Shows Flashes of His Old Form

H 3/24

Yesterday afternoon Vladimir de Pachmann gave a recital in Symphony hall, playing this program:

Sonata, A major, Mozart; Impromptu, Op. 90, No. 4, Schubert; Polonaise, Op. 26, No. 1, Chopin; Nocturne, Op. 55, No. 1, Chopin; Mazurka, Op. 17, No. 1, Chopin; Mazurka, Op. 33, No. 3, Chopin; Etude, Op. 10, No. 10, Chopin; Etude, Op. 10, No. 12, Chopin; Song without Words, Op. 62, No. 1, Mendelssohn; Waltzes, Op. 39, Brahms.

Perfunctoriness and indifference lie in wait at every turn for the virtuoso on tour. It is not to be wondered at, then, that Mr. de Pachmann has not escaped these dangers. Like a very weary man too mentally exhausted clearly to hold the thread of what he was playing from the biginning of any one piece to the end.

Exquisitely, of course, he played phrases here and there, one or two of the Mozart variations, the trio of the minuet, the opening of the B flat mazurka, some of the quieter waltzes, especially the last. All the afternoon he played with beautiful tone. And in the Schubert impromptu and in the F minor nocturne he seemed once more the de Pachmann of old.

In unusually voluble vein, Mr. de Pachmann delighted with his comments those people near enough to understand what he had to say. The better to hear, at the end of the concert people rushed in throngs to the front of the hall. Mr. de Pachmann addressed them at some length before he began to play his encore piece.

R. R. G.

Herald March 24

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G 3/24

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After such a statement from the pianist the small interpretation he gave to Mozart's familiar sonata in A major can be understood. He played the beautiful theme listlessly, scarcely bothered to differentiate one variation from another, except by an entirely foreign rubato and in short treated it unkindly as an inferior work. Only in the Turkish march did the music seem to stir him and here his playing was really adequate.

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Globe March 24

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P 3/24

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Post March 24

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T 3/24

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H. T. P.

Transcript Mar 24

MUSIC

M 3/24

recognized as well nigh supreme, although here again the public taste has been somewhat perverted by pianists who have used this whimsical music of ever varying mood for personal display or who have attempted to read into it a grandeur and bigness which are entirely foreign to it. When he is content to cast aside all exaggeration and allow himself to be moved by the music, as he did yesterday afternoon, he plays Chopin in a fashion to be admired of all men. Then we hear Chopin's music as Chopin must have played it himself, so far as can be judged by the accounts of his playing which have come down to us from those who heard it under his own fingers. Then we hear it tinged with the warm romantic fancy of its creator, the most perfectly pianistic music, with the exception of Debussy's, which has ever been penned.

But this true art of piano playing, of which Mr. de Pachmann is perhaps the only surviving representative, has given way to a more heroic style, a style more overwhelming, but alas! a style which makes fewer demands on its hearers. Audiences of the present day demand the sensational. They demand "interpretations," which shall easily arouse their facile emotions and excite their wonder, not because of the beauty of the music itself, or the skill which serves only to bring out and enhance that beauty, but because of their unusual character, their strangeness and perversity and pretentious falsifications.

And so Mr. de Pachmann's playing is not for the multitude, which delights in these things, and which delights in the "biggest" and the "best" to the detriment of the "good" and "true." It is rather for the few who still cherish other and more perfect ideals of the art, at the expense of being called old-fashioned and reactionary.

S. M.

Monitor Mar. 24

CONCERT BY HOMERS

Madame Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, will give a recital in Symphony Hall on Sunday afternoon, April 13. A 3/10

Advertiser March 10

LOUISE HOMER AND DAUGHTER

Mme. Louise Homer and her daughter, Louise Homer Stires, will give a joint concert in Symphony hall on Sunday afternoon, April 13. Soprano and contralto will sing separate groups of songs as well as duets. T 3/15

Traveler March 15

April 13, Sunday, 3 P. M.—Symphony hall. Mme. Homer and her daughter, Mrs. Stires. H 3/16

Herald March 16

HOMER CONCERT

Mme. Louise Homer and her daughter, Louise Homer Stires, will give a concert in Symphony Hall on Sunday afternoon, April 13. A 3/16

Advertiser March 16

Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, will give a joint recital in Symphony Hall Sunday afternoon, April 13. A 3/16

Advertiser March 16

Sunday afternoon, April 13, in Symphony Hall, a concert of old airs, operatic pieces and songs of many sorts, divided between Mme Louise Homer, still singer of warm voice and large powers, and her daughter Mme Homer-Stires, lighter and brighter of tone, cultivating fanciful and ornate song. They will be heard also in duets. A familiar visit renewed. T 3/22

Transcript March 22

HOMER AND DAUGHTER

Successful from the start, the joint recitals of Louise Homer, the famous American contralto, and her daughter, Louise Homer Stires, have become increasingly important, as the younger singer's soprano voice has developed into one of the finest of the younger generation. Mother and daughter will give a recital in Symphony hall on Sunday afternoon, April 13. T 3/22

Traveler Mar 22

THE HOMERS

Louise Homer, contralto, and her daughter, Louise Homer Stires, will sing in Symphony hall on Sunday afternoon, April 13, at 3:30. Each singer will appear in groups of songs, and the two will sing several duets. H 3/28

Herald Mar 28

Sunday afternoon, April 13, in Symphony Hall, a concert of old airs, operatic pieces and songs of many sorts, divided between Mme. Louise Homer, still singer of warm voice and large powers, and her daughter Mme. Homer-Stires, lighter and brighter of tone, cultivating fanciful and ornate song. They will be heard also in duets. A familiar visit renewed. T 3/29

Transcript Mar 29

HOMER AND DAUGHTER

Louise Homer, the celebrated American contralto, and her daughter, Louise Homer Stires, soprano, will give a joint concert in Symphony hall on Sunday afternoon, April 13. Each singer will present groups of songs and the two will combine in duets. T 3/29

Traveler March 29

HOMER AND DAUGHTER

In Symphony Hall on Sunday afternoon(April 13, Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, will give a concert. H 3/30

Herald March 30

CONCERT-CALENDAR

T 4/5

SUNDAY afternoon, April 13, in Symphony Hall, a concert of old airs, operatic pieces and songs of many sorts, divided between Mme. Louise Homer, still singer of warm voice and large powers, and her daughter, Mme. Homer-Stires, lighter and brighter of tone, cultivating fanciful and ornate song. They will be heard also in duets. A familiar visit renewed. The programme lists airs from Bach and Handel; duets from "The Prophet" and "Madama Butterfly"; folk-pieces from the Hebrides, Ireland and Sweden; miscellaneous numbers from minor composers.

Transcript April 5

HOMER AND DAUGHTER

The program to be presented by Mme. Louise Homer and her daughter, Louise Homer Stires, at their joint concert in Symphony hall on Sunday afternoon, April 13, will include duets from Meyerbeer's "Prophet," Puccini's "Madama Butterfly," also Lacombe's "Summer Night" and a country dance by Marzials. Madame Homer will sing numbers by Bach, Handel, Sidney Homer, Dvorak and Bridge, also folk songs, notably of The Hebrides. Her daughter will sing numbers by Bach, Spohr, Gretchaninov, Hageman, and folk songs likewise.

Traveler April 5

[231]

HOMER PROGRAM

The following program has been prepared by Mme. Louise Homer and her daughter, Louise Homer Stires, for their concert in Symphony hall next Sunday afternoon: H 4/6

Begone Ye Gloomy Shadows..........Bach
Aria, Empio diro tu sei ("Julius Caesar")..........Handel
Mme. Homer
Scene and duet, "Le Prophete".Meyerbeer
Mmes. Homer and Stires
Jauchzet Gott in Allen Landen..........Bach
Rose Softly Blooming..........Spohr
Mme. Stires
An Eriskey Love Lilt, Kishmul's Galley, (songs of the Hebrides),
Arranged by M. Kennedy-Frazer
The Song of the Shirt.....Sidney Homer
Mme. Homer
Slumber Song..........Gretchaninov
The Sick Child..........Sidney Homer
Folk Song..........Swedish
Would God I Were the Tender Apple Blossom..........Old Irish
Nature's Holiday..........Hageman
Mme. Stires
No Candle was There and No Fire,
Lehmann
God Is My Shepherd..........Dvorak
Love Went A-Riding..........Frank Bridge
Annie, the Miller's Daughter,
Slovakian Folk Song
Mme. Homer
Duets:
"Tutti fior" ("Madama Butterfly").Puccini
Summer Night..........Lacombe
Trip, Trip, Trip (country dance in canon)
Marzials
Mmes. Homer and Stires

Herald April 4

NEXT SUNDAY

P 4/6

Next Sunday afternoon in Symphony Hall, Louise Homer and her daughter, Louise Homer-Stires, will join in a concert that will include duets as well as solo pieces from each singer.

Post April 6

CONCERT BY HOMERS

Louise Homer and her daughter, Louise Homer Stires, will sing solos and duets from operas and modern song classic at their concert in Symphony Hall next Sunday afternoon.

Advertiser April 6

All in the Family

The mother still flourishes; while beside her the daughter rises. That is to say, to Symphony Hall tomorrow afternoon for a concert of old airs, operatic pieces, songs and duets of many sorts come. Mme. Louise Homer, still singer of warm voice and large powers, and Mme. Homer-Stires, lighter and brighter of tone, cultivating fanciful and ornate song. So doing they renew not only a familiar visit, but well-remembered and well-appreciated abilities. Their programme lists airs from Bach and Handel; duets from "The Prophet" and "Madama Butterfly"; folk-pieces from the Hebrides, Ireland and Sweden; miscellaneous numbers from minor composers.

Transcript April 12

TODAY'S CONCERT

This afternoon, at Symphony Hall, Louise Homer and her daughter, Louise Homer Stires, will join in a recital of duets and solo pieces. For the former they have chosen an excerpt from Meyerbeer's "Le Prophete," the "Tutti Fior" from Puccini's "Madam Butterfly," and pieces by Lacombe and Marziala, while alone Mme. Homer and Mrs. Stires will each in turn sing ancient airs, folk songs and a varied miscellany of other numbers.

Post April 13

HOMER PROGRAM

This afternoon at Symphony Hall at 3:30, Madame Louise Homer and her daughter, Louise Homer Stires, will be heard in the following program:

Begone Ye Gloomy Shadows ....J. S. Bach
Aria "Empio diro tu sei" ....Handel
Louise Homer.
Scene and Duet from "Le Prophete"
Meyerbeer
Louise Homer and Louise Homer Stires.
Jauchzet Gott in Allen Landen .... Bach
Rose Softly Blooming ....Spohr
Louise Homer Stires.
An Erisky Love-lilt ....|Hebrides'
Kishmul's Galley ....| Songs
The Song of the Shirt .....Sidney Homer
Louise Homer.
Slumber Song .... Gretchaninoff
The Sick Child .... Sidney Homer
Folk Song .... Swedish
Good Morning .... Edward Grieg
Naturef's Holiday ..... Hichard Hageman
Louise Homer Stires.
No Oandle Was There and No Fire
Liza Lehman
God Is My Shepard .... Dvorak
Love Went a-Riding ...... Frank Bridge
The Miller's Daughter, Slovakian Folk Song. Louise Homer
"Tutti fior" .... Puccini
Summer Night .... Paul Lacombe
Trip, Trip, Trip .... Marzials
Louise Homer and Louise Homer Stires.

Advertiser April 13

THE HOMERS GIVE CONCERT

BOSTON THEATRE
WILBUR SHUBERT TONIGHT AT 8:15
ONLY MUSICAL SHOW IN TOWN— AND BEST OF THE SEASON
GINGHAM GIRL
With Eddie Buzzell and Original Cast—Direct from a Year in N. Y.

Post April 14

MME. HOMER AND DAUGHTER TO SING

Give Joint Recital in Symphony Hall

T 4/12

Tomorrow afternoon at 3:30 Madame Louise Homer, the great American contralto, and her daughter, Louise Homer Stires, a soprano of considerable reputation, will give a point concert in Symphony hall. Their program will include duets from Meyerbeer's "Le Prophete," Puccini's "Madame Butterfly," also Lacombe's "Summer Night" and a country dance of Marzials. Madame Homer will sing numbers by Bach, Handel, Sidney Homer, Dvorak and Bridge, also folk songs, notably of The Hebrides. Her daughter will sing numbers by Bach, Spohr, Gretchaninov, Hageman and folk songs likewise.

Traveler April 12

CONCERTS

HOMER AND DAUGHTER TODAY

This afternoon at Symphony hall at 3:30, Madame Louise Homer and her daughter, Louise Homer Stires, will sing as follows: H 4/13

Begone Ye Gloomy Shadows..........Bach
Aria, Empio diro tu sei, from "Julius Caesar"..........Handel
Mme. Homer
Scene and duet from "Le Prophete"
Meyerbeer
Mmes. Homer and Stires
Jauchzet Gott in Allen Landen......Bach
Rose Softly Blooming..........Spohr
Mme. Stires
An Eriskay Love-lilt, Kishmul's Galley (songs of the Hebrides)
The Song of the Shirt.....Sidney Homer
Mme. Homer
Slumber Song..........Gretchaninov
The Sick Child..........Homer
Folk Song..........Swedish
Good Morning..........Grieg
Nature's Holiday..........Hageman
Mme. Stires
No Candle was There and No Fire,
Liza Lehman
God Is My Shepherd..........Dvorak
Love Went a-Riding........Frank Bridge
Annie, the Miller's Daughter,
Slovakian Folk Song
Mme. Homer
Tutti fior ("Madama Butterfly")..Puccini
Summer Night..........Lacombe
Trip, Trip, Trip..........Marzials
Mmes. Homer and Stires

Herald April 13

MME. HOMER AND DAUGHTER IN SONG

Large Audience Pleased with Symphony Hall Recital

H 4/14

There was a recital yesterday afternoon in Symphony hall by the contralto, Louise Homer, and her daughter, Louise Homer Stires, soprano. They sang this program:

Begone Ye Gloomy Shadows, Bach; Aria, Empio diro tu sei, from "Julius Caesar," Handel, Mme. Homer; scene and duet from "Le Prophete," Meyerbeer, Mmes. Homer and Stires; Jauchzet Gott in Allen Landen, Bach; Rose Softly Blooming, Spohr, Mme. Stires; An Eriskay Love-lilt, Kishmul's Galley (songs of the Hebrides); the Song of the Shirt, Sidney Homer, Mme. Homer; Slumber Song, Gretchaninov; The Sick Child, Homer; Folk Song, Swedish; Good Morning, Grieg; Nature's Holiday, Hageman, Mme. Stires; No Candle was There and No Fire, Liza Lehman; God Is My Shepherd, Dvorak; Love Went a-Riding, Frank Bridge; Annie, the Miller's Daughter, Slovakian Folk Song, Mme. Homer; Tutti fior ("Madama Butterfly"), Puccini; Summer night, Lacombe; Trip, Trip, Trip, Marzials, Mmes. Homer and Stires.

If Mme. Homer, to put the matter plumply, has not at her disposal today quite so fresh a voice as she had years ago, in its place she has gained a splendid mastery of song. Now, with a more penetrating understanding than she always used to show, she analyzes her songs, phrase by phrase, till she knows their meaning, root and branch. In means of expression as well she has made great gains, for to tonal color she now gives close attention, and of diction, in the word's true sense, she has become a mistress. Since she can enunciate very distinctly when she puts her mind to the task, it is a pity that sometimes she should be neglectful of this prime need in song.

To her new powers adding tones frequently beautiful, an excellent technique which includes a notably smooth legato, and a fine knowledge of style, Mme. Homer sang yesterday in a way to increase her renown. Of her small songs she made much, but nobly, no less, she sang the Bach aria with keen feeling for its changes of mood—moods which Bach, in the way of his day, expressed largely through coloratura, the force of which Mme. Homer, unlike most singers, understands. By her intelligence, too, and rightness of feeling, Mme. Homer must have made some people recognize that Meyerbeer, though by no means a Wagner, wrote music not without force and point—only it must be properly sung.

In her share of the Meyerbeer duet Mme. Stires found herself sadly overweighted. With a small, pretty voice not too evenly developed, she made her best success in small songs, such as those she chose for encores and could sing attractively. Mme. Homer, too, was teased for many extra songs. The accompanist, Ruth Emerson, proved excellent all the program through, but most beautifully of all she played the accompaniment to the Bach airs. The audience was very large. R. R. G.

HERALD APR. 14

TO GIVE JOINT RECITAL

T 4/12

Louise Homer and Her Daughter, Louise Homer Stires, Who Will Sing in Symphony Hall Tomorrow Afternoon.

Traveler April 12

CONCERT-CHRONICLE

T 4/14

A Family Affair

THOMAS HOOD wrote a poem telling not of beauties, but of sordid ugliness, of work, of poverty, of exhaustion. He called it "The Son of the Shirt." Sidney Homer, American composer, made music for the poem, writing the poem's spirit of despair and hate into his music. His wife, Mme. Louise Homer, rich-voiced, glorious, inspiring, sang the song with all the fierce intensity of feeling the words can summon. Yesterday afternoon, at Symphony Hall, with the singing of that song, she set before the large audience there the stuff that revolutions are made of—the poignant suffering that revolt alone can ease, that music alone can express. Into no other song of the afternoon did she pour such expressiveness, such exquisite understanding, such passion.

This song of her husband's composing left the profoundest impression yet by no means overshadowed the rest of her programme. Nor did Mme. Homer herself overshadow her daughter, Mme. Homer-Stires. The younger singer, a soprano, possesses a voice of limpid, clear beauty and fine flexibility. A large audience heard this decidedly out-of-the-ordinary concert pair, mother and daughter, like, yet dissimilar. Mme. Homer's powerful contralto seems but slightly impaired. Strength, brilliance and deep resonance still abide within that organ of tremendous range and beauty. The power of the lower notes is astounding. The daughter's voice makes effective contrast with its lighter, more fluid technique and different timbre.

They sang groups of songs separately, as well as a duet near the beginning of the programme, and several duets at the close. The reason for the choice of Bach's cantata, "Begone, Ye Gloomy Shadows," by Mme. Homer, and of his "Jaucnzet Gott in allen Landen," by Mme. Stires, seems inexplicable since neither appeared to worse advantage throughout the concert. The audience openly did not enjoy the works. The quiet beauties so often resident in the great master's works failed to make themselves felt. Both songs sounded ungrateful to voice and ear, antiques rather than classics with their overabundance of coloratura. The remainder of the programme with the exception of an aria by Handel, although often light, even trifling of spirit, proved more satisfactory of choice.

Mme. Homer sang two Scotch folksongs, "An Eriskay Love Lilt" and "Kishmul's Galley," and a Slovakian folk song with the vigor and straightforwardness of utterance that a folksong demands. Liza Lehmann's "No Candle Was There and No Fire," and Dvořák's "God Is My Shepherd" she characterized with the simplicity of style appropriate to the works. Bridge's well written "Love Went a-Riding" she gave to her audience with a light vivaciousness, a youthful spirit that brought delighted applause. One of her encores, "Little Orphant Annie," humorous, wistful, lovable, marked her as of the present generation of concert- bring a versatile personality to

The instructor will be Professor Edward Lawson of Cornell, who spent some seven years in Europe in the study of European landscape design, as first Fellow at the American Academy in Rome. Requests have been forwarded through the English-Speaking Union and the American Academy in Rome for permission to visit many English estates and Italian villas which are not ordinarily open to visitors.

The landscape course will be one of four travel-courses to be carried out in Europe during the summer under the auspices of the Institute of International Education. The other courses will include a study-tour for students of architecture and interior decoration, under the leadership of Professor Albert C. Phelps of the College of Architecture at Cornell University; for students of art, under Miss Edith R. Abbo of the Metropolitan Museum of Art, and

Transcript April 14

JOINT RECITAL AT SYMPHONY HALL

G 4/14

Homer and Daughter Give Pleasing Program

Louise Homer and her daughter, Louise Homer-Stires, gave a joint recital yesterday afternoon in Symphony Hall to a large and well-pleased audience. The program consisted of a miscellany of solos and duets tending rather toward the popular than the classic.

The beauties and defects of Homer's voice have long been known. Yesterday, as before, she sang rhythmically, smoothly, truly. Her lower register was melodiously beautiful. Her enunciation was a delight to hear. Her personality, one of the most pleasing on the concert stage, won every one. Yet in big songs one felt that her voice had not the fullness, the richness it ought. In the lighter selections she might not be surpassed.

Like mother, like daughter, is a saying very true with respect to these two. Mrs Stires, too, has a charming personality. She, too, sings with a pleasing smoothness and her lyric singing is a delight. Her enunciation, however, falls short of her mother's. Thus with no text, as in the case of an encore, one might gather that the song was about somebody hiding behind a tree and somebody else fetching a pail of water. The rest might have been in Hindustanee.

Like her mother, too, there comes a harshness into her voice when she essays a high note taken forte. There were times in the scene and duet from "Le Prophete" when with all the good will in the world the singing of both mother and daughter could be called nothing but shrieking.

Of Mme Homer's songs the Hebridean arrangements by Kennedy-Fraser and some nursery songs which she sang for encores were the most pleasing. Very interesting also was Sidney Homer's arrangement of Thomas Hood's rather hysterical "Songs of the Shirt." If written by a Russian this might be considered "great stuff." By an Anglo-Saxon it is not so convincing.

Mrs Stires sang Spohr's "Rose Softly Blooming" with true poetic feeling and made it a very beautiful thing. So, too, were her interpretations of Gretchaninoff's "Slumber Song" and of sundry songs appropriately concerning cuckoos and Spring, for the number of which she made an entirely unnecessary apology.

Globe 4/14

omer and Her Daughter

Louise Homer, contralto, and Louise Homer Stires, soprano, gave a recital in Symphony Hall yesterday afternoon, with Ruth Emerson as accompanist. Mme. Homer sang Bach's "Begone, ye Gloomy Shadows," a Handel aria, songs of the Hebrides arranged by Kennedy-Fraser, Sidney Homer's "Song of the Shirt," items by Liza Lehmann, Dvořák, and Bridge, and a Slovakian folk song. Mme. Stires sang Bach's "Jauchzet Gott in Allen Landen," Spohr's "Rose softly blooming," bits by Gretchaninoff, Sidney Homer, Grieg and Richard Hageman, and a Swedish folk song. Together they sang a Scene and Duet from "Le Prophête," the "Tutti fiori" duet from "Madam Butterfly," and lighter pieces. That is to say, the program followed the natural course of a concert by these two artists. In response to the cordial applause of the audience, a number of additional songs were given by both.

Mme. Homer is always good to hear. It is late now to praise her familiar technical accomplishment, but there is always revelation in her tonal variety and interpretative authority. Her fine voice she uses with intellectual and emotional mastery, adapting vocal artistry at will to operatic arias or songs of sentiment.

Mme. Stires may be described as a worthy daughter of her mother. If she has not attained the emotional depth and dramatic power of Mme. Homer, she at least has a pleasing soprano which she uses with taste. She is at her best in the simpler songs which depend on delicacy and charm for effect. Miss Emerson was a [illegible] accompanist.

CONCERT BY HOMERS

Madame Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, will give a recital in Symphony Hall on Sunday afternoon, April 13. A 3/15

Advertiser March 10

LOUISE HOMER AND DAUGHTER

Mme. Louise Homer and her daughter, Louise Homer Stires, will give a joint concert in Symphony hall on Sunday afternoon, April 13. Soprano and contralto will sing separate groups of songs as well as duets. T 3/15

Traveler March 15

April 13, Sunday, 3 P. M.—Symphony hall. Mme. Homer and her daughter, Mrs. Stires. H 3/16

Herald March 16

HOMER CONCERT

A 3/16

Mme. Louise Homer and her daughter, Louise Homer Stires, will give a concert in Symphony Hall on Sunday afternoon, April 13.

Advertiser March 16

Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, will give a joint recital in Symphony Hall Sunday afternoon, April 13. A 3/16

Advertiser March 16

Sunday afternoon, April 13, in Symphony Hall, a concert of old airs, operatic pieces and songs of many sorts, divided between Mme Louise Homer, still singer of warm voice and large powers, and her daughter Mme Homer-Stires, lighter and brighter of tone, cultivating fanciful and ornate song. They will be heard also in duets. A familiar visit renewed. T 3/22

Transcript March 22

HOMER AND DAUGHTER

Tr 3/22

Successful from the start, the joint recitals of Louise Homer, the famous American contralto, and her daughter, Louise Homer Stires, have become increasingly important, as the younger singer's soprano voice has developed into one of the finest of the younger generation. Mother and daughter will give a recital in Symphony hall on Sunday afternoon, April 13.

Traveler Mar 22

THE HOMERS

Louise Homer, contralto, and her daughter, Louise Homer Stires, will sing in Symphony hall on Sunday afternoon, April 13, at 3:30. Each singer will appear in groups of songs, and the two will sing several duets. H 3/28

Herald Mar 28

Sunday afternoon, April 13, in Symphony Hall, a concert of old airs, operatic pieces and songs of many sorts, divided between Mme. Louise Homer, still singer of warm voice and large powers, and her daughter Mme. Homer-Stires, lighter and brighter of tone, cultivating fanciful and ornate song. They will be heard also in duets. A familiar visit renewed. T 3/29

Transcript Mar 29

HOMER AND DAUGHTER

Louise Homer, the celebrated American contralto, and her daughter, Louise Homer Stires, soprano, will give a joint concert in Symphony hall on Sunday afternoon, April 13. Each singer will present groups of songs and the two will combine in duets. Tr 3/29

Traveler March 29

HOMER AND DAUGHTER

In Symphony Hall on Sunday afternoon, April 13, Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, will give a concert. H 3/30

Herald March 30

CONCERT-CALENDAR

T 4/5

SUNDAY afternoon, April 13, in Symphony Hall, a concert of old airs, operatic pieces and songs of many sorts, divided between Mme. Louise Homer, still singer of warm voice and large powers, and her daughter, Mme. Homer-Stires, lighter and brighter of tone, cultivating fanciful and ornate song. They will be heard also in duets. A familiar visit renewed. The programme lists airs from Bach and Handel; duets from "The Prophet" and "Madama Butterfly"; folk-pieces from the Hebrides, Ireland and Sweden; miscellaneous numbers from minor composers.

Transcript April 5

HOMER AND DAUGHTER

The program to be presented by Mme. Louise Homer and her daughter, Louise Homer Stires, at their joint concert in Symphony hall on Sunday afternoon, April 13, will include duets from Meyerbeer's "Prophet," Puccini's "Madama Butterfly," also Lacombe's "Summer Night" and a country dance by Marzials. Madame Homer will sing numbers by Bach, Handel, Sidney Homer, Dvorak and Bridge, also folk songs, notably of The Hebrides. Her daughter will sing numbers by Bach, Spohr, Gretchaninov, Hageman, and folk songs likewise.

Traveler April 5

[231]

HOMER PROGRAM

The following program has been prepared by Mme. Louise Homer and her daughter, Louise Homer Stires, for their concert in Symphony hall next Sunday afternoon: H 4/6

Begone Ye Gloomy Shadows .... Bach
Aria, Empio diro tu sei ("Julius Caesar") .... Handel
Mme. Homer
Scene and duet, "Le Prophete" . Meyerbeer
Mmes. Homer and Stires
Jauchzet Gott in Allen Landen .... Bach
Rose Softly Blooming .... Spohr
Mme. Stires
An Eriskey Love Lilt, Kishmul's Galley, (songs of the Hebrides).
Arranged by M. Kennedy-Frazer
The Song of the Shirt ..... Sidney Homer
Mme. Homer
Slumber Song .... Gretchaninov
The Sick Child .... Sidney Homer
Folk Song .... Swedish
Would God I Were the Tender Apple Blossom .... Old Irish
Nature's Holiday .... Hageman
Mme. Stires
No Candle was There and No Fire, ... Lehmann
God Is My Shepherd .... Dvorak
Love Went A-Riding .... Frank Bridge
Annie, the Miller's Daughter, ... Slovakian Folk Song
Mme. Homer
Duets:
"Tutti fior" ("Madama Butterfly") . Puccini
Summer Night .... Lacombe
Trip, Trip, Trip (country dance in canon) .... Marzials
Mmes. Homer and Stires

Herald April 4

NEXT SUNDAY

P 4/6

Next Sunday afternoon in Symphony Hall, Louise Homer and her daughter, Louise Homer-Stires, will join in a concert that will include duets as well as solo pieces from each singer.

Post April 6

CONCERT BY HOMERS

Louise Homer and her daughter, Louise Homer Stires, will sing solos and duets from operas and modern song classic at their concert in Symphony Hall next Sunday afternoon.

Advertiser April 6

All in the Family

T 4/12

The mother still flourishes; while beside her the daughter rises. That is to say, to Symphony Hall tomorrow afternoon for a concert of old airs, operatic pieces, songs and duets of many sorts come. Mme. Louise Homer, still singer of warm voice and large powers, and Mme. Homer-Stires, lighter and brighter of tone, cultivating fanciful and ornate song. So doing they renew not only a familiar visit, but well-remembered and well-appreciated abilities. Their programme lists airs from Bach and Handel; duets from "The Prophet" and "Madama Butterfly"; folk-pieces from the Hebrides, Ireland and Sweden; miscellaneous numbers from minor composers.

Transcript April 12

TODAY'S CONCERT

P 4/13

This afternoon, at Symphony Hall, Louise Homer and her daughter, Louise Homer Stires, will join in a recital of duets and solo pieces. For the former they have chosen an excerpt from Meyerbeer's "Le Prophete," the "Tutti Fior" from Puccini's "Madam Butterfly," and pieces by Lacombe and Marziala, while alone Mme. Homer and Mrs. Stires will each in turn sing ancient airs, folk songs and a varied miscellany of other numbers.

Post April 13

HOMER PROGRAM

This afternoon at Symphony Hall at 3:30, Madame Louise Homer and her daughter, Louise Homer Stires, will be heard in the following program: A 4/13

Begone Ye Gloomy Shadows .... J. S. Bach
Aria "Empio diro tu sei" .... Handel
Louise Homer.
Scene and Duet from "Le Prophete" .... Meyerbeer
Louise Homer and Louise Homer Stires.
Jauchzet Gott in Allen Landen .... Bach
Rose Softly Blooming .... Spohr
Louise Homer Stires.
An Erisky Love-lilt .... | Hebrides'
Kishmul's Galley .... | Songs
The Song of the Shirt ..... Sidney Homer
Louise Homer.
Slumber Song .... Gretchaninoff
The Sick Child .... Sidney Homer
Folk Song .... Swedish
Good Morning .... Edward Grieg
Naturef's Holiday ..... Richard Hageman
Louise Homer Stires.
No Candle Was There and No Fire .... Liza Lehman
God Is My Shepard .... Dvorak
Love Went a-Riding ...... Frank Bridge
The Miller's Daughter, Slovakian Folk Song.
Louise Homer
"Tutti fior" .... Puccini
Summer Night .... Paul Lacombe
Trip, Trip, Trip .... Marzials
Louise Homer and Louise Homer Stires.

Advertiser April 13

THE HOMERS GIVE CONCERT

Mother and Daughter Are Cordially Received

P 4/14

BY WARREN STOREY SMITH

Although the music performed ranged from the deadly dull at one extreme to the absurdedly trivial at the other, and although the elder singer's voice now too often verges upon metallic hardness, the recital of Louise Homer and Louise Homer Stires at Symphony Hall yesterday afternoon was, on the whole, an enjoyable occasion.

There is natural appeal in this pairing of mother and daughter, and, the virtues and shortcomings of their programme and performance aside, the graciousness of the one and the charm of the other must inevitably prevail. And if her voice may no longer always attain all its one-time beauty, Mme. Homer is still an able, authoritative and interesting singer, while as vocalist and interpreter Mrs. Stires is fast ripening, becoming an authentic artist in her own right.

The statement has frequently been made that the voices of the two Homers, though the one is high and the other is low, are of like quality and hence blend uncommonly well. But the

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MME. HOMER AND DAUGHTER TO SING

Give Joint Recital in Symphony Hall

T 4/12

Tomorrow afternoon at 3:30 Madame Louise Homer, the great American contralto, and her daughter, Louise Homer Stires, a soprano of considerable reputation, will give a point concert in Symphony hall. Their program will include duets from Meyerbeer's "Le Prophete," Puccini's "Madame Butterfly," also Lacombe's "Summer Night" and a country dance of Marzials. Madame Homer will sing numbers by Bach, Handel, Sidney Homer, Dvorak and Bridge, also folk songs, notably of The Hebrides. Her daughter will sing numbers by Bach, Spohr, Gretchaninov, Hageman and folk songs likewise.

Traveler April 12

CONCERTS

HOMER AND DAUGHTER TODAY

This afternoon at Symphony hall at 3:30, Madame Louise Homer and her daughter, Louise Homer Stires, will sing as follows: H 4/13

Begone Ye Gloomy Shadows .... Bach
Aria, Empio diro tu sei, from "Julius Caesar" .... Handel
Mme. Homer
Scene and duet from "Le Prophete" .... Meyerbeer
Mmes. Homer and Stires
Jauchzet Gott in Allen Landen...... Bach
Rose Softly Blooming .... Spohr
Mme. Stires
An Eriskay Love-lilt, Kishmul's Galley (songs of the Hebrides)
The Song of the Shirt..... Sidney Homer
Mme. Homer
Slumber Song. .... Gretchaninov
The Sick Child .... Homer
Folk Song .... Swedish
Good Morning .... Grieg
Nature's Holiday .... Hageman
Mme. Stires
No Candle was There and No Fire, ... Liza Lehman
God Is My Shepherd .... Dvorak
Love Went a-Riding .... Frank Bridge
Annie, the Miller's Daughter, ... Slovakian Folk Song
Mme. Homer
Tutti fior ("Madama Butterfly") .. Puccini
Summer Night. .... Lacombe
Trip, Trip, Trip .... Marzials
Mmes. Homer and Stires

Herald April 13

MME. HOMER AND DAUGHTER IN SONG

Large Audience Pleased with Symphony Hall Recital

H 4/14

There was a recital yesterday afternoon in Symphony hall by the contralto, Louise Homer, and her daughter, Louise Homer Stires, soprano. They sang this program:

Begone Ye Gloomy Shadows, Bach; Aria, Empio diro tu sei, from "Julius Caesar," Handel, Mme. Homer; scene and duet from "Le Prophete," Meyerbeer, Mmes. Homer and Stires; Jauchzet Gott in Allen Landen, Bach; Rose Softly Blooming, Spohr, Mme. Stires; An Eriskay Love-lilt, Kishmul's Galley (songs of the Hebrides); the Song of the Shirt, Sidney Homer, Mme. Homer; Slumber Song, Gretchaninov; The Sick Child, Homer; Folk Song, Swedish; Good Morning, Grieg; Nature's Holiday, Hageman, Mme. Stires; No Candle was There and No Fire, Liza Lehman; God Is My Shepherd, Dvorak; Love Went a-Riding, Frank Bridge; Annie, the Miller's Daughter, Slovakian Folk Song, Mme. Homer; Tutti fior ("Madama Butterfly"), Puccini; Summer night, Lacombe; Trip, Trip, Trip, Marzials, Mmes. Homer and Stires.

If Mme. Homer, to put the matter plumply, has not at her disposal today quite so fresh a voice as she had years ago, in its place she has gained a splendid mastery of song. Now, with a more penetrating understanding than she always used to show, she analyzes her songs, phrase by phrase, till she knows their meaning, root and branch. In means of expression as well she has made great gains, for to tonal color she now gives close attention, and of diction, in the word's true sense, she has become a mistress. Since she can enunciate very distinctly when she puts her mind to the task, it is a pity that sometimes she should be neglectful of this prime need in song.

To her new powers adding tones frequently beautiful, an excellent technique which includes a notably smooth legato, and a fine knowledge of style, Mme. Homer sang yesterday in a way to increase her renown. Of her small songs she made much, but nobly, no less, she sang the Bach aria with keen feeling for its changes of mood—moods which Bach, in the way of his day, expressed largely through coloratura, the force of which Mme. Homer, unlike most singers, understands. By her intelligence, too, and rightness of feeling, Mme. Homer must have made some people recognize that Meyerbeer, though by no means a Wagner, wrote music not without force and point—only it must be properly sung.

In her share of the Meyerbeer duet Mme. Stires found herself sadly overweighted. With a small, pretty voice not too evenly developed, she made her best success in small songs, such as those she chose for encores and could sing attractively. Mme. Homer, too, was teased for many extra songs. The accompanist, Ruth Emerson, proved excellent all the program through, but most beautifully of all she played the accompaniment to the Bach airs. The audience was very large. R. R. G.

HERALD APR. 14

TO GIVE JOINT RECITAL

A 4/12

Louise Homer and Her Daughter, Louise Homer Stires, Who Will Sing in Symphony Hall Tomorrow Afternoon.

Traveler April 12

CONCERT-CHRONICLE

T 4/14

A Family Affair

THOMAS HOOD wrote a poem telling not of beauties, but of sordid ugliness, of work, of poverty, of exhaustion. He called it "The Son of the Shirt." Sidney Homer, American composer, made music for the poem, writing the poem's spirit of despair and hate into his music. His wife, Mme. Louise Homer, rich-voiced, glorious, inspiring, sang the song with all the fierce intensity of feeling the words can summon. Yesterday afternoon, at Symphony Hall, with the singing of that song, she set before the large audience there the stuff that revolutions are made of—the poignant suffering that revolt alone can ease, that music alone can express. Into no other song of the afternoon did she pour such expressiveness, such exquisite understanding, such passion.

This song of her husband's composing left the profoundest impression yet by no means overshadowed the rest of her programme. Nor did Mme. Homer herself overshadow her daughter, Mme. Homer-Stires. The younger singer, a soprano, possesses a voice of limpid, clear beauty and fine flexibility. A large audience heard this decidedly out-of-the-ordinary concert pair, mother and daughter, like, yet dissimilar. Mme. Homer's powerful contralto seems but slightly impaired. Strength, brilliance and deep resonance still abide within that organ of tremendous range and beauty. The power of the lower notes is astounding. The daughter's voice makes effective contrast with its lighter, more fluid technique and different timbre.

They sang groups of songs separately, as well as a duet near the beginning of the programme, and several duets at the close. The reason for the choice of Bach's cantata, "Begone, Ye Gloomy Shadows," by Mme. Homer, and of his "Jaucnzet Gott in allen Landen," by Mme. Stires, seems inexplicable since neither appeared to worse advantage throughout the concert. The audience openly did not enjoy the works. The quiet beauties so often resident in the great master's works failed to make themselves felt. Both songs sounded ungrateful to voice and ear, antiques rather than classics with their overabundance of coloratura. The remainder of the programme with the exception of an aria by Handel, although often light, even trifling of spirit, proved more satisfactory of choice.

Mme. Homer sang two Scotch folksongs, "An Eriskay Love Lilt" and "Kishmul's Galley," and a Slovakian folk song with the vigor and straightforwardness of utterance that a folksong demands. Liza Lehmann's "No Candle Was There and No Fire," and Dvořák's "God Is My Shepherd" she characterized with the simplicity of style appropriate to the works. Bridge's well written "Love Went a-Riding" she gave to her audience with a light vivaciousness, a youthful spirit that brought delighted applause. One of her encores, "Little Orphant Annie," humorous, wistful, lovable, marked her as of the present generation of concert-singers who bring a versatile personality to their music, but exhibit it only in appropriate works. The audience was as happy with Mme. Homer as a public always is with a proved favorite who rests not on past but on present achievements for new laurels to add to the old.

Mme. Homer-Stires chose songs of different type. She sang Spohr's "Rose Softly Blooming" delicately and effectively, and later Gretcheninoff's "Slumber Song" and Sidney Homer's "The Sick Child" equally well. The latter in dramatic and musical power does not reach the heights of Homer's setting of Hood's poem, but it does contain eloquent description and a good feeling for atmosphere. Mme. Stires' bright soprano sounds best in songs where vivacity and rhythmic sprightliness combine with humor of text. In the Swedish folk song and Grieg's "Good Morning" she proved some of the qualities which are giving her recognized place as a concert singer. Hagemann's "Nature's Holiday" received continued clapping, which brought forth some charming encores.

In the duets, among them one from Meyerbeer's "Le Prophète" and another from Puccini's "Madame Butterfly," the two voices blended well, but not as charmingly as reports has had it they do. This may have been due yesterday to the cold from which Mme. Stires seemed to be suffering, which perhaps put an unaccustomed edge on some of her high notes. Yet the duets are rather novel on concert programmes, and the eye as well as the ear was pleased as Mme. Homer and her daughter stood singing beside each other—two American singers of deserved fame and popularity. Their accompanist, Ruth Emerson, played with rare ability and satisfactoriness. C. S. S.

JOINT RECITAL AT SYMPHONY HALL

G 4/14

Homer and Daughter Give Pleasing Program

Louise Homer and her daughter, Louise Homer-Stires, gave a joint recital yesterday afternoon in Symphony Hall to a large and well-pleased audience. The program consisted of a miscellany of solos and duets tending rather toward the popular than the classic.

The beauties and defects of Homer's voice have long been known. Yesterday, as before, she sang rhythmically, smoothly, truly. Her lower register was melodiously beautiful. Her enunciation was a delight to hear. Her personality, one of the most pleasing on the concert stage, won every one. Yet in big songs one felt that her voice had not the fullness, the richness it ought. In the lighter selections she might not be surpassed.

Like mother, like daughter, is a saying very true with respect to these two. Mrs Stires, too, has a charming personality. She, too, sings with a pleasing smoothness and her lyric singing is a delight. Her enunciation, however, falls short of her mother's. Thus with no text, as in the case of an encore, one might gather that the song was about somebody hiding behind a tree and somebody else fetching a pail of water. The rest might have been in Hindustanee.

Like her mother, too, there comes a harshness into her voice when she essays a high note taken forte. There were times in the scene and duet from "Le Prophete" when with all the good will in the world the singing of both mother and daughter could be called nothing but shrieking.

Of Mme Homer's songs the Hebridean arrangements by Kennedy-Fraser and some nursery songs which she sang for encores were the most pleasing. Very interesting also was Sidney Homer's arrangement of Thomas Hood's rather hysterical "Songs of the Shirt." If written by a Russian this might be considered "great stuff." By an Anglo-Saxon it is not so convincing.

Mrs Stires sang Spohr's "Rose Softly Blooming" with true poetic feeling and made it a very beautiful thing. So, too, were her interpretations of Gretchaninoff's "Slumber Song" and of sundry songs appropriately concerning cuckoos and Spring, for the number of which she made an entirely unnecessary apology.

Globe 4/14

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omer and Her Daughter

M 4/14

Louise Homer, contralto, and Louise Homer Stires, soprano, gave a recital in Symphony Hall yesterday afternoon, with Ruth Emerson as accompanist. Mme. Homer sang Bach's "Begone, ye Gloomy Shadows," a Handel aria, songs of the Hebrides arranged by Kennedy-Fraser, Sidney Homer's "Song of the Shirt," items by Liza Lehmann, Dvořák, and Bridge, and a Slovakian folk song. Mme. Stires sang Bach's "Jauchzet Gott in Allen Landen," Spohr's "Rose softly blooming," bits by Gretchaninoff, Sidney Homer, Grieg and Richard Hageman, and a Swedish folk song. Together they sang a Scene and Duet from "Le Prophète," the "Tutti fior" duet from "Madam Butterfly" and lighter pieces. That is to say, the program followed the natural course of a concert by these two artists. In response to the cordial applause of the audience, a number of additional songs were given by both.

Mme. Homer is always good to hear. It is late now to praise her familiar technical accomplishment, but there is always revelation in her tonal variety and interpretative authority. Her fine voice she uses with intellectual and emotional mastery, adapting vocal artistry at will to operatic arias or to songs of sentiment.

Mme. Stires may be described as a worthy daughter of her mother. If she has not attained the emotional depth and dramatic power of Mme. Homer, she at least has a pleasing soprano [illegible] which she uses with taste. [illegible] her best in the simpler songs [illegible] lend on delicacy and charm [illegible] effect. Miss Emerson [illegible] companist.

EASTER "CREATION"

The last concert of the season of the Handel and Haydn Society, Emil Mollenhauer conductor, will take place on Easter Sunday afternoon, April 20 in Symphony hall, when Haydn's "Creation" will be performed. The soloists will be Mabel Garrison, soprano; George Meader, tenor, and Henri Scott bass.

Herald March 16

EASTER "CREATION"

H 3/23

Haydn's great oratorio, "The Creation," will be a feature of the religious observance of Easter Sunday, April 20. The Handel and Haydn Society, Mr. Mollenhauer, conductor, will conclude its season by a performance in Symphony hall on that day. The soloists will be Mabel Garrison, soprano; George Meader, tenor, and Henri Scott, bass.

H 3/23

[illegible]

EASTER ORATORIO

The Handel and Haydn Society, Emil Mollenhauer conductor, will sing Haydn's "Creation" on Easter Sunday afternoon. The soloists will be Mabel Garrison, George Meader and Henri Scott.

Ad 3/16

Advertiser Mar 16

The list of soloists for the Easter Sunday "Creation" has been changed by the omission of Maria Ivogun and substitution of Mabel Garrison. Mme Garrison has long been known as a competent artist. Mme Ivogun made a highly favorable impression on reviewer and audience when she first sang here two years ago in concert. Her absence is to be regretted.

G 3/23

Globe Mar 23

Sunday afternoon, April 21, in Symphony Hall, a concert of the Handel and Haydn Society at which Haydn's perennial oratorio, "The Creation," still fresh of simple fancy and aglow with simple piety, will be sung by the well-schooled choir; Mme. Garrison and Messrs. Meader and Scott for the solo-parts. A sufficient orchestra will assist. Mr. Mollenhauer will conduct.

T 3/29

Transcript Mar 29

EASTER "CREATION"

Haydn's oratorio, "The Creation," will furnish the program for the annual Easter concert of the Handel and Haydn Society, which is to take place in Symphony hall on Sunday afternoon, April 20. The soloists will be Mabel Garrison, soprano; George Meader, tenor, and Henri Scott, bass.

T 3/29

Traveler Mar 29

EASTER "CREATION"

H 3/29

Haydn's oratorio "The Creation," will be performed at the annual Easter concert of the Handel and Haydn Society in Symphony Hall on Sunday afternoon, April 20th. The solo singers will be, Mabel Garrison, soprano, George Meader, tenor, and Henri Scott, bass.

Herald Mar 30

EASTER ORATORIO

Ad 3/30

Haydn's oratorio, "The Creation," will be sung at the annual Easter concert of the Handel and Haydn Society. The soloists will be Mabel Garrison, George Meader and Henri Scott.

Advertiser Mar 30

Sunday afternoon, April 20, in Symphony Hall, a concert of the Handel and Haydn Society at which Haydn's perennial oratorio, "The Creation," still fresh of simple fancy and aglow with simple piety, will be sung by the well-schooled choir; Mme. Garrison and Messrs. Meader and Scott for the solo-parts. A sufficient orchestra will assist. Mr. Mollenhauer will conduct.

T 4/5

Transcript April 5

THE "CREATION"

The Easter performance of Haydn's "Creation" by the Handel and Haydn Society, Emil Mollenhauer, conductor, will take place in Symphony hall, Sunday afternoon, April 20th at 3.30. The solo singers will be Mabel Garrison, soprano of the Metropolitan Opera Company; George Meader, tenor, and Henri Scott, bass.

H 4/6

Herald Apr 6

EASTER ORATORIO

Ad 4/6

Haydn's "Creation" will be sung by the Handel and Haydn Society, with Emil Mollenhauer conducting, at Symphony Hall on Sunday afternoon, April 20. The soloists will be Mabel Garrison, George Meader and Henri Scott.

Advertiser Apr 6

THE CREATION

An Easter performance of Haydn's master oratorio, the "Creation," will be given in Symphony hall on Sunday afternoon, April 20, at 3:30, as the season's last concert of the Handel and Haydn Society, Emil Mollenhauer, conductor. The three soloists to appear with the chorus and orchestra are all important members of the Metropolitan Opera Company. They are Mabel Garrison, soprano; George Meader, tenor, and Henri Scott, baritone.

T 4/12

Traveler April 12

"THE CREATION"

On Easter Sunday, April 20, in Symphony hall at 3:30, the Handel and Haydn Society, Mr. Mollenhauer, conductor, will perform Haydn's "Creation," as the closing concert of its season. To the great chorus and a symphony orchestra will be added these solo singers: Mabel Garrison, soprano; Henri Scott, baritone, and George Meader, tenor. Each of these artists is a member of the Metropolitan Opera Company. Miss Garrison is of course well known here; Mr. Scott and Mr. Meader have won distinction in recital and oratorio, besides their success in opera.

H 4/13

Herald Apr 13

"THE CREATION"

Ad 4/15

On Easter Sunday afternoon, in Symphony Hall the Handel and Haydn Society, under Emil Mollenhauer, will perform Haydn's oratorio, "The Creation." The chorus of 400 and a symphony orchestra will be assisted by Mabel Garrison, soprano; Henri Scott, baritone, and George Meader, tenor.

Advertiser Apr 16

NEXT SUNDAY

P 4/16

Next Sunday afternoon in Symphony Hall the Handel and Haydn Society will close its present season with a performance, under the direction of Emil Mollenhauer, of Haydn's well-loved "Creation." Mabel Garrison, soprano; George Meader, tenor, and Henri Scott, baritone, all members of the Metropolitan Opera company, will be the soloists of the afternoon.

Post April 16

"CREATION," TODAY

H 4/20

Josef Haydn's oratorio—"The Creation," will be performed at the final concert of the Handel and Haydn Society in Symphony hall this afternoon at 3.30. Mr. Mollenhauer's chorus of 400 and the orchestra will be assisted by the following notable soloists, singers at the Metropolitan Opera House. Mabel Garrison, soprano, George Meader, tenor, and Henri Scott, baritone.

Herald Apr 20

CONCERT-CALENDAR

T 4/12

SUNDAY afternoon, April 20, in Symphony Hall, a concert of the Handel and Haydn Society at which Haydn's perennial oratorio, "The Creation," still fresh of simple fancy and aglow with simple piety, will be sung by the well-schooled choir; Mme. Garrison and Messrs. Meader and Scott for the solo-parts. A sufficient orchestra will assist. Mr. Mollenhauer will conduct.

Transcript Apr 12

SINGS 'CREATION' FOR 75TH TIME

H 4/21

Handel and Haydn Society Performance Excellent

The Handel and Haydn Society, Emil Mollenhauer, conductor, sang the "Creation" yesterday afternoon in Symphony hall for the 75th time in its career. The soloists were Mabel Garrison, soprano; George Meader, tenor; Henri Scott, bass, and Edith Whitcomb Steeves, for the final quartet. The Boston Festival orchestra, John W. Crowley, principal, played. The organist was Frank H. Luker.

Since strange things can happen, who knows but what some day a young conductor of a coeducational college glee club or of a music conservatory chorus will develop a taste for Haydn? With a chorus, not too large, at his disposal, of youthful singers who have never sung a note of Haydn's music in their lives, and, it is to be hoped, an orchestra similarly inexperienced, this unusual young person could prepare a performance of the "Creation" that would make most people stare.

He would see that this novel performance marched for the most part swiftly forward; Haydn, from what we read of him, was not of a temperament to suffer heaviness gladly. He would draw a sharp line between what is majestic and what is merely graceful—and he would lay out his dynamic scheme accordingly. He would recognize that Haydn, who lived in Vienna in a day when exceedingly good Italian singing was constantly to be heard, wrote music for the voice which itself cries out for singing of fine finish. Grasping the fact that Haydn knew a thing or two about the orchestra, he would see to it that not a feature of Haydn's score, be it of melody or color or dramatic force, failed of its due effect.

Of course he would need countless rehearsals, for orchestra and chorus alike. And he might not easily find soloists with the big beautiful voices, the trained technique, the versatility, and the knowledge of style needful for Haydn's Creation music. Able solo singers, however, do exist, and this ideal conductor could teach them to sing the recitatives simply. What a performance he would give!

That yesterday, the conditions that obtain being taken into consideration, was excellent. Though the chorus sang not always with their usual precision of attack, they sang with tone frequently beautiful (especially in the opening bars), and though, again, they showed not always warm feeling for the sentiment in hand, they never failed to rise to the occasion of an exhilerating close. The orchestra played with closer attention to euphony than is always the case, sometimes very beautifully indeed.

The soloists brought lesser gifts than their renown would have led one to expect. Mr. Meader, whose voice mellowed as the afternoon wore on, nevertheless did his finest singing early in the day, in the smoothly delivered passage about the silver moon. Mr. Scott rehearsed with unction the catalogue of the animals, the skittish tiger and the lion that roared, ending his mention of the "sinuous worm" with a sonorous low D. The audience was very large.

R. R. G.

Herald Apr 21

ORATORIO GIVEN FOR 75TH TIME

Handel and Haydn Society Sings Haydn's "Creation"

P 4/21

BY WARREN STOREY SMITH

Before a large audience in Symphony Hall, the Handel and Haydn Society, under the direction of Mr. Mollenhauer, gave yesterday afternoon its seventy-fifth performance of Haydn's "Creation."

SHOWS SIGNS OF AGE

Perhaps when the performances of Haydn's oratorio have reached the hundred-mark, if not indeed before that time, the Handel and Haydn Society may well set this once so deeply venerated score upon its library-shelf, there to gather dust throughout the years to come. For, truth to tell, "The Creation" is beginning sadly to show its age.

In the matter of oratorio writing, Haydn was no Handel, even though the founders of our senior choral society saw fit so to link their names. Setting aside a few, a very few, really impressive pages, the music of "The Creation" is at its best merely pleasant and at its worst, almost devoid of interest or appeal. In the main it lacks today power, beauty, or true expressiveness, though these qualities still live in "The Messiah" and in various other oratorios of the Hanoverian composer.

Of a chorus "The Creation" exacts little beyond straightforward, honest, tuneful singing, and that little the Handel and Haydn might easily give it. Again, the solo parts, gratefully written for the voice, ask no marked interpretive power, though they demand a not inconsiderable degree of vocal skill.

Post Apr 21

"THE CREATION" AT EASTER CONCERT

G 4/21

Handel and Haydn Society Sing Haydn's Oratorio

The Handel and Haydn Society sang Haydn's "The Creation" at their annual Easter concert yesterday afternoon to an audience which filled Symphony Hall. This concert closed the 109th season of this chorus. It was the 75th time they have given Haydn's oratorio. They first sang it in Boylston Hall, Feb, 16, 1819.

Mr Mollenhauer conducted with his accustomed routine yesterday, but with far less dramatic energy than he showed in the Gounod numbers at the recent testimonial concert. The chorus, which must also know this oratorio so well that it could, if need were, sing it without the music, did not in the performance manifest the awe and wonder demanded by the texts and without which the music lacks savor and zest to the hearer.

Mabel Garrison sang the soprano solos with unpretentious vocal skill and with the requisite suavity and grace of style. She was not in good voice, especially in the earlier part of the program, but her fine musicianship made amends to the discerning ear. If one must choose, as in our concert halls one too often must choose, between musicianship without voice and voice without musicianship, it is obvious that no mere lung power can compensate for the absence of skill like Mme Garrison's. And she was by no means voiceless yesterday.

George Meader Applauded

George Meader was cordially applauded for his singing of the tenor air "In Native Worth." His is a good but not phenomenal voice. He has acquired a respectable vocal technique, apparently with an effort that deprives much of his singing of spontaneity.

His diction is occasionally faulty. Like the poor after dinner speaker, he inserts "er" or "uh" between syllables with annoying pertinacity. But in his big air he didn't do it nearly as often as in the recitatives.

Henri Scott's baritone voice is powerful and on occasion too self-consciously luscious. It has not the wide range demanded for some of Haydn's numbers. He, too, was cordially applauded. In the final quartet Mrs Edith Whitcomb Steeves, a member of the chorus, sang the second soprano part acceptably.

It is the fashion to sneer at Haydn's music, or to speak patronizingly of the naivete of "good old Papa Haydn." There are certainly bits of musical nature faking in this oratorio which bring a smile to any listener. After Wagner's music dramas, Haydn's thunder storm, wood birds, and "long-dimensioned worm" seem childishly simple.

Solo Melodies Simple

Yet Haydn with very simple musical means certainly succeeds in suggesting vividly the murmur of the "swarms of insects," the "softly purling brook" and the "light" of the first day of creation. His melodies for solo singers are simple, but is not "With Verdure Clad" as memorable as anything in Verdi, or Puccini, or even Debussy? "The Heavens are Telling" could easily be sung so as to make a more superb dramatic effect than any of Gounod's.

A smaller and less sluggish chorus than that heard yesterday, a conductor able and willing to enforce the musical discipline expected of professional performers and so readily evaded by the less conscientious among the amateur chorus, a first rate orchestra, and good soloists, could still make "The Creation" as thrilling as for instance the choral part of Beethoven's Ninth Symphony.

Vigor, precision and subtlety, all lacking yesterday, would be needed. But it is unfair to judge any amateur organization by the severest of professional standards. That yesterday's performance gave pleasure to those who heard and who took part in it cannot be doubted.

P. R.

Globe Apr 21

Counterfeiting Gloom

Yesterday afternoon the Handel and Haydn Society, conducted by Mr. Emil Mollenhauer, celebrated Easter by performing Haydn's "Creation" for the seventy-fifth time. Exactly what connection there is between Easter Sunday and the "Creation" it is puzzling to know;—no more is keeping with the day than "The Mikado," except that perhaps it is mildly religious in parts it is quite as funny as "The Mikado," and more entertaining than many a comic opera. It is quite mystifying to see how a twentieth century audience of two thousand-odd people can thoroughly enjoy this music without so much as a smile. One does not wish to spoil the enjoyment of, or laugh at the extraordinary solemnity with which, yesterday's audience received the "Creation." There is far more to be got out of it by listening to it as one would to one of Mozart's operas, leaving the text and its associations alone, and it is quite easy to do this by not looking at the programme; for scarcely a word could be caught from the chorus, at least. The "Creation" is not taken seriously by musicians of today, it cannot be, and it is very difficult to believe that old Papa Haydn was very serious when he penned certain parts of it.

T 4/21

The conductor and leader, on the other hand, took yesterday afternoon's proceedings very soberly—but then neither of them is a musician of today; the former may at one time have been one, the latter never. Do not the two thousand-odd people who heard yesterday's performance realize that apart from the singing of the principals it had scarcely a point to commend it? The string tone of the orchestra was wretched, the whole performance perfuntory. The choir sang into their scores as much as the conductor peered into his. Their articulation was not; nearly half of the chorus sang without opening their mouths. One would imagine that a society that has done "Creation" seventy-five times in a century wauld do it better justice.

T 4/21

The difficulty with the choral situation the world over is that a choral society's audience and public is mainly made up of all the "sisters and the uncles and the cousins and the aunts" of the members of the choir, so no matter what the choir sing they are sure of hearty applause, also no matter how they sing it. The Handel and Haydn Society is good material and there is good material in certain sections of the orchestra, but nothing will or can be done for the better until the society freshens its leadership.

The Oratorio started extremely well, better than ever Haydn intended came out his Introduction, "Chaos," but unfortunately Chaos still existed long after the creation was well under way which would not have pleased the composer. There are two ways of looking at Haydn as the composer of this work; either that he had no sense of humor, and like Milton could not see a funny situation when he had got it, or that he had a brimful sense of humor and congenial wit. In the face of his other music and his personality, the latter is the only course to adopt; therefore it is pretty safe to calculate that he was not over serious when at work on the "Creation." His religion was something like Brother Juniper's in the "Little Flowers of St. Francis"; he sounded no soul-stirring depths like Bach, and it is all the more ridiculous to imagine that you can make him do so, when even a unison string passage is out of tune.

Of the soloists Mr. Henri Scott, the bass, was the most pleasing and brought a genial interpretation to this flowery music. His voice is delightful throughout its compass. The singing of the recitative anent the creation of "cheerful roaring lions," "flexible tigers," and "long dimensioned worms" was spoilt by the orchestra and by the conductor, who apparently has no sense of humor. Miss Mabel Garrison sang the soprano part quite pleasingly, as did also Mr. George Meader the tenor solos. The occasional trio ensemble of all three principals was well blended. They would all have done better work if accompanied by the conductor instead of having to follow his erratic whims.

Yesterday's performance, in fine, was careless, and slovenly, excepting the work of the three principals, and one might put this down to more than that "familiarity breeds contempt." Seventy-five performances of a work ought to breed familiarity with it, though this was not very apparent in the work of chorus or orchestra. The truth is that the Handel and Haydn Society has fallen into a rut. Of itself and by itself it must find the way to new life and salvation.

L. V. P.

Transcript Apr 21

EASTER "CREATION"

The last concert of the season by the Handel and Maydn Society, Emil Mollenhauer conducter, will take place on Easter Sunday afternoon, April 20 in Symphony hall, when Haydn's "Creation" will be performed. The soloists will be Mabel Garrison, soprano; George Meader, tenor, and Henri Scott bass.

H3/16

Herald March 16

EASTER "CREATION"

Haydn's great oratorio, "The Creation," will be a feature of the religious observance of Easter Sunday, April 20. The Handel and Haydn Society, Mr. Mollenhauer, conductor, will conclude its season by a performance in Symphony hall on that day. The soloists will be Mabel Garrison, soprano; George Meader, tenor, and Henri Scott, bass.

H3/23

[illegible]

EASTER ORATORIO

The Handel and Haydn Society, Emil Mollenhauer conductor, will sing Haydn's "Creation" on Easter Sunday afternoon. The soloists will be Mabel Garrison, George Meader and Henri Scott.

Ad3/16

Advertiser Mar 16

The list of soloists for the Easter Sunday "Creation" has been changed by the omission of Maria Ivogun and substitution of Mabel Garrison. Mme Garrison has long been known as a competent artist. Mme Ivogun made a highly favorable impression on reviewer and audience when she first sang here two years ago in concert. Her absence is to be regretted.

G3/23

Globe Mar 23

Sunday afternoon, April 21, in Symphony Hall, a concert of the Handel and Haydn Society at which Haydn's perennial oratorio, "The Creation," still fresh of simple fancy and aglow with simple piety, will be sung by the well-schooled choir; Mme. Garrison and Messrs. Meader and Scott for the solo-parts. A sufficient orchestra will assist. Mr. Mollenhauer will conduct.

T3/29

Transcript Mar 29

EASTER "CREATION"

Haydn's oratorio, "The Creation," will furnish the program for the annual Easter concert of the Handel and Haydn Society, which is to take place in Symphony hall on Sunday afternoon, April 20. The soloists will be Mabel Garrison, soprano; George Meader, tenor, and Henri Scott, bass.

Tr3/29

Traveler Mar 29

EASTER "CREATION"

Haydn's oratorio "The Creation," will be performed at the annual Easter concert of the Handel and Haydn Society in Symphony Hall on Sunday afternoon, April 20th. The solo singers will be, Mabel Garrison, soprano, George Meader, tenor, and Henri Scott, bass.

H3/29

Herald Mar 30

EASTER ORATORIO

Haydn's oratorio, "The Creation," will be sung at the annual Easter concert of the Handel and Haydn Society. The soloists will be Mabel Garrison, George Meader and Henri Scott.

Ad3/30

Advertiser Mar 30

Sunday afternoon, April 20, in Symphony Hall, a concert of the Handel and Haydn Society at which Haydn's perennial oratorio, "The Creation," still fresh of simple fancy and aglow with simple piety, will be sung by the well-schooled choir; Mme. Garrison and Messrs. Meader and Scott for the solo-parts. A sufficient orchestra will assist. Mr. Mollenhauer will conduct.

T4/5

Transcript April 5

THE "CREATION"

The Easter performance of Haydn's "Creation" by the Handel and Haydn Society, Emil Mollenhauer, conductor, will take place in Symphony hall, Sunday afternoon, April 20th at 3.30. The solo singers will be Mabel Garrison, soprano of the Metropolitan Opera Company; George Meader, tenor, and Henri Scott, bass.

H4/6

Herald Apr 6

EASTER ORATORIO

Haydn's "Creation" will be sung by the Handel and Haydn Society, with Emil Mollenhauer conducting, at Symphony Hall on Sunday afternoon, April 20. The soloists will be Mabel Garrison, George Meader and Henri Scott.

Ad4/6

Advertiser Apr 6

THE CREATION

An Easter performance of Haydn's master oratorio, the "Creation," will be given in Symphony hall on Sunday afternoon, April 20, at 3:30, as the season's last concert of the Handel and Haydn Society, Emil Mollenhauer, conductor. The three soloists to appear with the chorus and orchestra are all important members of the Metropolitan Opera Company. They are Mabel Garrison, soprano; George Meader, tenor, and Henri Scott, baritone.

Tr4/12

Traveler April 12

"THE CREATION

On Easter Sunday, April 20, in Symphony hall at 3:30, the Handel and Haydn Society, Mr. Mollenhauer, conductor, will perform Haydn's "Creation," as the closing concert of its season. To the great chorus and a symphony orchestra will be added these solo singers: Mabel Garrison, soprano; Henri Scott, baritone, and George Meader, tenor. Each of these artists is a member of the Metropolitan Opera Company. Miss Garrison is of course well known here; Mr. Scott and Mr. Meader have won distinction in recital and oratorio, besides their success in opera.

H4/13

Herald Apr 13

"THE CREATION"

Ad4/15

On Easter Sunday afternoon, in Symphony Hall the Handel and Haydn Society, under Emil Mollenhauer, will perform Haydn's oratorio, "The Creation." The chorus of 400 and a symphony orchestra will be assisted by Mabel Garrison, soprano; Henri Scott, baritone, and George Meader, tenor.

Advertiser Apr 16

NEXT SUNDAY

P4/16

Next Sunday afternoon in Symphony Hall the Handel and Haydn Society will close its present season with a performance, under the direction of Emil Mollenhauer, of Haydn's well-loved "Creation." Mabel Garrison, soprano; George Meader, tenor, and Henri Scott, baritone, all members of the Metropolitan Opera company, will be the soloists of the afternoon.

Post April 16

"CREATION," TODAY

H4/20

Josef Haydn's oratorio—"The Creation," will be performed at the final concert of the Handel and Haydn Society in Symphony hall this afternoon at 3.30. Mr. Mollenhauer's chorus of 400 and the orchestra will be assisted by the following notable soloists, singers at the Metropolitan Opera House. Mabel Garrison, soprano, George Meader, tenor, and Henri Scott, baritone.

Herald Apr 20

CONCERT-CALENDAR

SUNDAY afternoon, April 20, in Sy
phony Hall, a concert of the Hand
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orchestra will assist. Mr. Mollenhauer wi
conduct.

Transcript Apr 12

SINGS 'CREATION' FOR 75TH TIME

H4/21

Handel and Haydn Society Performance Excellent

The Handel and Haydn Society, Emil Mollenhauer, conductor, sang the "Creation" yesterday afternoon in Symphony hall for the 75th time in its career. The soloists were Mabel Garrison, soprano; George Meader, tenor; Henri Scott, bass, and Edith Whitcomb Steeves, for the final quartet. The Boston Festival orchestra, John W. Crowley, principal, played. The organist was Frank H. Luker.

Since strange things can happen, who knows but what some day a young conductor of a coeducational college glee club or of a music conservatory chorus will develop a taste for Haydn? With a chorus, not too large, at his disposal, of youthful singers who have never sung a note of Haydn's music in their lives, and, it is to be hoped, an orchestra similarly inexperienced, this unusual young person could prepare a performance of the "Creation" that would make most people stare.

He would see that this novel performance marched for the most part swiftly forward; Haydn, from what we read of him, was not of a temperament to suffer heaviness gladly. He would draw a sharp line between what is majestic and what is merely graceful—and he would lay out his dynamic scheme accordingly. He would recognize that Haydn, who lived in Vienna in a day when exceedingly good Italian singing was constantly to be heard, wrote music for the voice which itself cries ou for singing of fine finish. Grasping the fact that Haydn knew a thing or two about the orchestra, he would see to it that not a feature of Haydn's score, be it of melody or color or dramatic force, failed of its due effect.

Of course he would need countless rehearsals, for orchestra and chorus alike. And he might not easily find soloists with the big beautiful voices, the trained technique, the versatility, and the knowledge of style needful for Haydn's Creation music. Able solo singers, however, do exist, and this ideal conductor could teach them to sing the recitatives simply. What a performance he would give!

That yesterday, the conditions that obtain being taken into consideration, was excellent. Though the chorus sang not always with their usual precision of attack, they sang with tone frequently beautiful (especially in the opening bars), and though, again, they showed not always warm feeling for the sentiment in hand, they never failed to rise to the occasion of an exhilerating close. The orchestra played with closer attention to euphony than is always the case, sometimes very beautifully indeed.

The soloists brought lesser gifts than their renown would have led one to expect. Mr. Meader, whose voice mellowed as the afternoon wore on, nevertheless did his finest singing early in the day, in the smoothly delivered passage about the silver moon. Mr. Scott rehearsed with unction the catalogue of the animals, the skittish tiger and the lion that roared, ending his mention of the "sinuous worm" with a sonorous low D. The audience was very large.

R. R. G.

Herald Apr 21

ORATORIO GIVEN FOR 75TH TIME

Handel and Haydn Society Sings Haydn's "Creation"

P4/21

BY WARREN STOREY SMITH

Before a large audience in Symphony Hall, the Handel and Hayd Society, under the direction of M Mollenhauer, gave yesterday afternoon its seventy-fifth performanc of Haydn's "Creation."

SHOWS SIGNS OF AGE

Perhaps when the performances of Haydn's oratorio have reached the hundred-mark, if not indeed before that time, the Handel and Haydn Society may well set this once so deeply venerated score upon its library-shelf, there to gather dust throughout the years to come. For, truth to tell, "The Creation" is beginning sadly to show its age.

In the matter of oratorio writing, Haydn was no Handel, even though the founders of our senior choral society saw fit so to link their names. Setting aside a few, a very few, really impressive pages, the music of "The Creation" is at its best merely pleasant and at its worst, almost devoid of interest or appeal. In the main it lacks today power, beauty, or true expressiveness, though these qualities still live in "The Messiah" and in various other oratorios of the Hanoverian composer.

Of a chorus "The Creation" exacts little beyond straightforward, honest, tuneful singing, and that little the Handel and Haydn might easily give it. Again, the solo parts, gratefully written for the voice, ask no marked interpretive power, though they demand a not inconsiderable degree of vocal skill.

Post apr 21

"THE CREATION" AT EASTER CONCERT

G4/21

Handel and Haydn Society Sing Haydn's Oratorio

The Handel and Haydn Society sang Haydn's "The Creation" at their annual Easter concert yesterday afternoon to an audience which filled Symphony Hall. This concert closed the 109th season of this chorus. It was the 75th time they have given Haydn's oratorio. They first sang it in Boylston Hall, Feb, 16, 1819.

Mr Mollenhauer conducted with his accustomed routine yesterday, but with far less dramatic energy than he showed in the Gounod numbers at the recent testimonial concert. The chorus, which must also know this oratorio so well that it could, if need were, sing it without the music, did not in the performance manifest the awe and wonder demanded by the texts and without which the music lacks savor and zest to the hearer.

Mabel Garrison sang the soprano solos with unpretentious vocal skill and with the requisite suavity and grace of style. She was not in good voice, especially in the earlier part of the program, but her fine musicianship made amends to the discerning ear. If one must choose, as in our concert halls one too often must choose, between musicianship without voice and voice without musicianship, it is obvious that no mere lung power can compensate for the absence of skill like Mme Garrison's. And she was by no means voiceless yesterday.

George Meader Applauded

George Meader was cordially applauded for his singing of the tenor air "In Native Worth." His is a good but not phenomenal voice. He has acquired a respectable vocal technique, apparently with an effort that deprives much of his singing of spontaneity.

His diction is occasionally faulty. Like the poor after dinner speaker, he inserts "er" or "uh" between syllables with annoying pertinacity. But in his big air he didn't do it nearly as often as in the recitatives.

Henri Scott's baritone voice is powerful and on occasion too self-consciously luscious. It has not the wide range demanded for some of Haydn's numbers. He, too, was cordially applauded. In the final quartet Mrs Edith Whitcomb Steeves, a member of the chorus, sang the second soprano part acceptably.

It is the fashion to sneer at Haydn's music, or to speak patronizingly of the naivete of "good old Papa Haydn." There are certainly bits of musical nature faking in this oratorio which bring a smile to any listener. After Wagner's music dramas, Haydn's thunder storm, wood birds, and "long-dimensioned worm" seem childishly simple.

Solo Melodies Simple

Yet Haydn with very simple musical means certainly succeeds in suggesting vividly the murmur of the "swarms of insects," the "softly purling brook" and the "light" of the first day of creation. His melodies for solo singers are simple, but is not "With Verdure Clad" as memorable as anything in Verdi, or Puccini, or even Debussy? "The Heavens are Telling" could easily be sung so as to make a more superb dramatic effect than any of Gounod's.

A smaller and less sluggish chorus than that heard yesterday, a conductor able and willing to enforce the musical discipline expected of professional performers and so readily evaded by the less conscientious among the amateur chorus, a first rate orchestra, and good soloists, could still make "The Creation" as thrilling as for instance the choral part of Beethoven's Ninth Symphony.

Vigor, precision and subtlety, all lacking yesterday, would be needed. But it is unfair to judge any amateur organization by the severest of professional standards. That yesterday's performance gave pleasure to those who heard and who took part in it cannot be doubted.

P. R.

Globe Apr 21

Counterfeiting Gloom

Yesterday afternoon the Händel and Haydn Society, conducted by Mr. Emil Mollenhauer, celebrated Easter by performing Haydn's "Creation" for the seventy-fifth time. Exactly what connection there is between Easter Sunday and the "Creation" it is puzzling to know; no more is keeping with the day than "The Mikado," except that perhaps it is mildly religious in [illegible] In parts it is quite as funny as "The Mikado," and more entertaining than many a comic opera. It is quite mystifying to see how a twentieth century audience of two thousand-odd people can thoroughly enjoy this music without so much as a smile. One does not wish to spoil the enjoyment of, or laugh at the extraordinary solemnity with which, yesterday's audience received the "Creation." There is far more to be got out of it by listening to it as one would to one of Mozart's operas, leaving the text and its associations alone, and it is quite easy to do this by not looking at the programme; for scarcely a word could be caught from the chorus, at least. The "Creation" is not taken seriously by musicians of today, it cannot be, and it is very difficult to believe that old Papa Haydn was very serious when he penned certain parts of it.

T4/21

The conductor and leader, on the other hand, took yesterday afternoon's proceedings very soberly—but then neither of them is a musician of today; the former may at one time have been one, the latter never. Do not the two thousand-odd people who heard yesterday's performance realize that apart from the singing of the principals it had scarcely a point to commend it? The string tone of the orchestra was wretched, the whole performance perfuntory. The choir sang into their scores as much as the conductor peered into his. Their articulation was not; nearly half of the chorus sang without opening their mouths. One would imagine that a society that has done "Creation" seventy-five times in a century wauld do it better justice.

T4/21

The difficulty with the choral situation the world over is that a choral society's audience and public is mainly made up of all the "sisters and the uncles and the cousins and the aunts" of the members of the choir, so no matter what the choir sing they are sure of hearty applause, also no matter how they sing it. The Handel and Haydn Society is good material and there is good material in certain sections of the orchestra, but nothing will or can be done for the better until the society freshens its leadership.

The Oratorio started extremely well, better than ever Haydn intended came out his Introduction, "Chaos," but unfortunately Chaos still existed long after the creation was well under way which would not have pleased the composer. There are two ways of looking at Haydn as the composer of this work; either that he had no sense of humor, and like Milton could not see a funny situation when he had got it, or that he had a brimful sense of humor and congenial wit. In the face of his other music and his personality, the latter is the only course to adopt; therefore it is pretty safe to calculate that he was not over serious when at work on the "Creation." His religion was something like Brother Juniper's in the "Little Flowers of St. Francis"; he sounds no soul-stirring depths like Bach, and it is all the more ridiculous to imagine that you can make him do so, when even a unison string passage is out of tune.

Of the soloists Mr. Henri Scott, the bass, was the most pleasing and brought a genial interpretation to this flowery music. His voice is delightful throughout its compass. The singing of the recitative anent the creation of "cheerful roaring lions," "flexible tigers," and "long dimensioned worms" was spoilt by the orchestra and by the conductor, who apparently has no sense of humor. Miss Mabel Garrison sang the soprano part quite pleasingly, as did also Mr. George Meader the tenor solos. The occasional trio ensemble of all three principals was well blended. They would all have done better work if accompanied by the conductor instead of having to follow his erratic whims.

Yesterday's performance, in fine, was careless, and slovenly, excepting the work of the three principals, and one might put this down to more than that "familiarity breeds contempt." Seventy-five performances of a work ought to breed familiarity with it, though this was not very apparent in the work of chorus or orchestra. The truth is that the Handel and Haydn Society has fallen into a rut. Of itself and by itself it must find the way to new life and salvation.

L. V: P.

Transcript Apr 21

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Revolt Has Set In

After the war, a rather curious phenomenon occurred in French art. Young people wished to establish modes of expression of a brutal simplicity which, they said, should regenerate the world. The public, surprised but apprehensive, did not dare contradict them. But the revolt has set in. The most sensible of our young writers, André Obey, has himself confessed the vanity of this attempt. He has just written these profound lines: "What a curious age is ours. Always on its lips is the word regret. Our younger brothers deny memory with a violence which shows they are afraid of it, while Georges Duhamel begins his latest book thus: 'The perfume of the world is no longer what it was.' Alas, humanity has certainly lost its flower. Angular clumsiness, false ingenuity, the aggressive witticisms of the most 'gosse' among us, afford us no relief. One looks at them with eyes

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The Settings

If the stage management had undertaken to supply by realism the tension missing in book and music, the stage designer had striven for something more difficult: to make a crude, conventional book interesting and attractive. Clemens Holzmeister approached the old opera with modern notions on stage designing; and when interest in plot and music began to lag, we saw pictures which were certain to fascinate.

The first scene, when Gérard, the revolutionary-to-be, prophesies the coming upheaval, occurs before a big gold and blue curtain, and this assumes the significance of a prologue. Holzmeister does not disdain the "staircase habit"—the boon of modern stage designers. In the street scenes the two platforms thus achieved served to make the turbulent happenings clear. The tribunal scene takes place in a basement hall;

Dou... of Bo... the scene of the ... The exotic charms of "Arlecchino" are bound to arrest the connoisseur, but are not of the sort to find response from the public.

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FISK JUBILEE PROGRAM

A programme of Negro spirituals and plantation songs, interspersed with readings by the Reverend James A. Myers, their leader, will be given by the Jubilee Singers of Fisk University in their concert in Symphony Hall on Sunday evening, October 28.

This organization of many years' standing has been the pioneer exponent of this wonderful folk music which it has made known to the concert public of Europe and America. The songs to be presented at the coming Boston concert will include: Steal Away — There is a Light Shining in de Heav'n — I Want to be Ready — Kentucky Home — I Couldn't Hear Nobody Pray — Keep Inching Along — Swing Low Lord, I Want to be a Christian — Go Down Moses — Hear de Lambs a-Crying.

BOSTON TRAVELER

Serge Koussevitzky, Leader of the Boston Symphony Orchestra, Photographed in New York Just After His Arrival from Europe. M. Koussevitzky Conducted Yesterday Afternoon the First Symphony Concert of the Season in Boston.

(Underwood & Underwood)

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Acquiring *correct touch* is the first essential in your child's music practice. As touch is transmitted to string by the *piano action*, it is essential that little fingers be given the early advantage of a perfectly balanced and delicately responsive action.

Choose for your child a piano equipped with the Wessell, Nickel & Gross piano action. Then will daily music practice begin with a piano action developed to the very borderland of perfection. You will be assured of a quality piano, too, for this famous action is found only in worthy instruments. The Wessell, Nickel & Gross action is the *world's highest-priced piano action*. It is built by the oldest, largest and leading makers of high-grade piano actions.

WESSELL, NICKEL & GROSS
Established 1874
New York

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Tito Schipa
Josef Lhevinne
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527 Fifth Avenue, NEW YORK

ERT PRESENT
SENSATION—THE
STUDENT PRINCE
Company of 100 — 30 Dancing Girls
60—Male Chorus—60 Curtain at 8:10
BOSTON

By SUTTON VANE
OPENING
WED. EVE., MARCH 24
"FALSE PRETENSES"
First Time Anywhere
A NEW COMEDY BY
IAN HAY

SYMPHONY HALL
TOMORROW AT 3:30—FIFTH STEINERT CONCERT
EMILIO DE GOGORZA AND YOLANDA MERO
THE CELEBRATED BARITONE
HUNGARIAN PIANIST
Tickets $2.50, $2.00, $1.50, $1.00, plus tax

TOMORROW NIGHT MAR. 14 AT 8:15
PAUL ROBESON
AND
LAWRENCE BROWN
A PROGRAM OF NEGRO SPIRITUALS
BENEFIT CIVIC MUSIC ASS'N—$1-$2.50 (no ta

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
MICHAEL PRESS, Guest Conductor
YOUNG PEOPLE'S CONCERT WED. AFT., MARCH 17, AT 4 P. M.
ADULTS ADMITTED ACCOMPANIED BY CHILDREN
TICKETS 35c. ON SALE MONDAY AT THE BOX OFFICE

NEXT THURS. EVE. AT 8:15
ONLY BOSTON APPEARANCE THIS SEASON
CHALIAPIN
"THE WORLD'S GREATEST SINGER"
Tickets now—$1 to $3, plus tax

NEXT SAT. AFT. AT 2:30
BURTON HOLMES
Will Present His Inimitable Lectu
ROME
ANCIENT
MEDIEVAL
AND MODERN
EXTRA FRI. EVE. SAT. AFT. MARC
So this is FLORI
FRESHLY FILMED IN ALL ITS FRENZIED ACTIV
FASHIONABLE FRIVOLITY
Tickets now 50c, $1.10, $1.65, including tax

SUNDAY AFT., MARCH 28, AT 3:30
MON. EVE., MA
BRAHMS' REQUIE
BOSTON SYMPHONY OR
SERGE KOUSSEVITZKY
HARVARD GLEE CLUB, RAD
Tickets for Second Performanc
MAIL ORDERS PROMPTLY

FISK JUBILEE PROGRAM

A programme of Negro spirituals and plantation songs, interspersed with readings by the Reverend James A. Myers, their leader, will be given by the Jubilee Singers of Fisk University in their concert in Symphony Hall on Sunday evening, October 28.

This organization of many years' standing has been the pioneer exponent of this wonderful folk music which it has made known to the concert public of Europe and America. The songs to be presented at the coming Boston concert will include: **Steal Away — There is a Light Shining in de Heav'n — I Want to be Ready — Kentucky Home — I Couldn't Hear Nobody Pray — Keep Inching Along — Swing Low Lord, I Want to be a Christian — Go Down Moses — Hear de Lambs a-Crying.**

BOSTON TRAVELER

Serge Koussevitzky, Leader of the Boston Symphony Orchestra, Photographed in New York Just After His Arrival from Europe. M. Koussevitzky Conducted Yesterday Afternoon the First Symphony Concert of the Season in Boston.

(Underwood & Underwood)

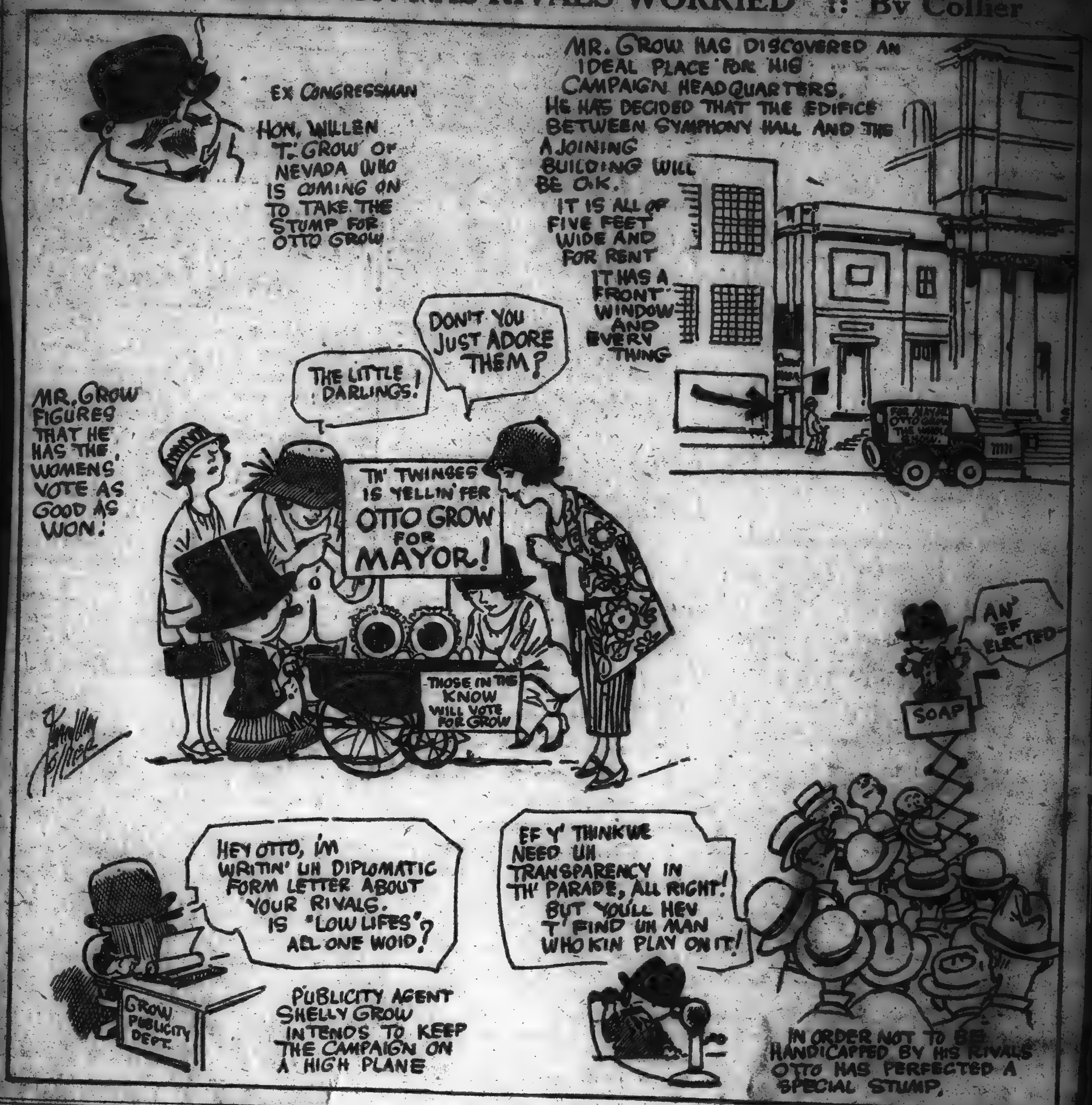
ROTOGRAVURE SECTION

Agide Jacchia, the Noted Conductor, Who Will Open on Monday Night the Fortieth Season of "Pop" Concerts at Symphony Hall. This Will Be Mr. Jacchia's Ninth Season as the Most Popular of "Pops" Leaders. In the Course of the Early Summer He Will Conduct His Five Hundredth "Pops" Performance. (Horsman)

Scrap Book

Repeats Charges, Welcomes

GROW CAMPAIGN HAS RIVALS WORRIED :: By Collier


EX CONGRESSMAN HON. WILLEN T. GROW OF NEVADA WHO IS COMING ON TO TAKE THE STUMP FOR OTTO GROW
MR. GROW HAS DISCOVERED AN IDEAL PLACE FOR HIS CAMPAIGN HEADQUARTERS. HE HAS DECIDED THAT THE EDIFICE BETWEEN SYMPHONY HALL AND THE AJOINING BUILDING WILL BE O.K. IT IS ALL OF FIVE FEET WIDE AND FOR RENT. IT HAS A FRONT WINDOW AND EVERY THING
MR. GROW FIGURES THAT HE HAS THE WOMENS VOTE AS GOOD AS WON.
THE LITTLE DARLINGS!
DON'T YOU JUST ADORE THEM?
TH' TWINGES IS YELLIN' FER OTTO GROW FOR MAYOR!
THOSE IN THE KNOW WILL VOTE FOR GROW
AN' EF ELECTED
SOAP
HEY OTTO, I'M WRITIN' UH DIPLOMATIC FORM LETTER ABOUT YOUR RIVALS. IS "LOW LIFES" ALL ONE WOID?
GROW PUBLICITY DEPT.
PUBLICITY AGENT SHELLY GROW INTENDS TO KEEP THE CAMPAIGN ON A HIGH PLANE
EF Y' THINK WE NEED UH TRANSPARENCY IN TH' PARADE, ALL RIGHT! BUT YOU'LL HEV T' FIND UH MAN WHO KIN PLAY ON IT!
IN ORDER NOT TO BE HANDICAPPED BY HIS RIVALS OTTO HAS PERFECTED A SPECIAL STUMP.

Ottto Won't Take His Election as Poisonal Favor

However Mayoralty Goes, He Will Be There with Statements

By FRANKLIN COLLIER

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Mr. Grow seems to have a large jump on the field. He has the pole as well. Only last night he announced that he expected to win by at least 50,000. He is so far out in front that not only has he his campaign speeches prepared but has statements ready for the press to be released on election night, thus: "The tremendous majority which the thinking voters uv th's city rolled up in my favor is by no means uh poisonal tribute, but [illegible] pression uv a desire fer th' [illegible] uv government. I shell do all in my power t' merit th' confidunce [illegible] in me."

Mr. Grow has also dictated the following, to have ready in case that he does not win: "My defeat at th' polls means a victury fer boss rule an crooked politicks. Jist so long ez people are satisfied with what they got, jist so long will they git what they are satisfied with. Ef they are satisfied, I am."

Mr. Grow is already dickering for the building between Symphony hall and the new structure to the left. If he can rent this he will turn it into campaign headquarters. It is of ideal size, the entire front window with the door being all of five feet wide. The only objection to the narrowness of this place is the possibility that he may have to stand his campaign literature on end.

Should the owner require a long term lease, Mr. Grow will plan to sublet it for the sale of such merchandise as lead pencils, safety razor blades, bed slats and graphophone needles.

Otto will be assisted materially in his campaign by the arrival of Ex.-Congressman-Hon. Willen T. Grow of Derbyville, Nevada. He will take the stump for Mr. Grow. This factor alone will be a tremendous influence in showing the voters that their candidate can bring in outside help from as far distant points as any one.

Whether or not Mrs. Grow will go on the stump for her husband has not been learned. Should the campaign fund be ample to purchase a couple of new hats there is little doubt but that she will be an active worker in her husband's cause.

MEMORANDA
D. S. PAINE
SYMPHONY HALL BOSTON, MASS.
Back Bay 1492

James A. Treanor Jr.
30 Bloomfield St.
Dorchester.
Tel. Columbia
2955
Social Law Library
at B.U.

DAMAGED PAGE

Dec 11th '24

BOSTON POST, THUR

SYMPHONY SEATS ALL BOUGHT UP

Not a Ticket Left for Boston or New York Season

For the first time in its history the Boston Symphony Orchestra has not a ticket to sell, either for its regular concerts in Boston or, for that matter, for the double series in New York. In other words, the 24 concerts on Friday afternoons, the 24 concerts on Saturday evenings and the additional series of five concerts on Monday evenings are now "sold out" for the season.

FRIDAY "RUSH" SEATS

As exception to the foregoing sweeping statement it should be noted that there remain the Young People's Concerts (for those who are eligible) and the two concerts in aid of the Orchestra's Pension Fund, for which no tickets are sold by subscription. And the Friday afternoon "ruch" is still in force, for rather than abandon this time-honored institution the trustees of the orchestra still offer, at a nominal charge of 50 cents, the 501 seats of the second balcony for these Friday concerts, although that these seats could be sold by subscription at a far greater profit to the orchestra goes without saying.

The explanation of the present unprecedented state of affairs may be given in one word: Koussevitzky.

Everything Taken

Before ever the magnetic Russian had lifted a baton in this city the demand for season tickets had already exceeded all records, so great was the curiosity to hear (and to see) him, and when the first few concerts of the season had established beyond any disputing the fact that Koussevitzky was a conductor of positive genius—no mere sensation-monger but an extraordinarily revealing interpreter of the composers of every school—then whatever seats were still available for subscription were disposed of forthwith.

And since it is human nature to crave the unobtainable these holders of season tickets have today become the envy of those who have them not, even of those who in the past gave to the symphony concerts barely a passing thought. Wherefore it behooves those fortunate ones who are the owners of season tickets to take care that they never go unused. What greater courtesy could be extended to the stranger within our gates than to present him with a ticket for a symphony concert?

Length of Stay Uncertain

How long Koussevitzky will remain among us is not certain; at least those in authority make no definite statement concerning the length of his engagement. But in any event he is ours for the present, while if the people of Boston retain their eagerness to hear the orchestra under his direction it is not unreasonable to suppose that the number of concerts here may be increased, though it was not long ago that the Monday series would have been deemed an experiment too risky to be undertaken.

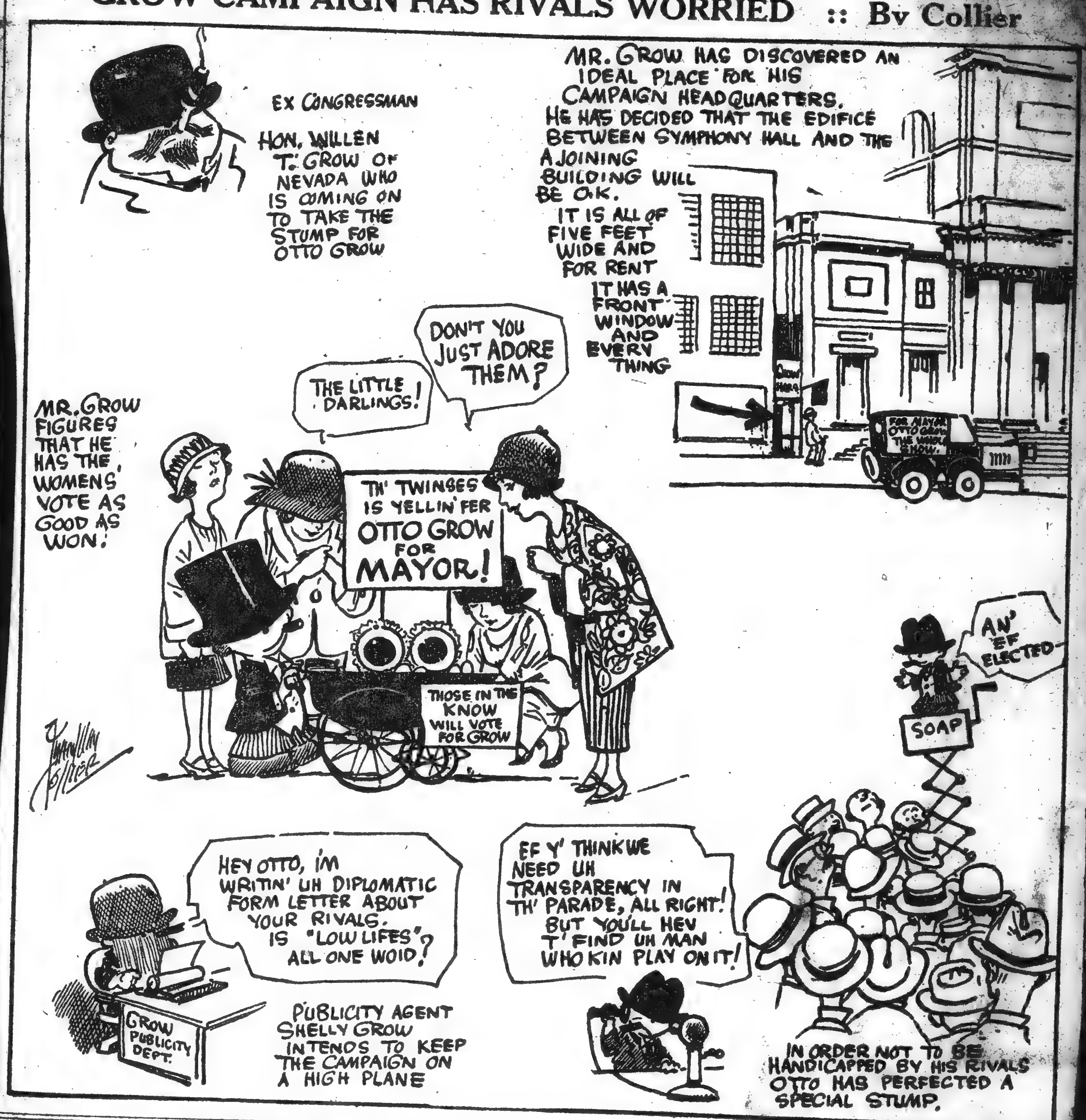
But to avoid misunderstanding the trustees would have it added that a fly still lingers in the ointment of the present happy situation. Even with every seat for every concert sold, the Boston Symphony Orchestra is not self-supporting. To make it so, with the [illegible] ing scale of salaries, would [illegible] raise materially the [illegible] and [illegible] might [illegible]

Scrap Book

HE BOSTON HERALD, MONDAY, SEPTEMBER 7, 1925

Repeats Charges, Welcomes

GROW CAMPAIGN HAS RIVALS WORRIED :: Bv Collier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3 – [illegible] of

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EFFECTIVE JUNE 28, 1925

BOSTON
AND
ALBANY
RAILROAD
[illegible]

BOSTON
AND
RIVERSIDE
AND
INTERMEDIATE STATIONS

The time shown in this folder is
EASTERN STANDARD TIME
One hour slower than
DAYLIGHT SAVING TIME

NEW YORK
CENTRAL
LINES

W. A. BARROWS — GENERAL PASSENGER AGENT
E. W. GOODWIN — ASST GENL. PASSENGER AGENT
BOSTON, MASS.

Form 3

RIVERSIDE TO BOSTON VIA HIGHLAND BRANCH

WEEK-DAYS

LEAVE	254 ★BZ A M	258 ★B A M	260 ★B A M	262 ★B A M	264 ★B A M	268 B A M	270 ★B A M	272 A M	274 ★BZ A M	276 BZ A M
Riverside..........	4.54	5.48	....	6.32	....	....	7.12	7.25	8.03	8.34
Woodland..........	4.56	5.50	6.18	6.35	6.50	6.56	7.15	7.30	8.05	8.36
Waban.............	4.59	5.53	6.21	6.38	6.54	6.59	7.18	7.33	8.08	8.39
Eliot..............	5.01	5.55	6.24	6.41	6.57	7.02	7.21	7.36	8.10	8.41
Newton Highlands..	5.04	5.58	6.27	6.44	7.00	7.05	7.24	7.39	8.13	8.44
Newton Centre.....	5.07	6.01	6.30	6.48	7.04	7.09	7.28	7.43	8.16	8.47
Chestnut Hill......	5.10	6.04	6.34	6.52	7.08	7.13	7.32	7.48	8.19	8.50
Reservoir..........	5.13	6.07	6.37	6.55	....	7.16	....	7.51	8.22	8.53
Beaconsfield.......	5.15	6.09	6.39	6.57	....	7.18	....	7.53	8.24	8.55
Brookline Hills.....	5.17	6.11	6.41	6.59	....	7.20	....	7.55	8.26	8.57
Brookline..........	5.19	6.13	6.43	7.01	....	7.23	7.39	7.57	8.28	8.59
Longwood..........	5.21	6.15	6.45	7.04	....	7.25	....	7.59	8.30	9.01
Huntington Ave....	5.26	6.21	6.51	7.10	7.20	7.31	7.46	8.04	8.36	9.06
Boston.........Ar.	5.30	6.25	6.55	7.14	7.24	7.35	7.50	8.08	8.40	9.10
	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M

The time shown
in this folder is
EASTERN
STANDARD
TIME
One Hour Slower
than
Daylight
Saving Time

WEEK-DAYS

LEAVE	278 ★Z A M	286 UZ A M	288 BZ P M	290 BZ P M	292 ★BZ P M	296 ★BZ P M	300 Z P M
Riverside..........	9.59	11.19	12.05	1.29	1.49	2.57	4.06
Woodland..........	10.01	11.21	12.08	1.32	1.51	3.00	4.10
Waban.............	10.04	11.24	12.11	1.35	1.54	3.03	4.13
Eliot..............	10.06	11.26	12.13	1.38	1.56	3.05	4.15
Newton Highlands..	10.09	11.29	12.16	1.41	1.59	3.08	4.18
Newton Centre.....	10.12	11.32	12.19	1.44	2.02	3.11	4.21
Chestnut Hill......	10.15	11.35	12.23	1.48	2.05	3.14	4.24
Reservoir..........	10.18	11.38	12.26	1.51	2.08	3.17	4.27
Beaconsfield.......	10.20	11.40	12.28	1.53	2.10	3.19	....
Brookline Hills.....	10.22	11.42	12.30	1.55	2.12	3.21	4.32
Brookline..........	10.24	11.44	12.32	1.57	2.14	3.23	4.35
Longwood..........	10.26	11.46	12.34	1.59	2.16	3.25	4.37
Huntington Ave....	10.31	11.51	12.39	2.04	2.21	3.31	4.43
Boston.........Ar.	10.35	11.55	12.43	2.08	2.25	3.35	4.47
	A M	A M	P M	P M	P M	P M	P M

RIVERSIDE TO BOSTON VIA HIGHLAND BRANCH (Continued)

WEEK-DAYS

LEAVE	304 ★B P M	308 BZ P M	312 ★Z P M	316 BZ P M	320 BZ P M
Riverside..........	5.02	6.00	6.34	8.04	9.19
Woodland..........	5.09	6.03	6.36	8.06	9.21
Waban.............	5.12	6.07	6.39	8.09	9.24
Eliot..............	5.14	6.10	6.41	8.11	9.26
Newton Highlands..	5.17	6.13	6.44	8.14	9.29
Newton Centre.....	5.20	6.16	6.47	8.17	9.32
Chestnut Hill......	5.24	6.20	6.50	8.20	9.35
Reservoir..........	5.27	6.23	6.53	8.23	9.38
Beaconsfield.......	5.29	6.25	6.55	8.25	9.40
Brookline Hills.....	5.32	6.27	6.57	8.27	9.42
Brookline..........	5.34	6.29	6.59	8.29	9.44
Longwood..........	5.36	6.31	7.01	8.31	9.46
Huntington Ave....	5.41	6.36	7.06	8.36	9.51
Boston.........Ar.	5.45	6.40	7.10	8.40	9.55
	P M	P M	P M	P M	P M

SUNDAYS

LEAVE	280 Z A M	286 B A M	294 BZ P M	298 BZ P M	306 B P M	316 BZ P M	322 BZ P M
Riverside..........	8.19	11.19	2.23	3.59	5.24	8.04	9.51
Woodland..........	8.21	11.21	2.25	4.01	5.26	8.06	9.55
Waban.............	8.24	11.24	2.28	4.04	5.29	8.09	9.58
Eliot..............	8.26	11.26	2.30	4.06	5.31	8.11	10.00
Newton Highlands..	8.29	11.29	2.33	4.09	5.34	8.14	10.03
Newton Centre.....	8.32	11.32	2.36	4.12	5.37	8.17	10.06
Chestnut Hill......	8.35	11.35	2.39	4.15	5.40	8.20	10.09
Reservoir..........	8.38	11.38	2.42	4.18	5.43	8.23	10.12
Beaconsfield.......	8.40	11.40	2.44	4.20	5.45	8.25	10.14
Brookline Hills.....	8.42	11.42	2.46	4.22	5.47	8.27	10.16
Brookline..........	8.44	11.44	2.48	4.24	5.49	8.29	10.18
Longwood..........	8.46	11.46	2.50	4.26	5.51	8.31	10.20
Huntington Ave....	8.51	11.51	2.56	4.31	5.56	8.36	10.26
Boston.........Ar.	8.55	11.55	3.00	4.35	6.00	8.40	10.30
	A M	A M	P M	P M	P M	P M	P M

B Trains do not carry baggage. U Carries baggage on holidays only. Z Will wait 5 minutes, if necessary, for main line connections. ★Does not run on holidays, July 4, or Sept. 7, 1925

No. 6—1925

(SPCo 22667) 6-24-25-10M

NEWTON LOWER FALLS

WEEK-DAYS ONLY

Leave N. L. F. 5.47, 6.33, 7.08, 8.22, 9.45, 11.48 A.M.; 1.03, 2.58, 4.03, 5.12, 6.15, 7.29, 7.53, 9.09, 10.20 P.M.

Arrive Riverside 5.52, 6.38, 7.13, 8.27, 9.50, 11.53 A.M.; 1.08, 3.03, 4.08, 5.17, 6.20, 7.34, 7.58, 9.14, 10.25 P.M.

Leave Riverside 6.02, 6.40, 8.02, 8.29, 10.41 A.M.; 12.38, 1.30, 3.36, 4.51, 5.20, 6.35, 7.40, 9.01, 9.51, 10.58 P.M.

Arrive N. L. F. 6.07, 6.45, 8.07, 8.34, 10.46 A.M.; 12.43, 1.35, 3.41, 4.56, 5.25, 6.40, 7.45, 9.06, 9.56, 11.03 P.M.

NOTE.—Trains on Newton Lower Falls Branch will stop on signal at Pine Grove to receive or discharge passengers.

The time given herein is subject to change without notice and is not guaranteed.

BOSTON TO RIVERSIDE VIA HIGHLAND BRANCH

WEEK-DAYS

LEAVE	255	257	259	267	271	275	277
	⑦	B⑦	★B①	B①	★③	B⑤	B①
	A M	A M	A M	A M	A M	A M	A M
Boston	5.10	6.20	7.05	7.38	8.45	9.55	10.50
Trinity Place	5.14	6.24	7.09	7.42	8.49	9.59	10.54
Longwood	5.19	6.28	7.17	7.48	8.54	10.04	10.59
Brookline	5.21	6.30	7.20	7.51	8.56	10.06	11.01
Brookline Hills	5.23	.....	7.23	7.53	8.58	10.08	11.03
Beaconsfield	5.26	6.34	7.27	7.56	9.01	10.11	11.06
Reservoir	5.28	6.36	7.29	7.58	9.03	10.13	11.08
Chestnut Hill	5.32	6.40	7.33	8.03	9.07	10.17	11.11
Newton Centre	5.37	6.44	7.37	8.07	9.11	10.21	11.15
Newton H'lands	5.42	6.47	7.40	8.10	9.14	10.24	11.18
Eliot	5.44	6.51	7.42	8.12	9.16	10.26	11.21
Waban	5.46	6.55	7.44	8.14	9.18	10.28	11.23
Woodland	5.49	6.59	7.47	8.17	9.21	10.31	11.26
Riverside.... Ar.	5.52	7.02	7.49	8.19	9.23	10.33	11.28
	A M	A M	A M	A M	A M	A M	A M

The time shown in this folder is
EASTERN STANDARD TIME
One Hour Slower than
Daylight Saving Time

WEEK-DAYS

LEAVE	279	333	283	285	289	291	293	295	299	301	303
	★①	★B	B①	①	★B①	★B	★①	★B③	★B	B	★B
	A M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M
Boston	11.15	12k10	12.25	1.30	2.25	3.10	3.30	3.55	4.18	4.20	4.35
Trinity Place	11.19	12k14	12.29	1.34	2.29	3.14	3.34	3.59	.....	4.24	.....
Longwood	11.24	Runs Saturdays only	12.35	1.39	2.34	3.19	3.39	4.05	.....	4.30	Does not run Saturdays
Brookline	11.26		12.38	1.42	2.36	3.21	3.41	4.07	.....	4.33	
Brookline Hills	11.28		12.41	1.44	2.38	3.23	3.43	4.09	.....	4.35	
Beaconsfield	11.31		12.44	1.47	2.41	3.26	3.46	4.12	.....	4.38	
Reservoir	11.33		12.46	1.49	2.43	3.28	3.48	4.15	.....	4.40	
Chestnut Hill	11.36	12k25	12.50	1.53	2.47	3.32	3.52	4.19	4.33	4.44	4.50
Newton Centre	11.39	12k29	12.54	1.58	2.51	3.37	3.56	4.23	4.37	4.48	4.54
Newton H'lands	11.42	12k32	12.57	2.01	2.54	3.40	3.59	4.26	4.40	4.51	4.57
Eliot	11.45	12k34	12.59	2.03	2.56	3.42	4.01	4.28	4.42	4.53	4.59
Waban	11.48	12k36	1.01	2.05	2.58	3.44	4.03	4.31	4.44	4.55	5.01
Woodland	11.51	12k39	1.04	2.08	3.01	3.47	4.06	4.34	4.47	4.58	5.04
Riverside.... Ar.	11.54	12k41	1.06	2.10	3.03	3.49	4.08	4.37	4.52	5.01	5.06
	A M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M

BOSTON TO RIVERSIDE VIA HIGHLAND BRANCH

WEEK-DAYS

LEAVE	305	307	309	315	321	325	327				
	★B	★B①	①	B⑦	B③	B⑨	B				
	P M	P M	P M	P M	P M	P M	P M				
Boston	4.36	4.55	5.15	6.25	8.10	9.50	10.30	.....	.....	.....	.....
Trinity Place	4.41	4.59	5.19	6.29	8.14	9.54	10.34	.....	.....	.....	.....
Longwood	4.47	5.05	5.25	6.34	8.19	9.59	10.39	.....	.....	.....	.....
Brookline	4.50	5.08	5.28	6.36	8.22	10.01	10.41	.....	.....	.....	.....
Brookline Hills	4.52	5.10	5.30	6.38	8.24	10.03	10.43	.....	.....	.....	.....
Beaconsfield	4.55	5.13	5.33	6.41	8.27	10.06	10.46	.....	.....	.....	.....
Reservoir	4.57	5.15	5.35	6.43	8.29	10.08	10.48	.....	.....	.....	.....
Chestnut Hill	5.00	5.19	5.39	6.46	8.33	10.12	10.51	.....	.....	.....	.....
Newton Centre	5.03	5.23	5.43	6.50	8.37	10.16	10.55	.....	.....	.....	.....
Newton H'lands	5.06	5.26	5.46	6.53	8.40	10.19	10.58	.....	.....	.....	.....
Eliot	5.08	5.28	5.48	6.55	8.42	10.21	11.00	.....	.....	.....	.....
Waban	5.10	5.30	5.50	6.57	8.44	10.23	11.02	.....	.....	.....	.....
Woodland	5.13	5.33	5.53	7.00	8.47	10.26	11.05	.....	.....	.....	.....
Riverside.... Ar.	5.15	5.37	5.55	7.02	8.49	10.28	11.07	.....	.....	.....	.....
	P M	P M	P M	P M	P M	P M	P M				

SUNDAYS

LEAVE	261	273	281	297	317	323					
	③	B	B③	B	B③	B①					
	A M	A M	A M	P M	P M	P M					
Boston	7.15	9.05	11.35	4.15	7.00	9.10	.....	.....	.....	.....	.....
Trinity Place	7.19	9.09	11.39	4.19	7.04	9.14	.....	.....	.....	.....	.....
Longwood	7.24	9.14	11.44	4.24	7.09	9.19	.....	.....	.....	.....	.....
Brookline	7.26	9.16	11.46	4.26	7.11	9.21	.....	.....	.....	.....	.....
Brookline Hills	7.28	9.18	11.48	4.28	7.13	9.23	.....	.....	.....	.....	.....
Beaconsfield	7.31	9.21	11.51	4.31	7.16	9.26	.....	.....	.....	.....	.....
Reservoir	7.33	9.23	11.53	4.33	7.18	9.28	.....	.....	.....	.....	.....
Chestnut Hill	7.37	9.27	11.57	4.37	7.22	9.32	.....	.....	.....	.....	.....
Newton Centre	7.41	9.31	12.01	4.41	7.26	9.35	.....	.....	.....	.....	.....
Newton H'lands	7.44	9.34	12.04	4.44	7.29	9.38	.....	.....	.....	.....	.....
Eliot	7.46	9.36	12.06	4.46	7.31	9.40	.....	.....	.....	.....	.....
Waban	7.48	9.38	12.08	4.48	7.33	9.42	.....	.....	.....	.....	.....
Woodland	7.51	9.41	12.11	4.51	7.36	9.45	.....	.....	.....	.....	.....
Riverside.... Ar.	7.53	9.43	12.13	4.53	7.38	9.47	.....	.....	.....	.....	.....
	A M	A M	P M	P M	P M	P M					

① Through train for stations on the main line east of Riverside.
③ Connects at Riverside for stations on the main line east thereof.
⑤ Connects at Riverside for stations on the main line east thereof except on holidays.
⑦ Through train for stations on the main line east of Riverside, except on holidays.

B Trains do not carry baggage.
k Runs Saturdays only.

⑨ Connects at Riverside for Newtonville and Boston.

★ Does not run on holidays, July 4, or Sept. 7, 1925.

BOSTON TO RIVERSIDE VIA MAIN LINE

WEEK-DAYS

LEAVE	61	63	153	21	65	155	157	67	73	163	407	171	④ 81	331	173	83	335	
			★B②		⑧	★②	★B②	④	⑧	B		B②	A M	★B	★B	★	★B	
	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	Note	A M	P M	P M	P M	
Boston	3.25	5.20	6.00	6.05	6.35	6.55	7.20	7.45	9.05	10.05	10.20	11.20	11.35	11k55	12.05	k12.15	k12.20	.....
Trinity Place	3.29	5.24	6.04	6.09	6.39	6.59	7.24	7.49	9.09	10.09	10.24	11.24	11.39	11k59	12.09	k12.19	k12.24	.....
Cottage Farm	....	....	....	....	....	....	....	....	....	....	.....	.....	.....	Runs Saturdays only	12.14	Runs Saturdays only	Runs Saturdays only	.....
Allston	3.35	5.31	6.12	....	6.46	7.05	7.33	7.57	9.16	10.15	.....	11.30	Does not carry baggage Saturdays		12.17			.....
Brighton	3.37	5.34	6.15	....	6.49	.....	....	8.00	9.18	10.17	.....	11.32			12.19			.....
Faneuil	3.40	5.37	6.18	....	6.52	7.08	7.37	8.03	9.21	10.20	.....	11.35			12.22			.....
Newton	3.49	5.41	6.22	....	6.56	7.11	7.40	8.07	9.25	10.23	.....	11.38		12k10	12.25	......	k12.35	.....
Newtonville	3.52	5.45	6.26	6.20	7.00	7.15	7.43	8.10	9.29	10.26	.....	11.41		12k14	12.28	......	k12.39	.....
West Newton	3.58	5.48	6.30	....	7.04	7.18	7.46	8.14	9.33	10.29	.....	11.44		12k17	12.31	......	k12.42	.....
Auburndale	4.01	5.51	6.33	....	7.08	7.21	7.49	8.18	9.36	10.32	.....	11.47	.....	12k20	12.34	......	k12.45	.....
Riverside...Ar.	4.03	5.54	6.36	....	7.11	7.24	7.52	8.21	9.39	10.35	10.40	11.50	11.55	12k23	12.37	k12.35	k12.48	.....
Ar. N. L. Falls.	....	6.07	6.45	....	....	.....	8.07	8.34	....	10.46	10.46	.....	.....	.....	12.43	k12.43	.....	.....
	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	P M	P M	P M	P M	

The time shown
in this folder is
EASTERN
STANDARD
TIME
One Hour Slower
than
Daylight
Saving Time

WEEK-DAYS

LEAVE	175	89	337	87	179	97	91	181	95	183	187	415	811
	B②	★④	★B④	⑧ Does not run Saturdays except July 4, 1925.	★B	★B	⑧	★B		②	★B	★	
	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M
Boston	12.50	k1.05	k1.15	1.20	1.45	k2.05	2.20	2.50	3.15	3.25	3.45	3.50	4.02
Trinity Place	12.54	k1.09	k1.19	1.24	1.49	k2.09	2.24	2.54	3.19	3.29	3.49	3.54	4.06
Cottage Farm	.....	.....	Runs Saturdays only	.....	.....	.....	.....	.....	.....	3.34	3.54	.....	....
Allston	1.00	Runs Saturdays only		.....	1.55	Runs Saturdays only	2.30	3.00	....	3.37	3.57	.....	....
Brighton	1.03			.....	1.58		2.33	3.03	....	3.39	4.00	.....	....
Faneuil	1.06			.....	2.01		2.36	3.06	....	3.42	4.03	.....	....
Newton	1.09		k1.29	1.35	2.04		2.39	3.09	....	3.45	4.06	.....	....
Newtonville	1.13		k1.32	1.38	2.07		2.43	3.12	....	3.48	4.10	....	4.18
West Newton	1.17		k1.36	1.41	2.10		2.46	3.15	....	3.51	4.14	.....	....
Auburndale	1.21	.....	k1.39	1.44	2.14	.....	2.49	3.18	....	3.54	4.17	.....	....
Riverside...Ar.	1.23	k1.27	k1.42	1.47	2.17	k2.26	2.52	3.20	3.35	3.57	4.20	4.10	....
Ar. N. L. Falls.	1.35	k1.35	.....	.....	.....	.....	....	3.41	3.41	....	....	....	....
	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M

BOSTON TO RIVERSIDE VIA MAIN LINE (Continued)

WEEK-DAYS

LEAVE	189	341	99	105	1191	2191	193	107	1195	2195	109	197	113	201	115	117	207	121	211	125	127	
	★B Does not run Saturdays	B	B	★B	★B	★B	★B②	★	★B	B		★B	④	★②		④	B④	④	B		B	
	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	
Boston	4.05	x4.05	4.10	4.15	4.22	4.25	4.26	k4.30	4.40	4.50	5.00	5.05	5.25	6.00	6.30	7.05	8.20	8.40	9.20	10.05	10.25	....
Trinity Place	4.09	x4.09	4.14	4.19	.....	.....	4.31	k4.34	4.44	4.54	5.04	5.09	5.29	6.04	6.34	7.09	8.24	8.44	9.24	10.09	10.29	....
Cottage Farm	....	.....	.....	Does not run Saturdays	Does not run Saturdays	.....	4.37	.....	Does not run Saturdays	4.59	....	....	....	....	....	....	....	....	....	....	....	....
Allston	4.15	x4.15	Runs holidays only			.....	4.40	.....		5.03	....	5.15	5.35	6.10	6.40	7.16	8.30	.....	9.30	.....	10.35	....
Brighton	....	.....				.....	4.43	Runs Saturdays only		5.06	....	5.17	5.38	6.12	6.43	7.19	8.33	.....	9.32	.....	10.38	....
Faneuil	4.19	x4.19				4.38	4.46			5.09	....	5.20	5.41	6.15	6.46	7.22	8.36	.....	9.35	.....	10.41	....
Newton	4.22	x4.22		.....	.....	4.42	4.49		4.54	5.12	....	5.23	5.44	6.18	6.50	7.26	8.39	.....	9.38	10.21	10.44	....
Newtonville	4.26	x4.26		.....	4.39	4.45	4.53		4.58	5.16	....	5.26	5.47	6.22	6.54	7.30	8.42	.....	9.41	10.25	10.48	....
West Newton	....	x4.29		4.33	4.43	4.48	4.56	.....	5.02	5.19	....	5.29	5.50	6.26	6.57	7.33	8.45	.....	9.44	10.29	10.51	....
Auburndale	....	x4.32	....	4.37	4.47	4.51	4.59	.....	5.05	5.22	....	5.32	5.53	6.30	7.00	7.36	8.48	.....	9.47	10.32	10.54	....
Riverside...Ar.	4.32	x4.34	4.29	4.40	4.50	4.55	5.02	k4.49	5.08	5.25	5.19	5.35	5.56	6.33	7.03	7.39	8.50	9.00	9.50	10.35	10.57	....
Ar. N. L. Falls.	4.56	x4.56	4.56	4.56	4.56	.....	.....	k4.56	5.25	.....	5.25	....	.....	6.40	....	7.45	9.06	9.06	9.56	.....	11.03	....
	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	

SUNDAYS

LEAVE	9	71	79	85	93	185	33	199	111	119	123	211
				④		B②		B②		B④		B②
	A M	A M	A M	P M	P M	P M	P M	P M	P M	P M	P M	P M
Boston	7.30	8.10	11.25	1.15	2.30	3.20	4.00	4.45	5.35	7.30	8.40	9.20
Trinity Place	7.34	8.14	11.29	1.19	2.34	3.24	4.04	4.49	5.39	7.34	8.44	9.24
Cottage Farm	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Allston	.....	8.21	11.35	1.26	2.40	3.30	.....	4.55	5.46	7.41	.....	9.30
Brighton	.....	8.24	11.38	1.29	2.43	3.32	.....	4.57	5.49	7.44	.....	9.32
Faneuil	.....	8.27	11.41	1.32	2.46	3.35	.....	5.00	5.52	7.47	.....	9.35
Newton	.....	8.32	11.44	1.35	2.50	3.39	.....	5.03	5.55	7.50	8.55	9.38
Newtonville	7.45	8.36	11.47	1.38	2.53	3.42	.....	5.06	5.59	7.54	8.59	9.41
West Newton	.....	8.40	11.50	1.41	2.56	3.45	.....	5.09	6.02	7.57	9.03	9.44
Auburndale	.....	8.44	11.53	1.44	2.59	3.48	.....	5.12	6.05	8.00	9.07	9.47
Riverside...Ar.	.....	8.47	11.56	1.47	3.02	3.50	4.19	5.15	6.08	8.03	9.10	9.50
Ar. N. L. Falls.	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
	A M	A M	A M	P M	P M	P M	P M	P M	P M	P M	P M	P M

B Trains do not carry baggage.
k Runs Saturdays only.
x Runs Saturdays and holidays only.

② Through train for stations on the Highland Branch.
④ Connects at Riverside for stations on the Highland Branch.

⑧ Connects at Riverside for stations on the Highland Branch, except on holidays.
Note—Train is No. 77 on Saturdays.

★ Does not run on holidays, July 4, or Sept. 7, 1925.

RIVERSIDE TO BOSTON VIA MAIN LINE

WEEK-DAYS

LEAVE	62	152	64	154	156	66	158	160	404	162	1164	2164	1166	74	2166	168	80	170	174	86
		★B	★	★	★B	★	B	★B		★B	★B	B	★B	★B	★B	B	★B	B	B	
	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M
Lv. N. L. Falls	....	....	5.47	5.47	....	....	....	6.33	6.33	6.33	....	....	.....	7.08	7.08	7.08	....	.....	8.22	.....
Riverside	4.50	5.27	5.59	6.02	6.13	6.29	6.33	6.40	6.58	6.45	....	7.04	.....	7.22	7.17	7.27	8.00	8.04	8.29	9.14
Auburndale	4.54	5.29	....	6.05	6.15	....	6.35	6.43	....	6.48	7.02	7.07	.....	.....	7.20	7.29	....	8.06	8.31	9.17
West Newton	4.58	5.32	....	6.08	6.18	....	6.38	6.46	....	6.51	7.05	7.10	.....	....	7.23	7.32	....	8.09	8.34	9.21
Newtonville	5.02	5.36	....	6.11	6.21	....	6.41	6.50	....	6.54	7.09	7.14	7.23	....	7.27	7.35	....	8.12	8.37	9.25
Newton	5.05	5.39	....	6.14	6.24	....	6.44	6.54	....	6.58	7.13	7.19	7.26	....	7.31	7.38	....	8.15	8.40	9.29
Faneuil	5.08	5.42	....	6.17	6.27	....	6.47	....	....	7.01	7.16	7.22	....	....	....	7.41	....	8.18	8.43	9.32
Brighton	5.11	5.45	....	6.20	6.30	....	6.50	....	....	7.04	....	E	....	....	....	7.44	....	8.20	8.46	9.35
Allston	5.14	5.48	....	6.23	6.33	....	6.53	....	....	7.07	....	7.26	....	....	....	7.47	....	8.23	8.49	9.38
Cottage Farm	....	5.51	....	6.26	6.36	....	6.56	....	....	7.10	....	....	....	....	....	7.50	....	8.26	....	....
Huntington Ave.	5.21	5.56	6.16	6.31	6.41	6.44	7.01	7.06	7.13	7.16	7.26	7.34	7.37	7.40	7.43	7.56	8.16	8.31	8.56	9.46
Boston.......Ar.	5.25	6.00	6.20	6.35	6.45	6.48	7.05	7.10	7.17	7.20	7.30	7.38	7.41	7.44	7.47	8.00	8.20	8.35	9.00	9.50
	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M	A M

WEEK-DAYS

LEAVE	88	182	90	184	92	188	192	76	94	334	194	98	196	418	198
		★B		B			B	★	Does not run Saturdays except July 4, 1925.	★B			★B	★	
	A M	A M	A M	A M	A M	A M	P M	P M	P M	P M	P M	P M	P M	P M	P M
Lv. N. L. Falls	9.45	.....	.....	.....	11.48	11.48	1.03	.....	.....	.....	.....	.....	2.58	.....	4.03
Riverside	9.56	11.00	11.13	11.35	12.00	12.07	1.10	k1.28	1.28	k1.34	2.15	2.54	3.05	4.05	4.10
Auburndale	9.59	11.02	.....	11.37	.....	12.09	1.12	.....	1.31	k1.37	2.18	.....	3.07	.....	4.13
West Newton	10.02	11.05	.....	11.40	.....	12.12	1.15	Runs Saturdays only	1.34	k1.40	2.21	.....	3.10	.....	4.16
Newtonville	10.05	11.08	.....	11.43	.....	12.16	1.18		1.37	k1.43	2.25	.....	3.13	.....	4.20
Newton	10.09	11.11	.....	11.46	.....	12.20	1.21		1.40	k1.46	2.29	.....	3.17	.....	4.23
Faneuil	10.12	11.14	.....	11.49	.....	12.23	1.24		1.43	k1.49	2.32	.....	3.21	.....	4.26
Brighton	10.15	11.16	.....	11.51	.....	12.25	1.26		1.46	k1.51	2.35	.....	3.24	.....	4.28
Allston	10.18	11.18	.....	11.54	.....	12.28	1.29		1.54	k1.54	2.40	.....	3.27	.....	4.31
Cottage Farm	.....	11.21	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Huntington Ave.	10.26	11.26	11.31	12.01	12.16	12.36	1.36	k1.46	2.01	k2.01	2.46	3.11	3.36	4.26	4.40
Boston.......Ar.	10.30	11.30	11.35	12.05	12.20	12.40	1.40	k1.50	2.05	k2.05	2.50	3.15	3.40	4.30	4.44
	A M	A M	A M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M

RIVERSIDE TO BOSTON VIA MAIN LINE (Continued)

WEEK-DAYS

LEAVE	104	106	202	204	30	420	210	112	114	40			
			B			B	★B						
	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M			
Lv. N. L. Falls	.....	5.12	5.12	.....	6.15	6.15	.....	7.53	9.09	10.20	.....	.....	.....
Riverside	4.43	5.36	5.40	6.04	6.25	6.30	7.07	8.02	9.18	10.31	.....	.....	.....
Auburndale	4.46	.....	5.42	6.07	.....	6.32	7.10	8.05	9.21	.....	.....	.....	.....
West Newton	4.50	.....	5.45	6.10	.....	6.35	7.14	8.08	9.24	.....	.....	.....	.....
Newtonville	4.54	.....	5.48	6.13	.....	6.38	7.17	8.11	9.27	10.38	.....	.....	.....
Newton	4.58	.....	5.51	6.16	.....	6.41	7.20	8.14	9.30	Track No. 2 at Newtonville	.....	.....	.....
Faneuil	5.01	.....	5.54	6.19	.....	6.44	7.23	8.17	9.33		.....	.....	.....
Brighton	5.03	.....	5.57	6.21	.....	6.47	7.26	8.20	9.36		.....	.....	.....
Allston	5.05	.....	6.00	6.24	.....	6.50	7.29	8.23	9.39		.....	.....	.....
Cottage Farm	.....	.....	.....	.....	.....	.....	.....	.....	.....		.....	.....	.....
Huntington Ave.	5.11	5.51	6.06	6.31	6.41	6.56	7.36	8.31	9.46	10.51	.....	.....	.....
Boston.......Ar.	5.15	5.55	6.10	6.35	6.45	7.00	7.40	8.35	9.50	10.55	.....	.....	.....
	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M			

The time shown
in this folder is
EASTERN
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One Hour Slower
than
Daylight
Saving Time

SUNDAYS

LEAVE	78	84	52	190	96	100	108	110	112	116	212	40			
		B		B						B	B				
	A M	A M	A M	P M	P M	P M	P M	P M	P M	P M	P M	P M			
Lv. N. L. Falls	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Riverside	8.15	9.05	11.41	12.50	2.18	3.58	5.43	6.28	8.02	9.31	9.49	10.31	.....	.....	.....
Auburndale	8.18	9.08	11.44	12.52	2.21	4.01	5.46	6.31	8.05	.....	9.52	.....	.....	.....	.....
West Newton	8.21	9.11	11.47	12.55	2.24	4.04	5.49	6.34	8.08	.....	9.55	.....	.....	.....	.....
Newtonville	8.25	9.14	11.50	12.58	2.27	4.07	5.53	6.38	8.11	.....	9.58	10.38	.....	.....	.....
Newton	8.29	9.18	11.54	1.01	2.30	4.10	5.56	6.41	8.14	.....	10.01	Track No. 2 at Newtonville	.....	.....	.....
Faneuil	8.32	9.22	11.57	1.04	2.33	4.13	5.59	6.44	8.17	.....	10.04		.....	.....	.....
Brighton	8.35	9.25	12.00	1.06	2.35	4.16	6.02	6.47	8.20	.....	10.06		.....	.....	.....
Allston	8.38	9.28	12.03	1.09	2.38	4.19	6.05	6.50	8.23	.....	10.09		.....	.....	.....
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Huntington Ave.	8.46	9.36	12.11	1.16	2.46	4.26	6.11	6.56	8.31	9.46	10.16	10.51	.....	.....	.....
Boston.......Ar.	8.50	9.40	12.15	1.20	2.50	4.30	6.15	7.00	8.35	9.50	10.20	10.55	.....	.....	.....
	A M	A M	P M	P M	P M	P M	P M	P M	P M	P M	P M	P M	.....	.....	.....

B Trains do not carry baggage.

E Stops on holidays only.

k Runs Saturdays only.

★ Does not run on holidays, July 4 or Sept. 7, 1925.

Duplicate

The Boston College Heights

Boston, Mass.

Tel. Cen. Newton 2656

Advertising Dept.

Contract No. Boston Nov. 14 1925

Advertiser Symf. Hall.

Agrees to insert the following advertisement of

Space 4"

Position

Dates of Insertion Nov 28 – BC – vs NC.

Rate 3 00 Total 12.00

Terms

Proofs Wanted 1

Send checking copies to Mr Paine – Symf Hall

Remarks ———

Bill to Mr Paine Symf Hall.

Signed

Accepted by the Heights per Adv. Mgr. J F [illegible] Solicitor

City Club Resounds with Cheer

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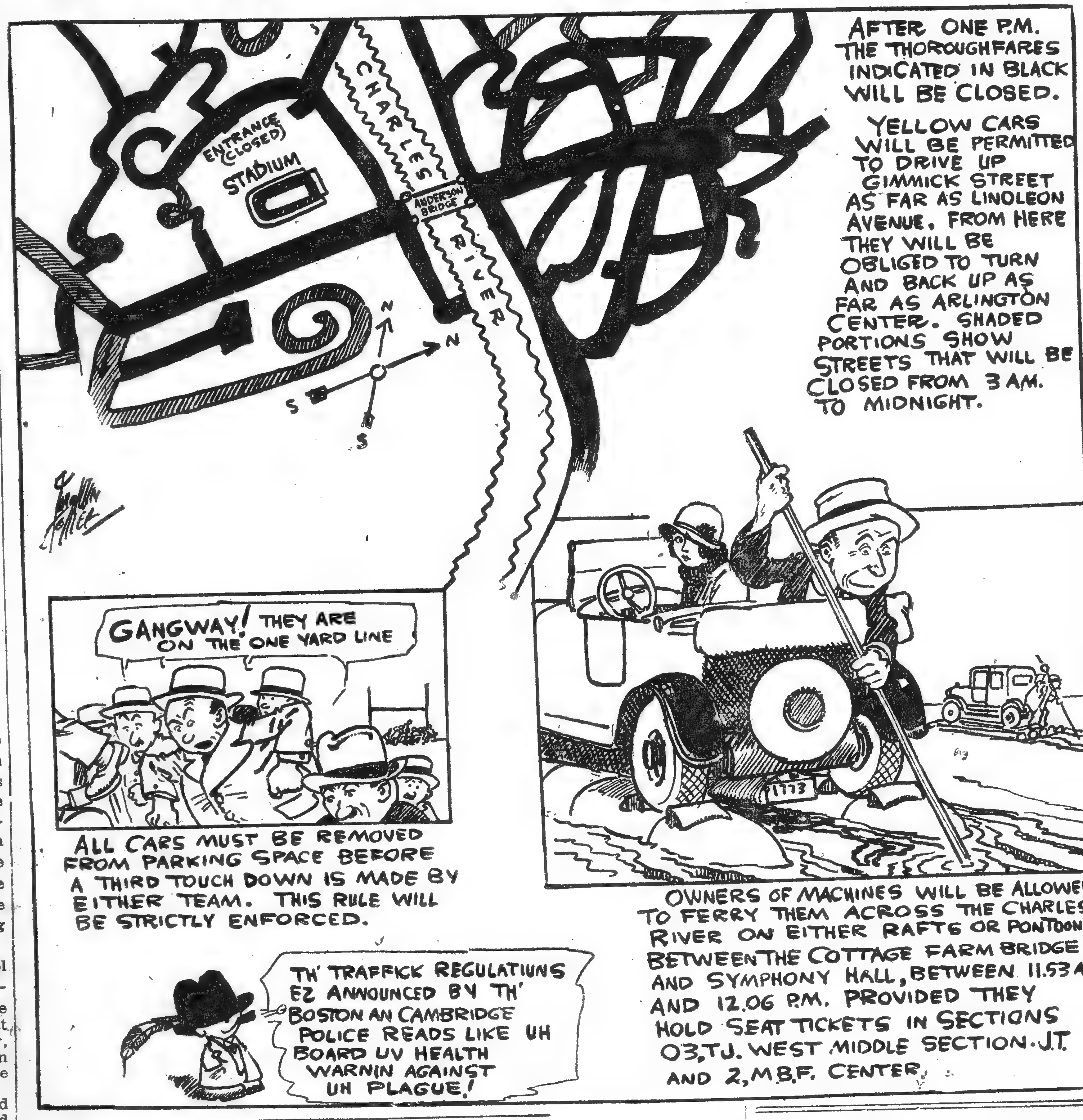
TRAFFIC RULES FOR THE BIG GAME TODAY :: By Collier


AFTER ONE P.M. THE THOROUGHFARES INDICATED IN BLACK WILL BE CLOSED.
YELLOW CARS WILL BE PERMITTED TO DRIVE UP GIMMICK STREET AS FAR AS LINOLEON AVENUE. FROM HERE THEY WILL BE OBLIGED TO TURN AND BACK UP AS FAR AS ARLINGTON CENTER. SHADED PORTIONS SHOW STREETS THAT WILL BE CLOSED FROM 3 AM. TO MIDNIGHT.
ENTRANCE (CLOSED)
STADIUM
CHARLES
ANDERSON BRIDGE
RIVER
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GANGWAY! THEY ARE ON THE ONE YARD LINE
ALL CARS MUST BE REMOVED FROM PARKING SPACE BEFORE A THIRD TOUCH DOWN IS MADE BY EITHER TEAM. THIS RULE WILL BE STRICTLY ENFORCED.
1773
OWNERS OF MACHINES WILL BE ALLOWED TO FERRY THEM ACROSS THE CHARLES RIVER ON EITHER RAFTS OR PONTOONS BETWEEN THE COTTAGE FARM BRIDGE AND SYMPHONY HALL, BETWEEN 11.53 AM AND 12.06 P.M. PROVIDED THEY HOLD SEAT TICKETS IN SECTIONS O3,TJ. WEST MIDDLE SECTION. J.T. AND 2,M.B.F. CENTER.
TH' TRAFFICK REGULATIUNS EZ ANNOUNCED BY TH' BOSTON AN CAMBRIDGE POLICE READS LIKE UH BOARD UV HEALTH WARNIN AGAINST UH PLAGUE!

Night Before the Game Quiet; Dartmouth Men at Parties

lot of them came over the road in flivvers of various late stages of depreciation. That they arrived was evident along some of Boston's most prominent parking spaces last night. How they did it is not so evident. Some force other than that generated by the choking motors must have guided them, as was shown by their location of parking space in the streets of Boston.

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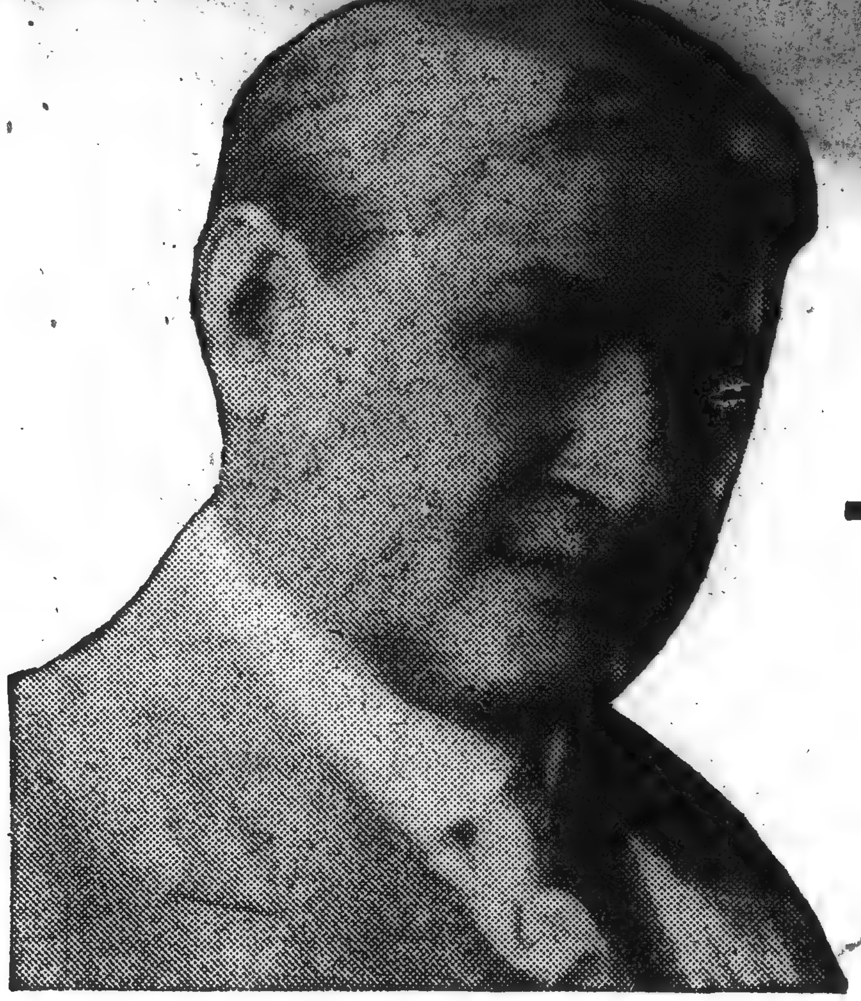

ORLANDO EDGAR MILLER, Ph.D.
President International Society of Applied Psychology

ARE YOU A PERSONALITY?

By ALEXANDER IRVINE

Personality is the power of being Somebody. Being Somebody means Something.

Distinctive personalities are rare. Men and women spend a lot on dress and nothing on address. They decorate the outside and leave the mind and soul covered with cobwebs.

The things that go to make a pleasing personality are mental things, spiritual things, and the little amenities of social intercourse.

To superinduce these a dynamic change is necessary, and few know how to make it.

Dr. Orlando Edgar Miller comes to show you how.

In renovating human derelicts and making them seaworthy he is the greatest expert alive today.

He is a dynamic personality himself. One look at him tells you that. If you are a deaf mute you will get a spiritual life by a look at him.

If you are ailing in body—criss-crossed and crabbed in mind or spiritually color blind—come and hear him!

Ethics, Eugenics, Mental Healing, Life Building, Mind Mending, etc., are some of the things you need to know about.

He will straighten you out, no matter what your kinks may be.

Come and hear him. Two weeks' free course.

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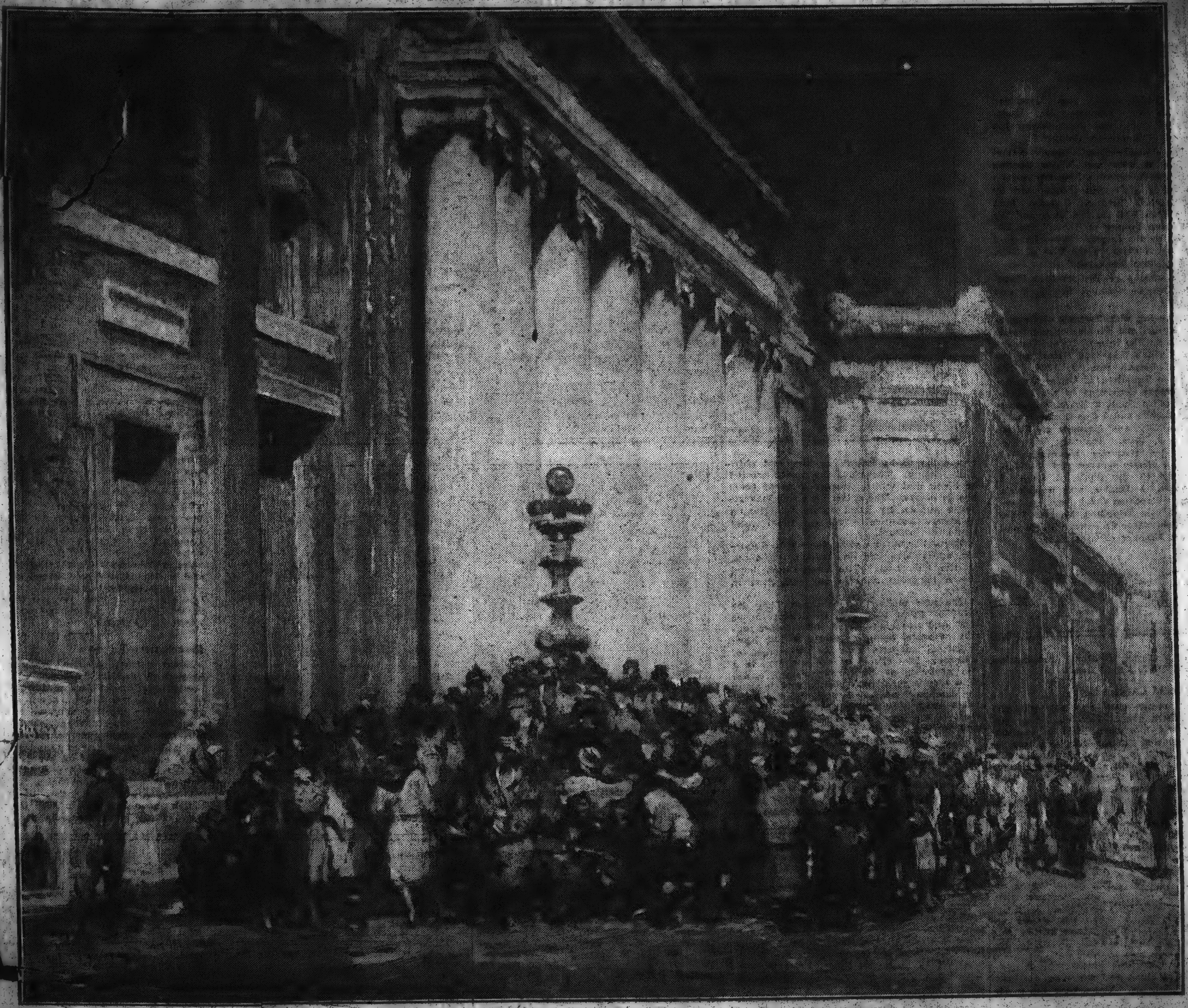
Mass and Pigment: The Concert-Hall in 1925



The Rush-Line Gathers at Symphony Hall: Painting by Duane Haley of Boston

, AT 8:15
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ductor.
CHORAL SOCIETY
50, $1.00 (No tax)
to Symphony

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50, $2.00,
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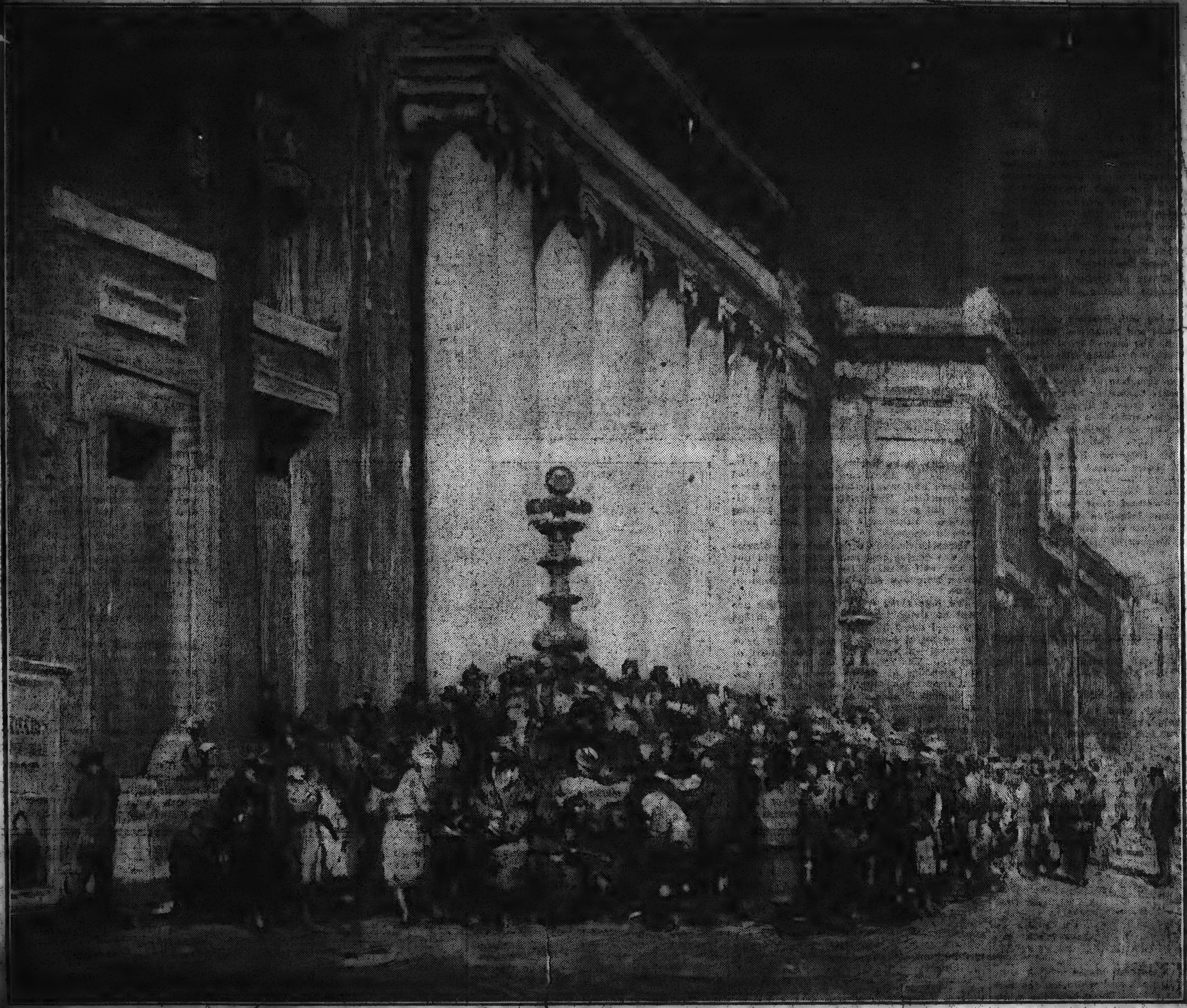
Hall

Mass and Pigment: The Concert-Hall in 1925



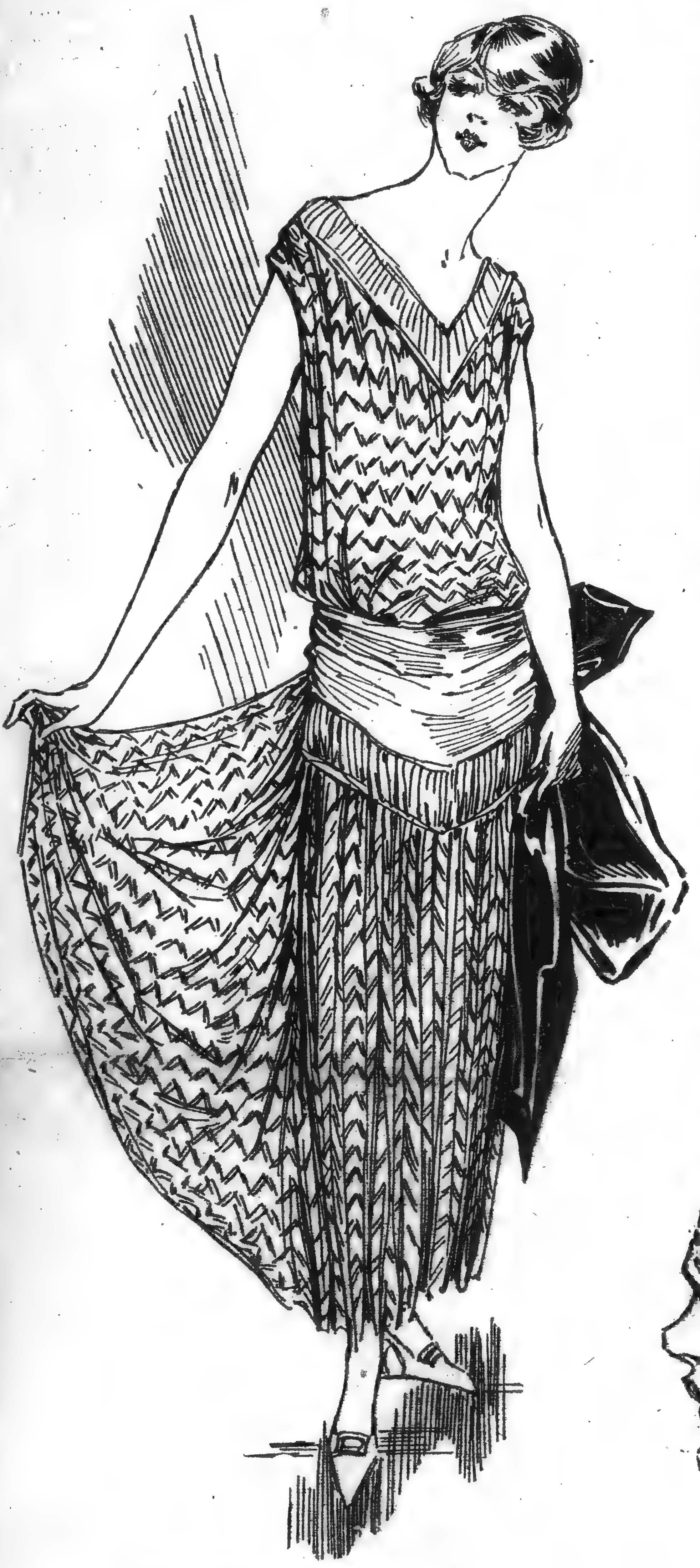
The Rush-Line Gathers at Symphony Hall: Painting by Duane Haley of Boston

Fur Wraps Worn Over Dance-Tea Frocks

By Idalia de Villiers

MONTE CARLO.

MONTE CARLO is crowded. Indeed, all the popular resorts along the Riviera seacoast are crowded to overflowing. The season in the Land of Sunshine began very early this Winter, chiefly because of the desperately bad weather in Paris, extreme cold and constant rain. A good many American visitors were amazed, even indignant, to experience a week of tropical rain at Nice and Monte Carlo. The idea prevails that in this chosen land of beauty there is constant sunshine and no rain.



DOUCET—FOR A DANCER
Green "fish-scale" metallic gauze, with a huge bow of "petunia" panne.

Of course this is not, cannot be true without rain, and a great deal of it. We could not have the magnificent trees and shrubs and flowers that make the Casino Gardens at Monte Carlo so famous. It is certainly true that we have comparatively very few really wet days on the Riviera, at least at a time of the year when the smart crowd is here. The rainy season comes in September and the beginning of October when every one who is any one is at Deauville or Biarritz.

This year, however, we had more than a week of violent rain in November, tropical rain, which never ceased, night or day. It took every one by surprise. At first there were murmurs, but then every one flocked to the casinos, theatres, motion pictures and dance teas.

Never have I seen dance-tea frocks more lovely than this Winter.

I have sketched two models of this order which were created by Doucet for a favorite client who is passing the Winter at Monte Carlo.

In each case the outline is straight and slender, though a great deal of fragile, very supple, material is used. These models represent the dance-tea dress de luxe, the sort of costume that the smartest Parisiennes wear in the afternoon under a long and voluminous fur wrap.

No part of the dress is visible out of doors and the wrap is so warm that the lightness of the materials does not matter at all. Toilettes of this genre are worn by women staying at the fashionable hotels

One can generally distinguish the guests actually staying in the hotel from those who only come for the afternoon by the presence, or absence, of hats or headdresses.

ONE of the Doucet models was composed of metallic lace mounted over charmeuse. The skirt was finely pleated and very wide at the hem, nevertheless it hung in absolutely straight lines. The corsage was very simple, almost exaggeratedly girlish.

A slightly pointed neck, back and front, no sleeves and a distinct "pouch" over the folded sash at the waist. The waistline was neither long nor short, indeed the dress was free from exaggeration of any kind. At the back there was a very large bow of wide ribbons, which gave something of a "bustle" effect.

The second model was rather more elaborate, but it, too, fell in straight and gracious lines.

Here again a great deal of pleating was introduced. Doucet is showing a great many pleated models at the present moment, and I noticed the same feature in Paquin's latest collection, and also chez Drecoll.

In this dress the side panels were pleated and quite loose; in dancing they swayed to and fro in a fascinating manner. The waistline was moderate—neither long nor short. there were no sleeves and the neck was cut round and rather high. Wise women bring many dresses of this order to the Riviera in the Winter months: they are universally useful, and always becoming.

It has become so much the fashion to run one entertainment into another that it is really necessary to have afternoon gowns which are attractive enough for ordinary evening wear. Dance teas get later and later, in fact they very often last until the dinner hour, and then there is no time to make a change of dress unless one happens to be staying in the hotel.

It is really true that the smartest dance-tea frocks of today are quite as elaborate as were the "party frocks" of 10 years ago. It is an age of luxury.

At Monte Carlo a Russian Prince who is, very honorably, supporting himself by teaching dancing privately, has introduced a new valse, which is likely to become a tremendous favorite. It has a magnificent swing to it and though the music is not really quick the impression given is that of rapid motion.

There is a long glide that seems to have something of a mazurka movement and then a slight pause, not exactly a "hesitation," but a little pause which brings the dancers into correct position for the next glide. When I first saw this valse danced the music was in a minor key, very rich in tone and haunting.

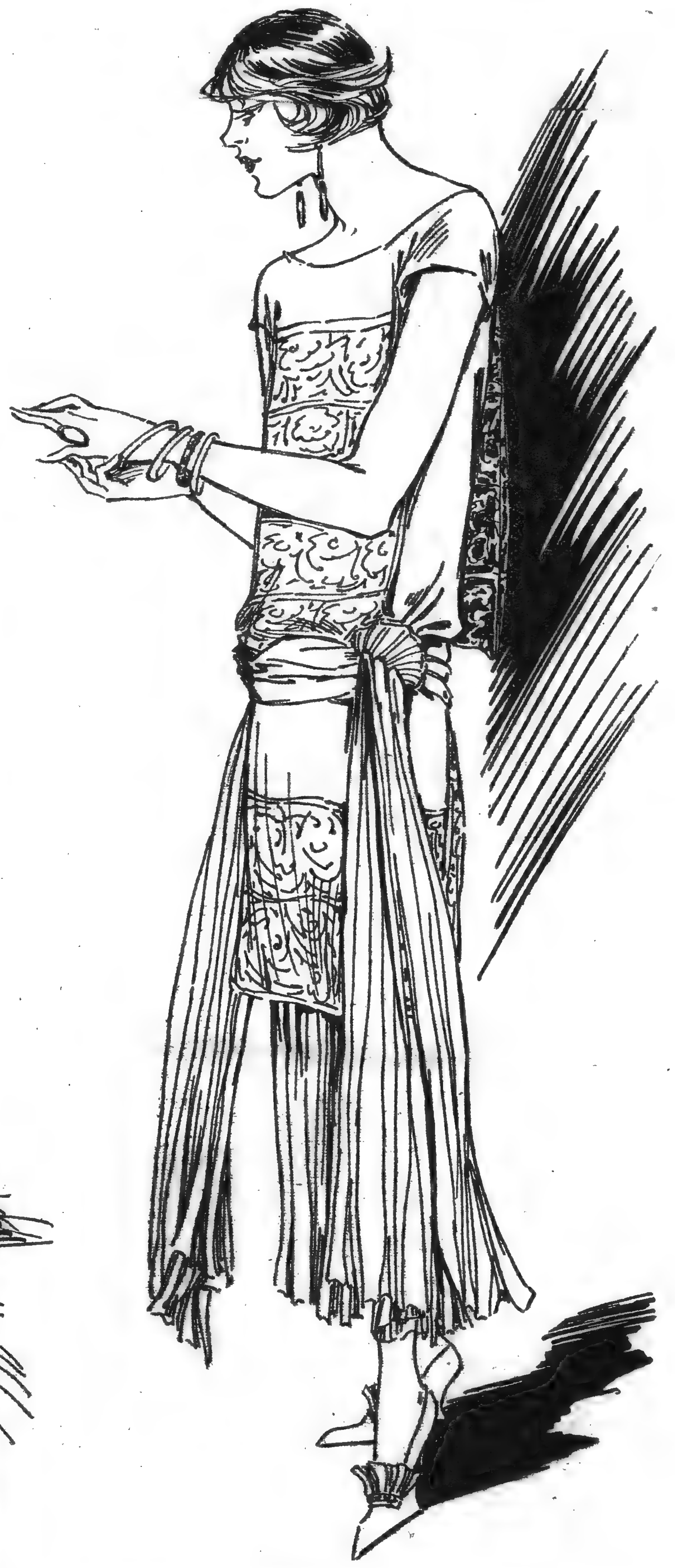
THE best teachers of dancing in Paris are trying hard to make the valse generally fashionable again. So far they have not achieved much success, scarcely any with American girls, but the "Russian valse" I have just described is quite another thing. Here you have something of a tango movement, something of the Polish mazurka and something of the old slow valse. I predict a real success for this Russian venture.

Don't you think the Monte Carlo turban I have sketched very attractive? It was specially designed for a beauty with green eyes and red gold hair, the Marquise Caron d'Avray.

She is tall and almost unnaturally slender, with a form like that of Ida Rubinstein, and she has genius in the matter of dress. This particular turban was made of smoke grey panne, silver lame and deep pink roses.

The silver lame formed a tight bandeau across the forehead, completely covering the brows. This bandeau was cleverly caught in at either side by silver ribbons, the ends of which were incrusted with roses paler in color than those at the back.

It was an eccentric headdress which could only be worn, successfully, by a beautiful and audacious woman. The peculiar arrangement of the silver lame in this turban is worthy of attention: it illustrates one of the latest crazes in Paris—the folded band of rich, very supple material, which is swathed across the forehead and front of head as one might swathe a square of waterproof silk for bathing.



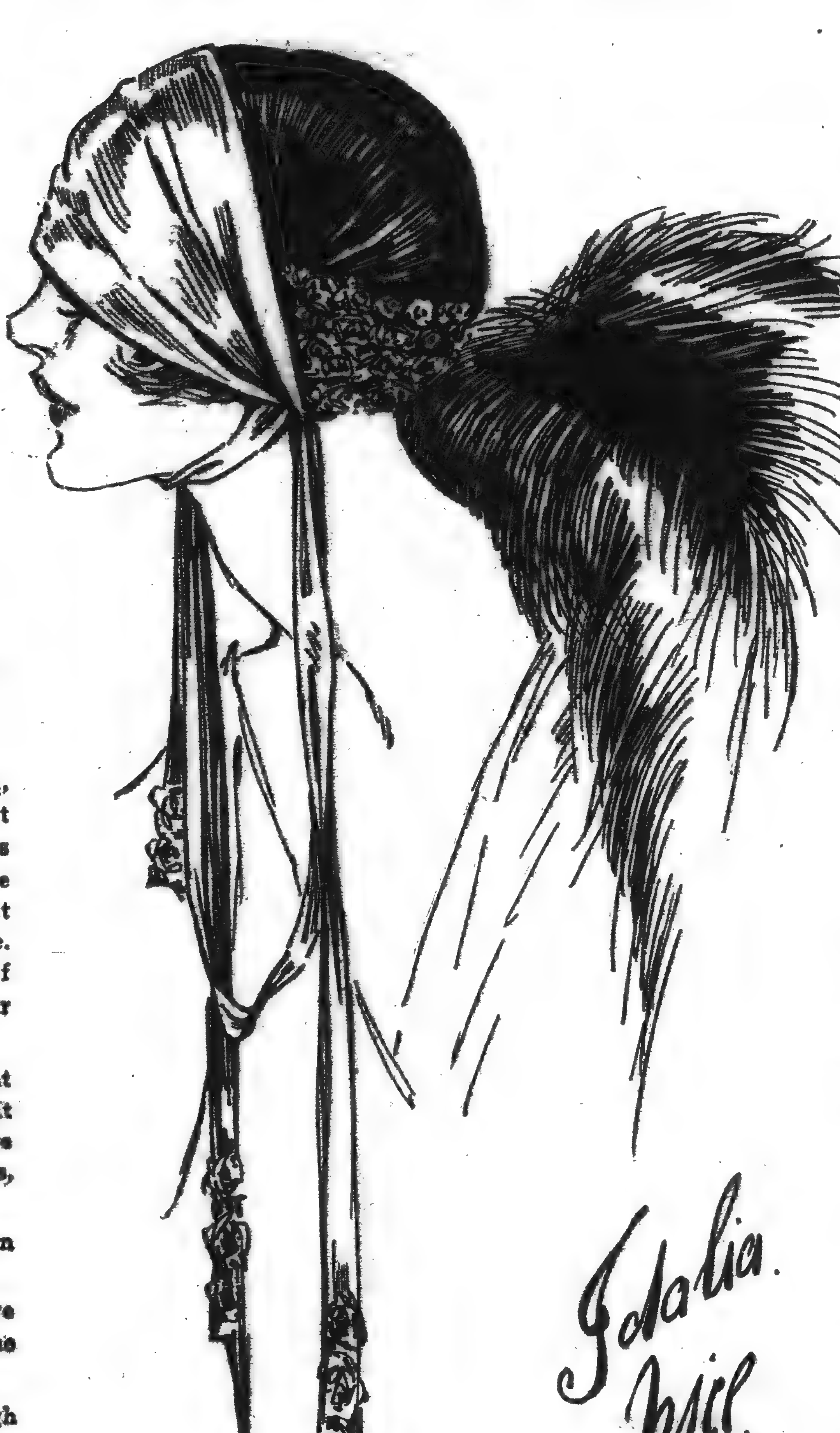
DOUCET
Dance frock of amber crepe and lace tinted to match.

Needless to say that this style of turban or headdress is not for every one. Only a special type of woman could carry it off. Your American girls have a very pretty habit of taking off their hats, as a matter of course, in the motion picture halls and also at dance teas, even in hotels or restaurants. It is almost impossible to get the Parisiennes to follow this example.

With them the hat, turban or headdress is part of the toilette, an essential part. In Paris the proprietors of motion picture halls post up notices that hats MUST come off if any one finds them in the way. I have seen this rule enforced, but only after considerable, and very disagreeable, discussion. I think it is admirable that Americian girls—women, too—immediately and naturally recognise the fact that people go to the "movies" to see the pictures, not to see a nest of feathers or aggressive ribbon bows.

Of course it is evident that such a close fitting headdress as that worn by the Marquise Caron d'Avray would not interfere with any one's view. This is an ideal headdress for a dance tea or for a dinner dance, exceedingly original as well as becoming.

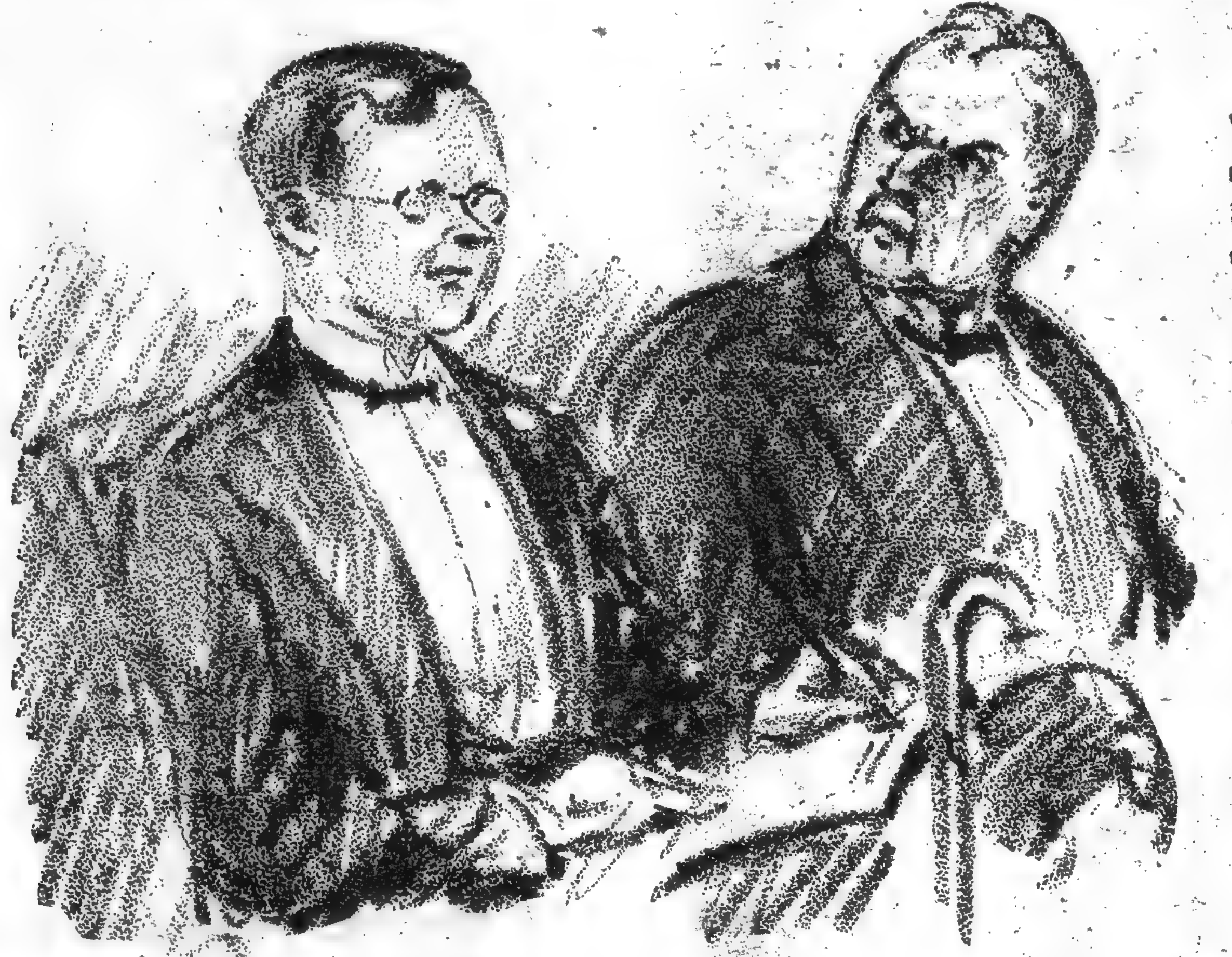
It was the popular Parisian actress, Mlle Spinelly, who first launched close fitting headdresses of this order, and she still wears them with never failing success.



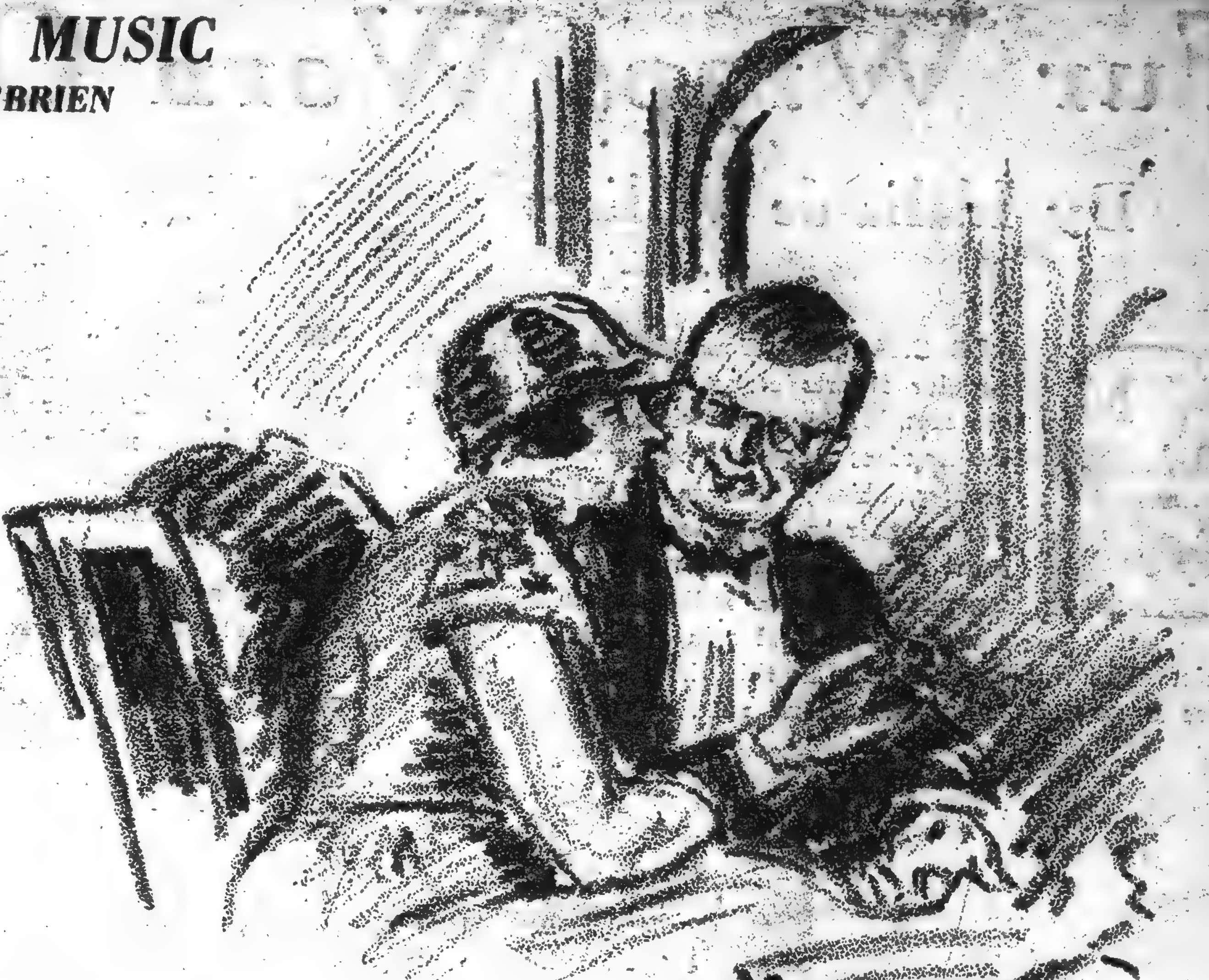
A charming turban designed for Monte Carlo. Smoke gray panne, silver lame and deep pink roses. Long silver ribbons encrusted with roses in a paler shade.

FACING THE MUSIC

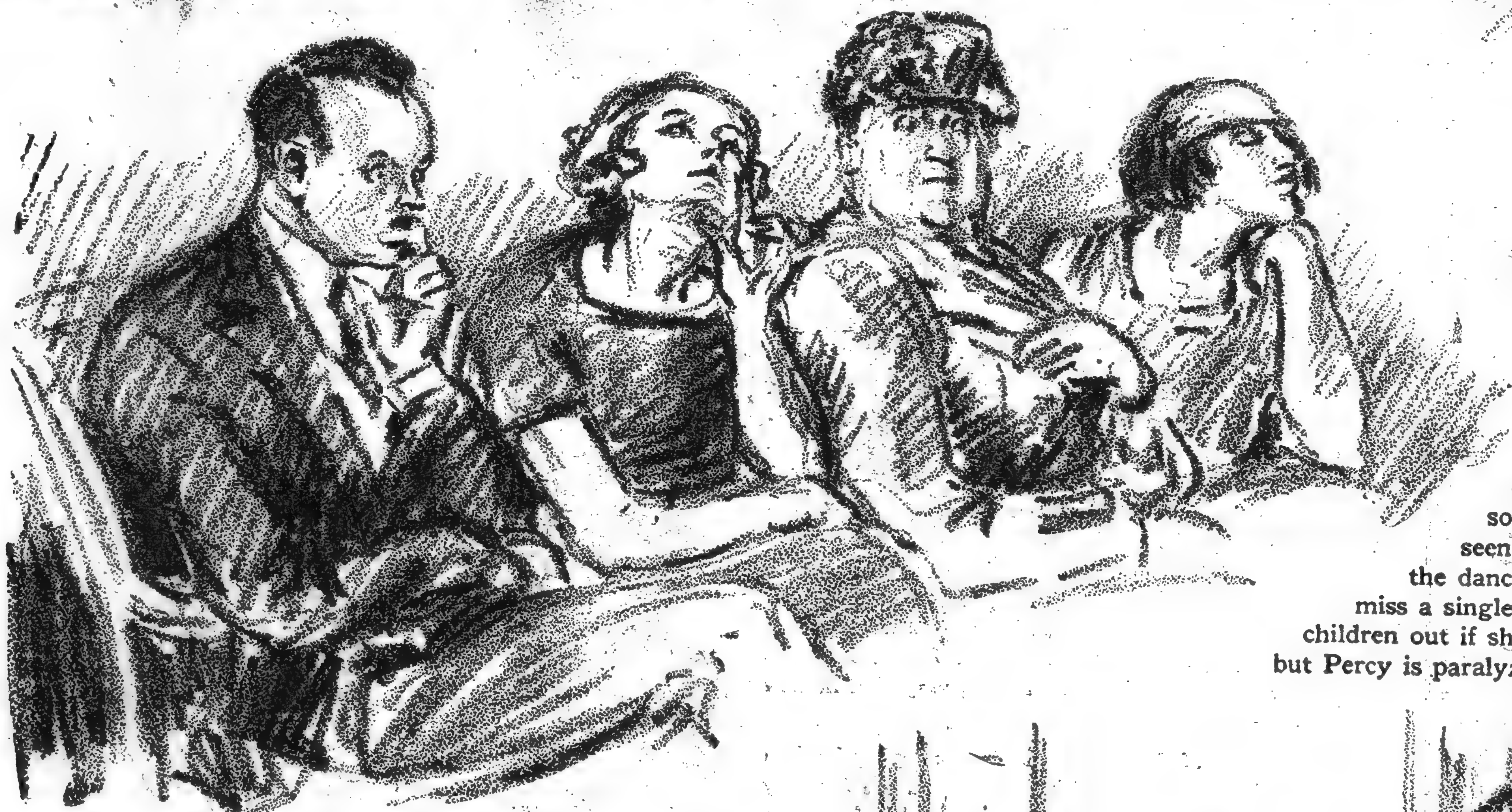
By HARRIET O'BRIEN



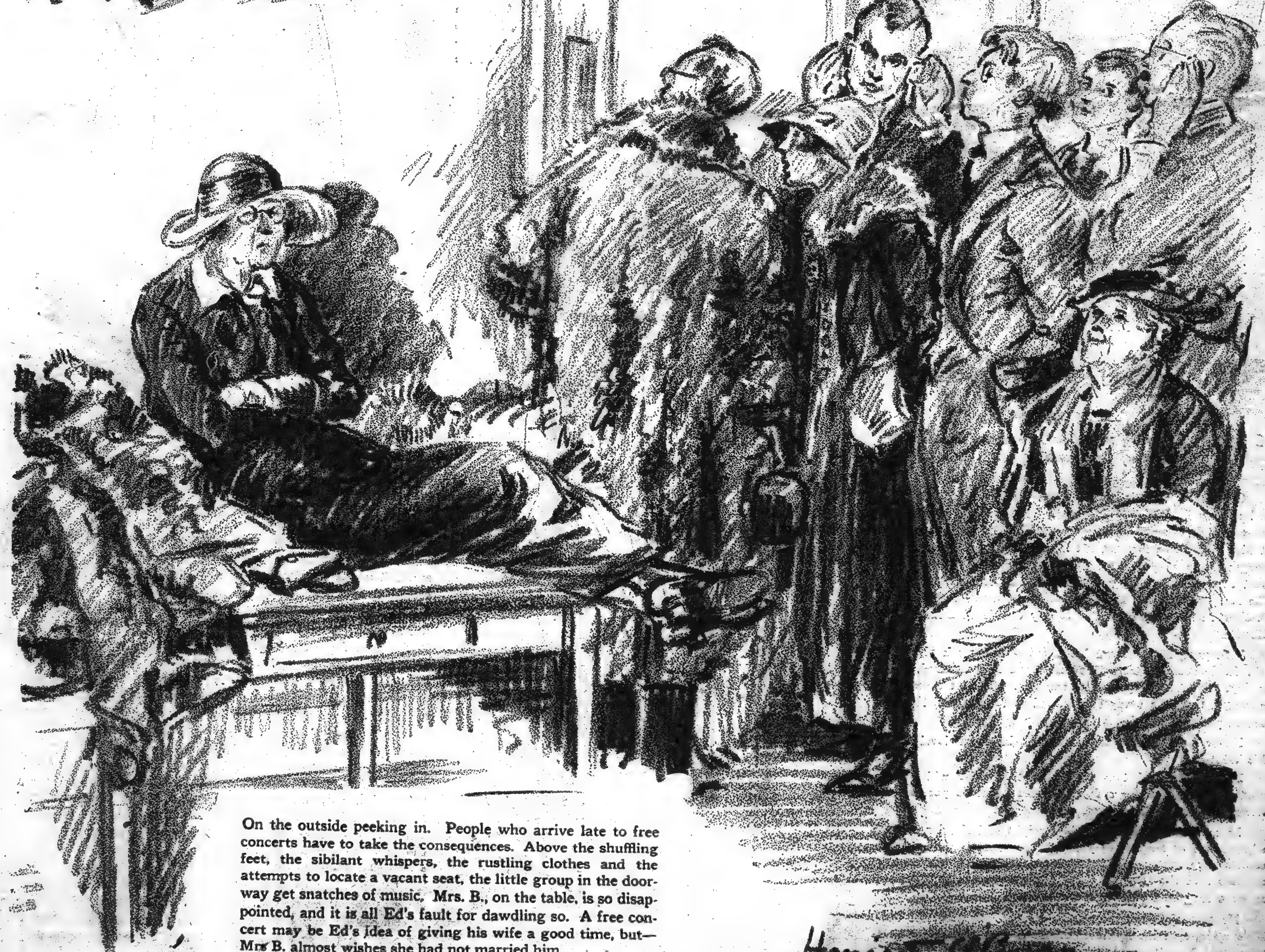
Wilbur Rheum, music critic of the Daily Scream, thinks a critic's duty is to look bored. His muttered comments, severely cynical, have brought down on him the wrath of his neighbor, who informs Wilbur that the violin may flat occasionally, but Wilbur's voice is flat all the time, and does not harmonize with any part of the concert.



Bringing up Mabel. In an effort to educate her George has taken Mabel to a symphony concert. He hopes she will catch the fervor of his enthusiasm for classical music, but so far she remains cold. In her heart Mabel wonders if George will take her to a cabaret for tea after they get out of this dump. She loves to dance, and saxophones make her shiver.



The girls begged Mrs Nugget so hard to take them to the classical dancers that she finally consented, and brought son Percy along, too. The result may be seen; the girls are lost in the aesthetic art of the dance—not so Mrs N. and Percy, they do not miss a single little movement. Mrs N. would take the children out if she did not hate scenes. Mrs N. is numbed, but Percy is paralyzed.



On the outside peeking in. People who arrive late to free concerts have to take the consequences. Above the shuffling feet, the sibilant whispers, the rustling clothes and the attempts to locate a vacant seat, the little group in the doorway get snatches of music. Mrs. B., on the table, is so disappointed, and it is all Ed's fault for dawdling so. A free concert may be Ed's idea of giving his wife a good time, but—Mrs B. almost wishes she had not married him.

SYMPHONY HALL.
BACK BAY STATION.
BOSTON. MASS.

Germania

Deutsches Wochenblatt der Neu England-Staaten.

Die einzige in Boston gedruckte allgemeine Deutsche Wochenzeitung. The only German Weekly Newspaper printed in Boston

Jahrgang XXIX. No. 42 Sonnabend, den 17. Oktober, 1925 Preis 3 Cents

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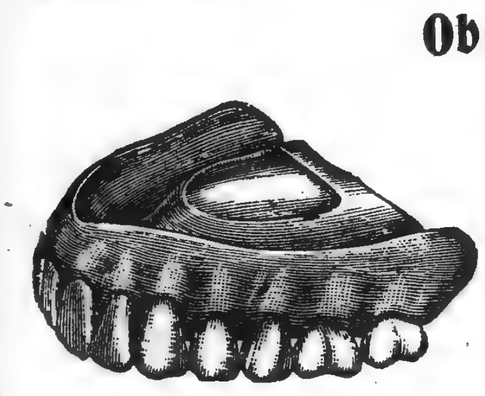

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Abd-el-Krim enthüllt.

Der franzöſiſche Miniſterpräſident Painlevé iſt von ſeiner Marokkoreiſe nach Paris zurückgekehrt. Das Ergebnis ſeiner Beſprechungen iſt eine franzöſiſch-ſpaniſche Marokko-Konferenz, die über gemeinſame Maßnahmen in Marokko, vor allem über eine Blockade der marokkaniſchen Küſte, beraten ſoll. Der Führer der Rifkabylen Abd-el-Krim läßt ſich von dem angedrohten gemeinſamen Vorgehen ſeiner Gegner jedenfalls nicht ſchrecken. Er hat einen Mitarbeiter des römiſchen Blattes Popolo d'Italia in einer Unterredung verſichert, das Rif könne drei Jahre lang ohne Zufuhr aus dem Auslande leben, und hat weiter erklärt, die Rifleute würden niemals die weiße Fahne hiſſen. Sehr intereſſante Aeußerungen tat Abd-el-Krim über die ſpaniſch-franzöſiſche Eiferſucht, die ſich in diplomatiſchen Ränker hinter den Kuliſſen äußerte.

Er ſagte, ſeine Verhandlungen mit Spanien wären ſicher ſchon heute abgeſchloſſen, wenn nicht Frankreich durch ſcharfen Druck und große Verſprechungen erreicht hätte, daß Primo de Rivera die Unterhandlungen abbrach. Während die Kabylen mit Spanien kämpften, gab ihnen Frankreich Beweiſe ſeiner Sympathie und ſeiner Eiferſucht auf die Spanier, als es dann aber merkte, daß Abd-el-Krim ſich mit den Spaniern verſtändigen würde, fing es Verhandlungen zur Uebernahme der ſpaniſchen Marokkozone an. Spanien forderte eine Milliarde Franken für alle ſeiner Pro[illegible]rechte in Marokko. Die franzöſiſche Regierung zog die Verhandlungen aber hin in der Hoffnung, die Schwächung der ſpaniſchen Stellung in Marokko werde eine Ermäßigung dieſer Forderung mit ſich bringen.

Abd-el-Krim verſicherte weiter, die Hauptſtadt Fez wäre nur deshalb noch nicht genommen, weil die regulären marokkaniſchen Truppen die Stadt bisher nicht angegriffen hätten. Auf beiden Seiten werden jetzt entſcheidende Schlachten vorbereitet, denen Abd-el-Krim mit vollkommener Ruhe entgegenſieht. Die franzöſiſchen Fremdenlegionäre ſeien oft in ganzen Scharen zu ihm herübergelaufen. Abd-el-Krim übernahm perſönlich die Weiterleitung dieſes Berichtes an den Popolo d'Italia, um, wie er ſagte, zu zeigen, wie wenig ihn die Blockade daran hindere, mit Europa in Verbindung zu bleiben.

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11 DAVIS STREET., BOSTON, MASS.
TELEPHON: BEACH 5939
Entered at the Post Office, Boston, Mass. as second class mail matter, June 27, 1902.
Saturday, Oct. 17, 1925 Vol. 29. No. 42
Sonnabend, den 17. Oktober, 1925.

Eheſitten in Togo.

In der letzten Ausgabe des alljährlich zur Veröffentlichung gelangenden Verwaltungsberichtes der britiſchen Kolonialbehörden in Togoland iſt unter anderem eine ſehr intereſſante Schilderung der Eheſitten der Eingeborenen enthalten. Es gibt in Togoland drei Arten von Ehen: die chriſtliche, die ſehr ſelten iſt, dann die Eingeborneneheunter Erwachſenen ſowie endlich die Kinderehe.

Am häufigſten iſt die dritte. Sie wird von den Eltern der für einander beſtimmten Kinder kurz nach deren Geburt vereinbart. Das Mädchen muß, ſobald es die Jahre der Reife erreicht hat, die Angehörigen des Bräutigams aufſuchen, um ihnen mitzuteilen, daß ſie jetzt bereit ſei, in ſeiner Hütte zu wohnen. Es iſt üblich, daß die Mädchen bei dieſer Gelegenheit den ganzen Familienſchmuck anlegen, den ihnen dem allgemeinen Brauch zufolge die Mutter an dieſem Tage aushändigt. Außer dem Schmuck, ſo verzeichnet der Bericht ausdrücklich, pflegen ſie meiſt nichts anzuhaben. Der Bräutigam ſucht, ſobald das Mädchen ſeine Eltern beſucht, [illegible] Eltern des Mädchens auf. Er bringt allerhand kleine Geſchenke mit. Rum für die Alten, bunte Tücher für die Jungen, und ein oder das andere Kleidungsſtück für die Braut. Die Annahme dieſer Geſchenke beſiegelt die Verlobung. Bricht das Mädchen die Treue, ſo iſt der Bräutigam berechtigt, Schadenerſatz zu verlangen. Kurz nach der Verlobung findet ohne beſondere Feierlichkeiten die Hochzeit ſtatt. Sie beſteht meiſt nur darin, daß die Braut von ihrer Mutter oder einem anderen weiblichen Angehörigen vor die Hütte des Bräutigams geführt wird, der ſie bei der Hand faßt und ins Innere der Hütte führt. Die Scheidung iſt leicht und kann jederzeit von jedem der beiden Teile beantragt werden. Nimmt es die Frau mit der ehelichen Treue nicht ſo genau, ſo iſt das weiter kein Unglück. Sie muß nur den Mann, mit dem ſie ſich vergangen hat, heiraten, und wenn dieſer dem betrogenen Ehemann das übliche Schmerzensgeld zahlt, iſt der Ehre genug getan und man bleibt weiter gut Freund.

Aus der Liſte der Großſtädte geſtrichen.

Als Großſtädte werden bekanntlich nur ſolche Plätze bezeichnet, die eine Einwohnerzahl von 100,000 Menſchen aufzuweiſen haben. Wenn ein Ort ſeine Bevölkerungsziffer auf dieſen Punkt gebracht hat, gilt er als Großſtadt. Während bei dieſen Städten in der Regel eine ſtetige Bevölkerungszunahme zu verzeichnen iſt, hat die letzte Volkszählung in Deutſchland den Beweis erbracht, daß eine ſolche Stadt unter Umſtänden ihre Einwohnerzahl nicht einmal halten kann. So iſt die Stadt Buer, die am 1. April 1925 nach der Statiſtik noch 102,000 Bewohner zählte, nach der Volkszählung vom 16. Juni 1925 auf 98,575 Einwohner zurückgegangen. Durch dieſen Umſtand iſt die ſchöne Stadt zunächſt einmal von der Liſte der Großſtädte Deutſchlands geſtrichen worden.

Das kann mancher nicht faſſen, daß ſein Licht und ſeine Sonne für einen andern Schatten und ein dunkles Loch bedeuten.

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Achtung Turnerinnen! Heute, Samſtagabend, den 17. Oktober, Spezialverſammlung der Turnerinnen. Wegen wichtigen Beſprechungen iſt es dringend notwendig, vollzählig zu erſcheinen. Junge Damen, welche ſich unſerer Damenklaſſe anſchließen wollen, ſind herzlich willkommen.

Aufruf an die Mitglieder:

Die Bazar-Eintrittskarten ſind nun in Händen von Allen. Laut Berichten haben mehrere ſchon über hundert Karten verkauft. Um jedoch das vom Verein gewünſchte und ſehr notwendige Reſultat zu erzielen, ſollte es ſich jeder Turner und jede Turnerin zur Aufgabe machen, von jetzt bis zum Bazar ſo viel wie möglich Karten zu vertreiben. Auch iſt in Betracht zu ziehen, daß viele der neueingewanderten jungen Mitglieder, keinen großen Bekanntenkreis haben nnd daher nicht ſo viel erwartet werden kann. Umſomeh Anſtrengungen ſind daher von älteren Mitgliedern wünſchenswert. Frau Geo. Fiſcher wurde mit der Leitung des Bazars betraut. Ihre Erfahrung und der wohlbekannte Eifer, mit welchem ſie ſtets im Intereſſe des Vereins ſeit Jugendzeit wirkte, wird gewiß auch jetzt wieder zum Erfolge beitragen.

Alſo nochmals Turuer — friſch an's Werk! Das Bazar-Komitee.

Abſchiedsfeier!

Unſere beiden Turner und Freunde Ernſt Pollack und Karl John feierten am Donnerſtag Abend, 8. Oktober, im Freundeskreiſe ihren Abſchied von Boſton. Eine ſtattliche Zahl von Turner und Turnerinnen hatten ſich eingefunden, um den allgemein geliebten jungen Männern einen letzten Gruß und Glückwunſch darzubringen. Unſere Geſangſektion erfreute mit mehreren paſſenden Liedern. Unter Reden, Muſik und Tanz ſtellte ſich die Morgenſtunde ſchnell ein. Ungern ſah man ſie von uns gehen. Möge das Glück ſie [illegible] geleiten und finden ſie ſicher in Philadelphia, Turnerkreiſen willkommene Aufnahme. J. R.

Die monatliche Vereinsverſammlung am nächſten Dienſtag, den 20. Oktober, wird eine ſehr wichtige Verſammlung ſein. Sehr wichtige Geſchäfte liegen vor. Auf jeden Fall intereſſiert ſich jedes Mitglied dafür, wie der neue Turnſaal am 25. Nov., eingeweiht werden wird. Dieſer Einweihung ſollte beſondere Aufmerkſamkeit geſchenkt werden, wird es doch die erſte größere Feſtlichkeit in unſerem eigenen Heim ſein. Auch werden eine hübſche Anzahl neuer Mitglieder aufgenommen und vorgeſchlagen.
C. Kallenberg, Schriftw.

Gemütlicher Abend der Geſangsſektion am 12. November.

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Fidelia Loge No. 20. Versammelt sich in der Fidelia Halle, Rockland St., West Roxbury, jeden dritten Dienstagabend im Monat. Nils Andresen, Sekretär, Schiller Rd., West Roxbury.

Uhland Loge No. 11. Versammelt sich in der Schwaben Halle, 194 Heath St., Roxbury, jeden zweiten und vierten Dienstagabend im Monat. Otto Koenig, Sekretär, 84 Day Street.

Clara Loge No. 9. Versammelt sich in der Arbeiter Halle, 24 Amory Avenue, Roxbury, jeden zweiten Freitagabend im Monat. Frau Lenz, Sekretärin, 112 Minden Street, Roxbury.

Elisabeth Loge No. 11. Versammelt sich in der Schwaben Halle, 194 Heath St., Roxbury, jeden dritten Dienstag im Monat. Frau J. Runge, Sekretärin, 87 Mozart St., Jamaica Plain.

Julianna Loge No. 17. Versammelt sich in der Fidelia Halle, Rockland St., West Roxbury, jeden zweiten Dienstagabend im Monat. Frau Stolle, Sekretärin, Thomas Str., East Dedham.

Die obigen Logen geben bekannt, dass sie bis zum 1. Januar, 1926, Anmeldungen zur Aufnahme entgegennehmen zu reduzierten Raten, wie folgt: — im Alter von

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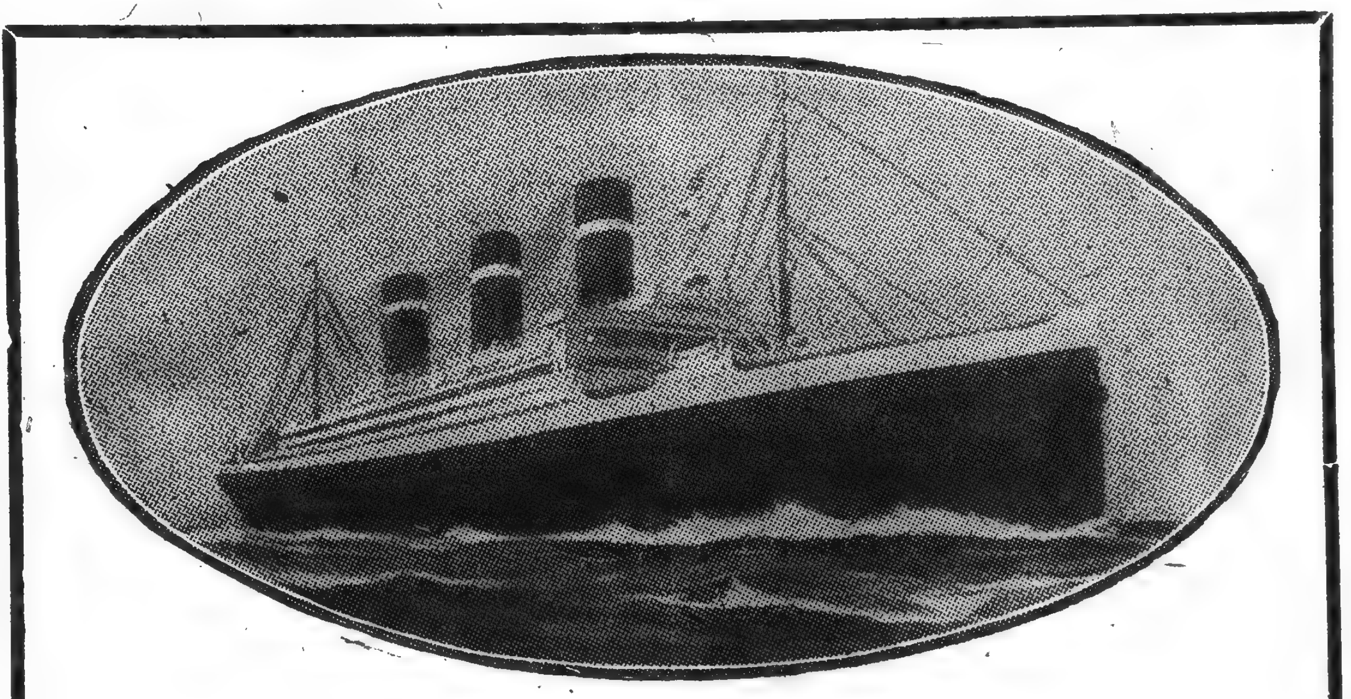

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Stadt und Umgegend

— Der Gradenſtab der Herthalogen, D. O. H., ſagt einen Kartenabend, verbunden mit Tanz, an, für Montag Abend, den 9. November, in der Arbeiterhalle.

— Der Deutſche Veteranen Frauenverein giebt einen Kartenabend bekannt für Mittwoch, den 28. Oktober, in der Schwabenhalle. Anfang 8 Uhr. Schöne Preiſe.

— Die Oriskany Unit von Boſton, Steuben Geſellſchaft, giebt einen Kartenabend bekannt und zwar am Montag Abend, den 26. Oktober, im Klubhaus des Boſton Turnvereins, 70 Glen Road, Jamaica Plain.

— Die jährl. „Hallowe'en-Party" zum Beſten der Weihnachtsbeſcherung, veranſtaltet vom Deutſchen Frauen Hilfsverein, findet im Altenheim Bungalow am Sonnabend Abend, den 24. Oktober, ſtatt. Eintrittskarten zu haben von allen Mitgliedern und am Abend an der Kaſſe.

— Die zweite Aufführung von „America Seppl" am Freitag Abend letzter Woche in der Arbeiterhalle verfehlte nicht ſeinen Zweck, nämlich dem deutſchen Hilfswerk, reſpektiv Boſton Relief Committee, Inc., zu dienen. Es war eine gleichgute Vorſtellung, wie die in der Woche vorher und dürfen alle Mitſpieler auf ihren Erfolg mit Genugtuung zurückblicken. Wenn auch der Beſuch am Abend zu wünſchen übrig ließ, ſo dürfte doch wieder ein bedeutendes Sümmchen für eine gute Sache erzielt worden ſein.

— Am Sonnabend, den 17. Oktober, beſucht das Rapid Tranſit Committee von St. Louis unſere Stadt und bemüht ſich Herr Standiſh Wilcox, Sekretär des Mayors, den hieſigen Aufenthalt der Herren, unter welchen ſich verſchiedene Deutſchamerikaner befinden, ſo angenehm wie möglich zu machen. Die Herren ſind Samuel L. Wimer, Vorſitzer, Edward Hirth, William F. Otto, Chauncy J. Krueger, Wm. J. Studt, Louis A. Lange, Alfred Bergmann, E. R. Kinſey, Felix Gunn und C. E. Smith. Wie wir hören, wird Herr Wilcox am Sonnabend die Herren als ſeine Gäſte in hieſiger Arbeiterhalle haben.

— Vor einem leider nicht ſehr zahlreichem aber begeiſtertem Publikum fand der von Dr. Robert Treut, Vertreter der deutſchen Hilfsaktion zum Beſten deutſcher Kinder in den abgetrennten Provinzen, zur Aufbringung weiterer Mittel nach Amerika gebrachte Film „Deutſchland von heute," ſeine Erſtaufführung am letzten Samſtagabend in der Jordan Halle. Die Bilder bieten eine volle Stunde abwechslungsreicher Augenweide über gutbekannte, wie neuere Sehenswürdigkeiten, Induſtrie, Landwirtſchaft und Vorgänge aus dem heutigen Leben im alten Vaterlande und wurden öfters mit lebhaftem Beifall betrachtet. Herr Dr. Treut der durch Herrn Chr. Eberhard vom hieſigen Boſton Relief Committee, Inc., unter deren Auſpizien die Vorſtellung gegeben wurde, vorgeſtellt, ſchilderte die Zwecke ſeiner Miſſion in Amerika in treffenden Worten. Eine Kollekte aufgenommen zum Schluſſe wird hoffentlich zum Teil wenigſtens das finanzielle Ergebnis, das weder Darbietung noch viel weniger den Zweck Rechnung tragen dürfte, erhöht haben.

Francke Jubiläum verſchoben.

Der New Yorker Ausſchuß für das auf Samſtag und Sonntag, den 17. und 18. Okt., geplante Prof. Francke Jubiläum im Germaniſchen Muſeum, Cambridge, hat beſchloſſen dieſe Feier bis auf's Frühjahr zu verſchieben. Die Beamten des Ausſchuſſes werden jedoch am Sonntag im Muſeum anzutreffen ſein. Die Verſchiebung mußte wegen Erkrankung Herrn Prof. Francke der ſchon längere Zeit herzkrank iſt, erfolgen.

Annonciert in dieſem Blatte!

Deutſcher Arbeiter-Turnverein.

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Extra-Vorſtands Sitzung am Montag Abend, 19. Oktober. Wichtige Geſchäfte.

E. Adler, 1. Spr.

An unſere verehrten Sektionen oder deren Repräſentanten:

Um vollſte Gelegenheit zur Veröffentlichung ihrer Mitteilungen in den Spalten der „Germania" zu gewährleiſten, hat unterzeichneter Schriftwart einen Briefkaſten in der Halle anmachen laſſen, worin bis ſpäteſtens Mittwoch Abend jeder Woche, Notizen eingeliefert werden ſollten oder eigenhändig an den Schriftwart oder Vice-Präſidenten abgegeben.

Mit Turnergruß

Wm. Broſius, Schriftwart.

Die am 8. Oktober ſtattgefundene Generalverſammlung war ziemlich gut beſucht, man könnte beinahe ſagen, wie immer mit Ausnahme der jungen, neuaufgenommenen Mitglieder, welche hoffentlich die ſchönen Worte unſeres erſten Sprechers zu Herzen nehmen und auch ferner die Verſammlungen des Vereins beſuchen.

In ſeinem Jahresbericht teilte uns unſer erſter Sprecher kurz aber mit kernigen Worten mit, daß der Verein beſſer ſteht als je zuvor und dankte den Mitgliedern ſowie Vorſtand für treue Mithilfe. Alle anderen Beamten gaben kurze Berichte ab und kann der Verein mit heiteren Blicken in die Zukunft ſchauen. Nur ſollen und müſſen die Mitglieder mehr in die Verſammlungen kommen. damit ſie den Geſchäftslauf während des Jahres kennen lernen, und wenn's zur Wahl kommt im Oktober, wiſſen ſie, für welche Beamte ſie ſtimmen ſollen.

Das Reſultat der Wahl war wie folgt: 1. Sprecher, Erwin Adler; 2. Sprecher, George Kopp; prot. Schriftwart, Emil Schriftgießer; korreſp. Schriftwart, William Broſius; Schatzmeiſter, Fr. H. Harzbecker, ſr.; Kaſſierer, Vic. R. Knüpfer; Bibliothekar, Henry Axt. Haushalt-Komitee, Fred Spindler und Henry Holz. Reviſor, George Reuther. Turner Seemüller ſtellte als Vertreter der dram. Sektion Turner Albert Herold. Alle weiteren Geſchäfte des Vereins wurden durch unſeren 1. Sprecher ſchnell und gewiſſenhaft erledigt und die anweſenden Mitglieder gingen mit dem Bewußtſein nach Hauſe, einen Abend ihrem Verein beſtens gewidmet zu haben.

Benefiz-Tanz der Aktiven- und Damenklaſſen am Montag, den 19. Oktober.

Die Arbeiter Kegelſektionen begannen am Dienſtag dieſer Woche zu kegeln und ſind alle Teams beinahe vervollſtändigt. Die „Sharpſhooters" kegeln am Dienſtag Abend, die „Outlaws" am Donnerſtag und die „Jally 12" am Freitag Abend. Wer Luſt hat, ſich am Kegeln zu beteiligen, melde ſich im Laufe der nächſten Woche beim Sekretär oder Präſidenten Louis Cohen. Turner Arthur Heidke wurde als Repräſentant zum Vorſtand gewählt.

W. Br., Sekr.

Wer am Mittwoch, den 7. Oktober, in der Halle anweſend war, hatte die ſeltene Gelegenheit unſerem werten Steward und ſeiner lieben Gemahlin zu gratulieren zu ihrem 12. jährigen Hochzeitstage. Herr Standiſh Wilcox, Sekretär unſeres Mayors, überreichte dem glücklichen Paare im Namen Mayor Curleys eine wundervolle ſilberne Blumenvaſe mit zwölf Roſen und in kurzen kernigen Worten, wie es eben ein Herr Wilcox nur verſteht, wünſchte er dem Jubelpaare weiteres Glück und Wohlergehen. Unſer Steward nebſt Gemahlin, dankte allen Anweſenden mit ſichtlich gerührten Worten und lud Alle zu einem kräftigen Schluck ein, welches auch von Allen auf ſeiner und ſeiner Frau Wohlergehen genehmigt wurde.

Das Bankett des „99 Club" mit dem „White Houſe Club," welches am Sonntag Abend in der Halle ſtattfand, war von beiden Clubs gut beſucht. Turner Adam Wolfrum, unterſtützt von James McHugh und James Kelley, eröffneten den Redneraktus und ſprachen der Reihe nach, 1. Sprecher Erwin Adler, Standiſh Wilcox, als Sekretär des Mayors, Wm. Boelhoff, James McHugh, James Kelly, Frank Harzbecker, Wm. Broſius, C. R. Benjamin. Alle hegten den Wunſch, daß beide Clubs ſich vereinigen, einen anderen Namen dem Kinde geben und vielleicht nächſten Sommer zeigen wir den Mitgliedern ein feines Sommer Camp an irgend einem Lake, wo Mitglieder dieſes Clubs berechtigt ſind, ſich einige Stunden nach getaner Arbeit auszuruhen. Turner Wolfrum als Vorſitzer und Toaſtmeiſter war ſeiner Aufgabe ganz gewachſen und nur ſchlug die Stunde zu ſchnell zum Aufbrechen.

Boſton Schwaben-Verein.

Vereins-Halle: Heath Str., Roxbury.

Montag, den 19. Okt., Kartenabend des Damenvereins.

„Pfälzer Kerwe" am Montag, den 26. Oktober.

Karten-Abend des Veteranenvereins am 28. Oktober.

Bericht über das Turner-Benefiz am letzten Montag erſcheint in nächſter Ausgabe an dieſer Stelle.

„The Gypſy Rover" am 9., 10. und 11. November.

„Hallowe'en Party" des Damenvereins am 4. Nov.

Am 25. Nov. „Barn Dance."

„Erſter Deutſcher Sportklub Victoria"

Boylston Schulhalle — Jamaica Plain

Unſere B Mannſchaft ſpielte am letzten Sonntag gegen Butterflies von Cambridge, auf Billings Field, Weſt Roxbury. Die B nahm von Anfang das Spiel in die Hand, konnte jedoch während des ganzen Spieles auch nicht ein einziges Goal erzielen. Die Portugieſen hatten das Glück aus einem gutgelungenen Durchbruch das einzige Tor zu erzielen und mit einem 1 : 0 Siege über Victoria B nach hauſe zu gehen.

Auf Cooper Str. Playground in Lynn ſpielte unſere A Mannſchaft gegen St. Marys von dort. Wie die B Mannſchaft, hielt ſich auch die A in der erſten Hälfte gegen den Wind 0 : 0 und verliert in der für ſie günſtigeren Hälfte 0 : 3. Draußen in Lynn konnte man ja auch kein anderes Reſultat erwarten, denn hätte St. Mary's nicht gewonnen, wäre es unſeren Leuten ſehr wahrſcheinlich ſchlecht ergangen.

Heute, Sonnabend, den 17. Oktober, ſpielt die B Mannſchaft gegen St. John Preparatory School auf Billing's Field, Weſt Roxbury, ein Freundſchaftsſpiel. Das Spiel beginnt um 3 Uhr und dürfte ſehr intereſſant werden.

Am Sonntag ſpielt die A Mannſchaft gegen Abbot Worſted C, in Forge Village, nahe Lawrence. Die Spieler treffen ſich 11.30 in der Schulhalle.

Unſere diesjährige Generalverſammlung findet, heute, Sonnabend, den 17. Oktober, in der Schulhalle, ſtatt. Wir hoffen, daß jedes Mitglied ſeiner unbedingten Pflicht nachkommt und um 8 Uhr erſcheint.

Am Freitag, den 30. Oktober, feiert der Klub ſein 2.-Stiftungsfeſt zu welchem alle Freunde herzlich eingeladen ſind.

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Fortſetzung.

„Du heiratheſt ja vorher noch ein Dutzendmal, Käthchen!"

„Na, ich weiß nicht, Onkel Willy. Arme Mädel haben ganz und gar keine Ausſichten", ſagte Käthe mit der Weisheit ihrer ſechzehn Jahre und ſeufzte ſchwer. „Die jungen Männer heutzutage ſind alle ſo anſpruchsvoll, die heirathen bloß reiche. Und einen alten reichen Nußknacker nehmen, bloß darum, weil er reich iſt und weil's eine Verſorgung wäre — brrr! Lieber gar nicht. Lieber Brille und Pompadour und ſieben Shawls. Jugend gehört zu Jugend, meinſt du nicht auch, Onkel Willy?"

„Nußknacker klingt allerdings nicht ſehr verlockend. Wie ſieht denn ſo ein Exemplar aus? Gehöre ich auch ſchon unter die Kategorie?"

„Du?!" Käthe wollte ſich todtlachen. „Aber das iſt doch ganz etwas Anderes. Du kommſt zum Heirathen überhaupt nicht in Betracht, Onkel Willy. Sonſt, wenn du ein Junggeſelle wärſt, weißt du..." Käthe verſtummte und blickte nachdenklich vor ſich hin.

„Wenn ich ein Junggeſelle wäre...?" wiederholte Onkel Willy.

Käthe wurde roth. „Ach, das iſt ja Unſinn! Man kann Jemanden ſchrecklich gern haben, aber doch nicht heirathen wollen, nicht wahr?"

„Na, du kannſt dir die Sache ja auch noch überlegen, Käthchen. Komm, jetzt gehen wir in's Muſeum."

Fröhlich hängte ſie ſich an ſeinen Arm, und für ein Weilchen waren alle Zukunftsſorgen über einem neuen Böcklin oder einem ganz köſtlichen Defregger oder Kaulbach gründlich vergeſſen.

Für den Bergrath ſelber waren dieſe Stunden die Glanzpunkte ſeines Lebens. Eine beneidenswerthe Aufgabe ſchien es ihm, das wißbegierige junge Geſchöpfchen, das nicht ſatt wurde, zu hören und zu ſehen, in die große herrliche Wunderwelt des Schönen und der Kunſt einzuführen. Dieſe feine und tiefe junge Seele, die für eine Spanne Zeit in ſeine Hand gegeben, war wie ein reines unbeſchriebenes Blatt, auf das er in ſeiner klaren Handſchrift die Weisheit und Erkenntniß ſeines Lebens niederſchreiben durfte, dem er den Stempel ſeiner eigenen Perſönlichkeit aufdrückte.

Meiſt war Frau Agnes, wenn ſie ſich wohl genug fühlte, die dritte im Bunde. Dann war es für Käthe herrlich. Was ſich dem Onkel Willy nicht ſo gut ſagen ließ, weil er doch ein Mann war und für kleine Mädcheneinfälle und Betrachtungen manchmal nicht das rechte Verſtändniß hatte, flüſterte ſie der Tante in's Ohr. Und die verſtand ſie einfach immer. In den geringfügigſten, wie in den verworrenſten und ſchwierigſten Dingen des Lebens konnte man ſie um Rath fragen. Ihre Augen waren das mütterlichſte, was man ſich denken konnte.

Zuweilen hockte Käthe ſtundenlang zu ihren Füßen, beichtete zutraulich ihre kleinen Herzensgeheimniſſe und kramte all' ihre drolligen Einfälle und wunderlich tiefſinnigen Grübeleien vor ihr aus.

Dann ſaß die kinderloſe Frau ganz ſtill und hielt gleichſam den Athem an, um das unverhüllte junge Seelchen nicht zu erſchrecken, und wunderte ſich aus tiefſtem Herzen, wie eine Mutter ſoviel köſtliche Stunden, ſoviel ſüßes heimliches Mutterglück achtlos einer Fremden überlaſſen konnte. Mit Freude und Andacht genoß ſie dieſe Stunden und ſah die junge Seele ſich vor ihren Augen entfalten und unbewußt und träumeriſch ihre ſehnſüchtigen Flügel regen.

Manchmal, an Konzert- oder Theaterabenden, wenn es ſpät geworden war, durfte Käthchen auch über Nacht bei den Overbecks bleiben.

Und dies war für ſie erſt gar das Feſt aller Feſte. Sie hatte ihr eigenes Zimmerchen mit hellen Kretonnemöbeln und einer Unmaſſe von Büchern und Bildern, und das blüthenweiße Bettchen ſtand immer für ſie bereit.

Tante Agnes pflegte dann zuguterletzt noch einmal hereinzugucken und auf Käthes Bettrand zu ſitzen, wobei die Blumenranken auf Stühlen und Vorhängen manch' glühende Liebeserklärung zu hören bekamen.

„Weißt du, was Seelchens Ideal wäre?" fragte Frau Agnes eines Abends, als ſie von ihrem letzten Gang zurückkam und ihren Mann noch im Wohnzimmer fand. Sie ſagte ſo gern „Seelchen", weil es gar ſo ein feines Geſchöpfchen war — ſcheu und heiß und weich und ſehnſüchtig zugleich.

„Nun?"

„Immer zwiſchen uns zwei Alten hier auf dem Sopha zu ſitzen und ihren Frieden zu haben — und von der böſen Welt draußen nichts zu hören und zu ſehen", erzählte Frau Agnes, halb lachend, halb gerührt.

Von dieſer Seite kannte er ſeinen kecken Vogel noch kaum und fragte mit einer Art von Spannung:

„Nun — und was ſagteſt du?"

„Ich lachte ſie aus und ſagte: Das wäre ein ſchönes Glück für eine Siebzehnjährige und würde ihr bald genug langweilig werden. So im müden blaſſen Herbſtſonnenſchein! — Die ſoll ſich erſt noch den Frühlingsſturm um's Geſicht wehen laſſen und Maifriſche und heiße Juliſonne an ſich verſpüren. War das nicht hübſch geſagt?" In Erwartung eines beifälligen Nickens ſah ſie ihn lächelnd an.

Er blieb merkwürdig ernſt. „Heiße Juliſonne, ja, ja..." wiederholte er verſonnen

An dieſem Abend, als er ſchon im Bett lag, fiel ihm plötzlich auf, daß ſeine Frau immer von „uns beiden Alten" ſprach. Er war doch noch nicht alt — er mit ſeinen achtunddreißig Jahren und ſeinem jugendlichen, unvergeudeten Empfinden!

Agnes war freilich älter, und Geſicht und Haltung zeigten deutlich die Spuren körperlichen Leidens, das ihr allzufrüh die Friſche und Elaſtizität der Jugend geraubt und ſie oft wirklich „alt" erſcheinen ließ.

Und zum erſten Mal in ſeinem Leben ward Willy Overbeck ſich bewußt, daß er von „heißer Juliſonne" an ſich ſelbſt nicht viel verſpürt hatte. Alles war ſo glatt und ſtill und ruhig verlaufen an der Seite dieſer Frau — eine Muſterehe, ohne Stürme, aber auch ohne heiße Sommerſonnengluthen. Juliſonne — das Wort ließ ihn nicht mehr los, hing ſich förmlich in ſeinen Gedanken feſt wie eine Klette.

Agnes war ſeine Jugendliebe geweſen — eine Liebe, die weit mehr aus Verehrung und ſchwärmeriſcher Dankbarkeit, denn aus heißer Leidenſchaft entſtanden war. Die feingebildete, wohlhabende, um fünf Jahre ältere Couſine hatte damals, als ſeine Eltern kurz nacheinander ſtarben und ihn faſt mittellos zurückließen, großmüthig einen Theil ihres eigenen Vermögens geopfert, damit er ſeine Studien ſorgenlos vollenden könne. Das vergaß er ihr nie. Und als er nach glänzend beſtandenem Examen ungewöhnlich ſchnell avancirte und in einen großen, ihn voll befriedigenden Wirkungskreis eintrat, hielt er um ſie an und bekam ihr Jawort. Sie hatten geheirathet und waren ſehr glücklich miteinander geworden. „Zufrieden", verbeſſerte er ſich jetzt — Glück, das große, himmelſtürmende, das jedem Menſchen einmal blühen ſoll, mochte doch noch etwas anders ausſehen.

Sein Glück und Lebensinhalt war die Arbeit geworden. Und auch hierin hatte ihm das Schickſal gelächelt und ihn ſchnell von Stufe zu Stufe emporgeführt, ſo daß er in verhältnißmäßig jungen Jahren ſchon den ehrenvollen Titel und eine angeſehene Stellung in der Provinzialverwaltung erlangte, nach der andere oft ihr Leben lang vergeblich die Hände ausſtrecken.

Daß ihre Ehe kinderlos geblieben, hatte ihn und Agnes manchen heimlichen Seufzer, manche ſchweigend begrabene Hoffnung gekoſtet. Nach und nach hatten ſie ſich hineingefunden und ſeit Käthchen ihnen in's Haus gekommen, war erſt recht der Sonnenſchein bei ihnen eingekehrt.

Ja, er konnte wohl zufrieden ſein, auch ohne „heiße Juliſonne", — was holte ihm dann doch den tiefen Seufzer aus der Bruſt herauf und löſte ihn von ſeinen Lippen?

Er bemühte ſich, an anderes zu denken — drehte ſich um und hörte die kurzen, unruhigen Athemzüge ſeiner Frau. Das abendliche Ausgehen bekam ihr nicht gut, ſtrengte ſie zu ſehr an. Sie waren im Strauß-Konzert geweſen, darüber war es ſpät geworden, und wie gewöhnlich hatte Käthe gebettelt, dableiben zu dürfen. Er runzelte die Stirn. Das durfte nicht zu oft vorkommen. Das Kind wurde wirklich zu ſehr verwöhnt, und man durfte es ſeiner Mutter auch nicht allzu ſehr entfremden, deuchte ihm plötzlich. Und die wiegende ſchmeichelnde, die rauſchende feurige jauchzende Muſik hatte ſein Blut in Wallung gebracht und ließ ihn jetzt nicht ſchlafen. Und brachte ihn auf allerhand thörichte Gedanken von heißen Juliſonnengluthen und einem himmelhoch jauchzenden wonnigen Glück, das er nie beſeſſen.

Dagegen gab's kein anderes Mittel als die Arbeit. Er würde ſich morgen die Akten vom Bureau nach Hauſe bringen laſſen und den Abend über angeſtrengt arbeiten. Er kannte es ſchon — dann ſchlief er die Nacht wie todt.

(Fortſetzung folgt.)

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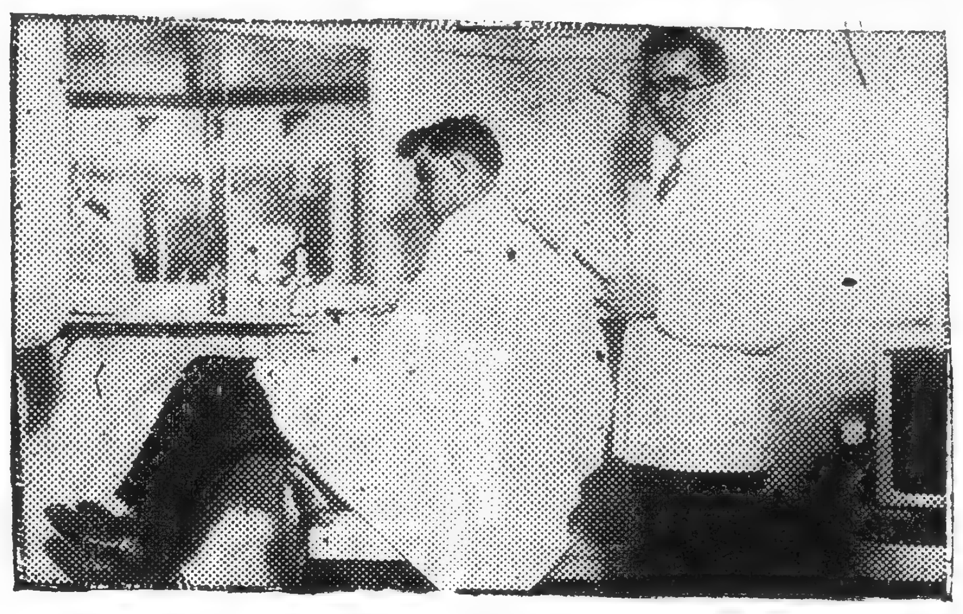

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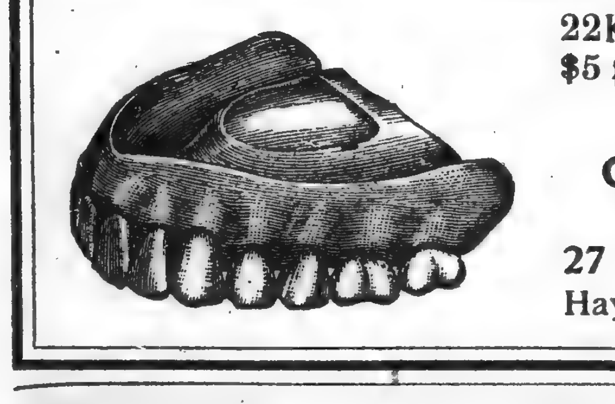

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Geſamtauflage: Ein Exemplar.

Kurz bevor Lord Curzon ſtarb, wurde für ihn eine Sonderausgabe der „Times“ veranſtaltet, die nur in einem einzigen Exemplar gedruckt wurde. Es entſprach ſeinem Inhalt nach vollkommen der zur allgemeinen Ausgabe gelangten Nummer des betreffenden Tages, enthielt jedoch nicht das ſehr ungünſtige offizielle Bulletin vom Krankenlager Curzons, ſondern ein eigens zur Täuſchung Curzons verfaßtes, das ſehr zuverſichtlich gehalten war. Dieſe Art von Täuſchung war aber ſchon damals keineswegs neu. Der Abonnent eines anderen engliſchen Blattes erhielt ſogar fünf Tage nacheinander die Ausgaben ſeiner Zeitung, die nur für ihn gedruckt wurden. Es handelte ſich um einen alten Herrn, deſſen Sohn in einen Skandalprozeß verwickelt war. Um ihn durch die Preſſeberichte nicht aufzuregen, ließ die Redaktion der betreffenden Zeitung auf Wunſch der Angehörigen den Preßbericht aus den für ihn beſtimmten Nummern fort und erſetzte ihn durch ein anderes Textſtück. Der alte Herr ſtarb 6 Monate ſpäter, ohne von der Affäre ſeines Sohnes etwas erfahren zu haben. In einem anderen Fall wurde einer kleinen Novelle zu Liebe, die die Verfaſſerin, eine auf den Tod erkrankte ſchriftſtelleriſche Dilletantin, vor ihrem Ende noch gedruckt ſehen wollte, eine Zeitung in nur einem Exemplar gedruckt. Die Novelle war ſpottſchlecht und eignete ſich deshalb nicht zur Veröffentlichung. Die Nummer, die Sie enthielt, mußte deshalb unter Ausſchluß der Oeffentlichkeit erſcheinen. Zu einem weniger einwandfreien Zweck wurde einſt ſogar ein ganzes Buch in der Geſamtauflage von einem einzigen Exemplar herausgebracht. Es handelte ſich um einen Mordprozeß, bei dem dem Angeklagten die Gefahr drohte, auf Grund von Zeugenausſagen verurteilt zu werden. Die Ausſagen gingen dahin, daß er die ihm zur Laſt gelegte Bluttat in einer hellen Mondſcheinnacht begangen habe und dabei — eben infolge des hellen Mondſcheins — von den Zeugen beobachtet worden ſei. „Der Mond ſchien ſo hell, daß wir alles genau ſehen konnten,“ erklärten die Zeugen übereinſtimmend. Daraufhin überreichte der Verteidiger dem Gerichtshof ein Exemplar von „Ryders Almanach“, dem maßgebenden Engliſchen Kalender, aus dem hervorging, daß in der betreffenden Nacht der Mond erſt 3½ Stunden ſpäter aufgegangen war, als es nach den Ausſagen der Zeugen der Fall hätte ſein müſſen. Der Angeklagte, der ſonſt unfehlbar gehängt worden wäre, wurde freigeſprochen. Erſt viele Jahre ſpäter erfuhr man, daß der Verteidiger die unverantwortliche Dreiſtigkeit beſeſſen hatte, dem Gerichtshof nicht ein Exemplar der regulären Ausgabe des Almanachs, ſondern eine eigens zu dieſem Zwecke angefertigte Fälſchung vorzulegen.

* * *

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Entered at the Post Office, Boston, Mass. as second class mail matter, June 27, 1902

Saturday, Sept. 12, 1925 Vol. 29. No. 37

Sonnabend, den 12. September, 1925.

Eine moderne Königin des Orients.

Die Mädchen aus 1001 Nacht ſind zu Ende. Der Orient wird nüchtern. Die Maſchinen des Weſtens dringen vor. Der Zauber des Harems verbleicht wie ein nächtlicher Stern in der Dämmerung. Die Frauen der türkiſchen Republik (wenigſtens die der oberen Geſellſchaftsklaſſen) wandeln ſchleierlos, tanzen, flirten (aber nicht mit den Chriſten, das iſt noch verboten) und fahren Auto. Und andere Frauen des Orients blicken neidiſch auf das türkiſche Land der unbegrenzten Möglichkeiten und ſpielen auf eigene Fauſt „Emanzipation". Namentlich, wie es ſcheint, wenn ihre Ehegatten ſie nicht hinreichend beaufſichtigen. Der König Faiſſal von Irak herrſcht auf dem Throne Harun-al-Raſchids in Bagdad. Mit etwas weniger Macht, aber ſicher mit gleichem Stolz. Faiſſal kam aus ganz niederen Kreiſen, iſt aber ein ſchlauer Kopf, der ſehr viel Sinn für weſtliche Ziviliſation hat und dem Automobile, Telegraph, Schreibmaſchinen u. Grammophone ganz vertraute Dinge ſind. Ja, er beſchäftigt ſich mit dieſen Erzeugniſſen moderner Technik offenbar ſo eingehend, daß er darüber ſeine Gattin vernachläſſigte. Er ſandte ſie „in Urlaub" zu ſeinem Vater, dem König Hüſſein von Hedias (Arabien). Aber dort gefiel es der Frau Königin nicht. Sie entfloh den Haremswächtern. Eines ſchönen Tages erfuhr der darob etwas verblüffte Faiſſal, daß ſeine Gattin im Auto durch die Wüſte nach Baſſarak gefahren und auf dem Wege nach Bagdad ſei. Aber wie!? Nicht verſchleiert und nicht von Eunuchen bewacht. Die Königin war nicht zum Wiedererkennen. Sie trug die eleganteſten Pariſer Koſtüme und . . . einen Bubikopf. Ben Akiba iſt geſchlagen. So etwas iſt bei einer Königin des Morgenlandes noch nicht dageweſen. Kaum war der Bubikopf in Bagdad angelangt und kaum hätte König Faiſſal ſich von der erſten Ueberraſchung erholt, da ordnete Ihre Majeſtät ſchon die Umwandlung des Palaſtes in ganz modernem Stil an. Was ſollte ein Bubikopf in einem altarabiſchen Milieu?! Und nun arbeiten Werkleute fieberhaft. Salons, Boudoirs, Badezimmer uſw. ad infinitum! Der Bubikopf aber — von der Königin getragen — wird wohl große Mode in Bagdad werden. Vielleicht tut er den Läuſen Abbruch, was immerhin einer kulturellen Wirkung des Abendlandes auf dem Orient gleichkäme.

50 Jahre—Deutſches Hoſpital zu Valparaiſo.

Das weit über die Grenzen Südamerikas bekannte Deutſche Hoſpital in Valparaiſo feierte kürzlich das Feſt ſeines 50jährigen Beſtehens. Das Deutſche Hoſpital wurde 1875 von 71 Mitgliedern der deutſchen Kolonie gegründet, nachdem bereits ſeit den 50er Jahren über die Gründung eines deutſchen Krankenhauſes verhandelt worden war. Eine Anzahl führender Herren der deutſchen Kolonie trat zuſammen, und durch ſie wurden die nötigen Mittel geſichert, ſo daß im April 1877 ein auf dem Cerro Alegre gelegenes Haus für 15,000 Peſos gekauft werden konnte. Es iſt dasſelbe Grundſtück, auf dem ſich heute noch das Hoſpital befindet, wenn auch verſchiedentlich umliegendes Gelände hinzu erworben wurde. Der erſte leitende Arzt war Dr. Deſſauer; von den heute in Valparaiſo noch bekannten Perſönlichkeiten, die am Hoſpital tätig waren, ſeien Dr. Hugo Hahn, Dr. Konrad Fiedler und Dr. G. Münich genannt, welch letzterer ſeit 1905 den Poſten des leitenden Arztes bekleidet und der wohl allgemein als einer der erſten Aerzte Südamerikas überhaupt gilt. Für die wirtſchaftliche Grundlage des Hoſpitals ſorgt der Deutſche Hoſpital-Verein, der mit 71 Mitgliedern im Jahre 1875 ſeine Tätigkeit begann. Ueber die Entwicklung in den letzten Jahren ſei bemerkt, daß die Anzahl der Patienten von 464 im Jahre 1906 auf 1234 im Jahre 1924 geſtiegen iſt, die Zahl der Operationen von 159 auf 611. Außer Mitgliedern des Deutſchen Hoſpital-Vereins werden auch ſonſtige Patienten aufgenommen, und ſowohl Chilenen wie Angehörige anderer Nationen ſuchen, meiſtens in ernſten Fällen, im Deutſchen Hoſpital ihre Zuflucht. Hoffen wir, daß Hoſpital-Verein und Deutſches Hoſpital weiterhin eine ebenſo glänzende Entwicklung nehmen, wie es im erſten Halbjahrhundert der Fall geweſen iſt.

Boston Turnverein.

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Die Turnabteilung hält Sonnabend, den 12. September, abends 9 Uhr, eine Verſammlung ab, zu welcher alle Turner und Turnerinnen erſcheinen ſollten.

W. Maier, Turnwart.

Regelmäßige Vereinsverſammlung nächſten Dienſtagabend, den 15. Sept., bei welcher alle Mitglieder anweſend ſein ſollten.

Carl Kallenberg, Schriftw.

Nächſten Montag, den 14. Sept., findet der erſte Kartenabend unſeres Turner Frauenvereins im Vereinslokal ſtatt. Schöne Preiſe: Kommt alle!

Die regelmäßigen Singſtunden beginnen nächſten Donnerſtag, den 14. Sept. Alle frühere und möglichſt viele neue Sänger werden ſich hoffentlich pünktlich einfinden.

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Achtung, Vorſtandsmitglieder! Nächſten Montag, den 14. ds. Mts., findet die nächſte Vorſtandsſitzung ſtatt und iſt es Pflicht und Schuldigkeit der Vorſtandsmitglieder, pünktlich und vollzählig zu erſcheinen.

Am Donnerſtag, den 17. ds. Mts., findet die regelmäßige Monatsverſammlung ſtatt und iſt es wünſchenswert, daß die Mitglieder es ſich zur Aufgabe machen und mindeſtens einmal im Monat aktiven Anteil mit Intereſſe an den Geſchäften des Vereins nehmen.

Der Boſton Schwaben Damenverein hat für Montag, den 21. September ſeinen erſten Kartenabend für die kommende Saiſon in Vorbereitung und hoffen und wünſchen wir, daß die Damen mit ihrem Unternehmen gleich fortfahren, dieſe Veranſtaltung, den früheren würdig an die Seite zu ſtellen.

Am Montag, den 12. Okt., veranſtaltet die Turnſektion ihr diesjähriges Benefiz und Tanz. Näheres darüber in nächſter Ausgabe dieſer Zeitung.

CITY OF BOSTON—LEGAL NOTICE

Boston, August 10, 1925.

To the Board of Street Commissioners:

The undersigned respectfully petitions for a permit to errect a private garage (two car) and for a license to keep and store gasoline in tanks of cars in the building or structure 5 Round Hill St., Jamaica Plain, in the City of Boston, for one year from date.

JOSEPH C. MUELLER.

City of Boston. In Board of Street Commissioners, August 10, 1925 — . On the foregoing petition it is hereby Ordered, that notice be given by the petitioner to all persons interested that this Board will, on Monday, the 14th day of September, at 11 o'clock A.M. consider the expediency of granting the prayer of said petition, when any person objecting thereto may appear and be heard; said notice to be given by the publication of a copy of said petition with this order of notice thereon once in each week, for three successive weeks, in the Boston Germania, and by mailing by prepaid registered mail a copy to every owner of record of each parcel of land abutting on the parcel of land on which the building proposed to be erected for, or maintained as a garage is to be, or is situated. (Chapter 577, Acts of 1913, as amended by chapter 119, Acts of 1914.)

Passed.

JOSEPH F. SULLIVAN, Secretary.

A true copy. Attest:
JOSEPH F. SULLIVAN, Secretary.

GARAGE PERMITS. Offizielle Bekanntmachungen von Bittgeſuchen für „Gaſoline oder Garage Permits" können zu mäßigen Raten in der Exep. der "Germania" aufgegeben werden.

Tauſende von Deutſchen Einwanderern
sind in den letzten Monaten mit Dampfern des
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Am Freitag, den 18. September findet unſer nächſtes Tanzvergnügen für unſere Mitglieder und deren Freunde in der Boylſton Schulhalle ſtatt. Einige genußreiche Stunden in unſerem Kreiſe werden allen unſeren Gäſten beſchieden ſein. Vorausſichtlich haben wir derartige Veranſtaltungen im kommenden Winter zwei mal monatlich.

Die Eröffnung der Fußballſpiele ſteht vor der Türe. Am kommenden Sonntag, den 13. September, treten unſere beiden Mannſchaften das erſte mal ihren Gegner gegenüber. Die A-Mannſchaft hat als Gegner „Albot Worſted C", eine neue ſtarke Mannſchaft. Dieſes Spiel beginnt um 3 Uhr (Sonntag nachm.) auf Billings Field, Weſt Roxbury. Ein intereſſanter Wettkampf wird ſich den Zuſchauern darbieten. Vor dieſem Spiel tritt die B-Mannſchaft das erſte mal ins Feld gegen die „Swediſh-Americans" von Wincheſter. Dies Spiel beginnt punkt 2 Uhr auf demſelben Platze. Wir wollen alle hoffen, daß beide Mannſchaften die Saiſon mit Erfolg eröffnen und auch erfolgreich bleiben werden.

M. Kornmüller, Sek.

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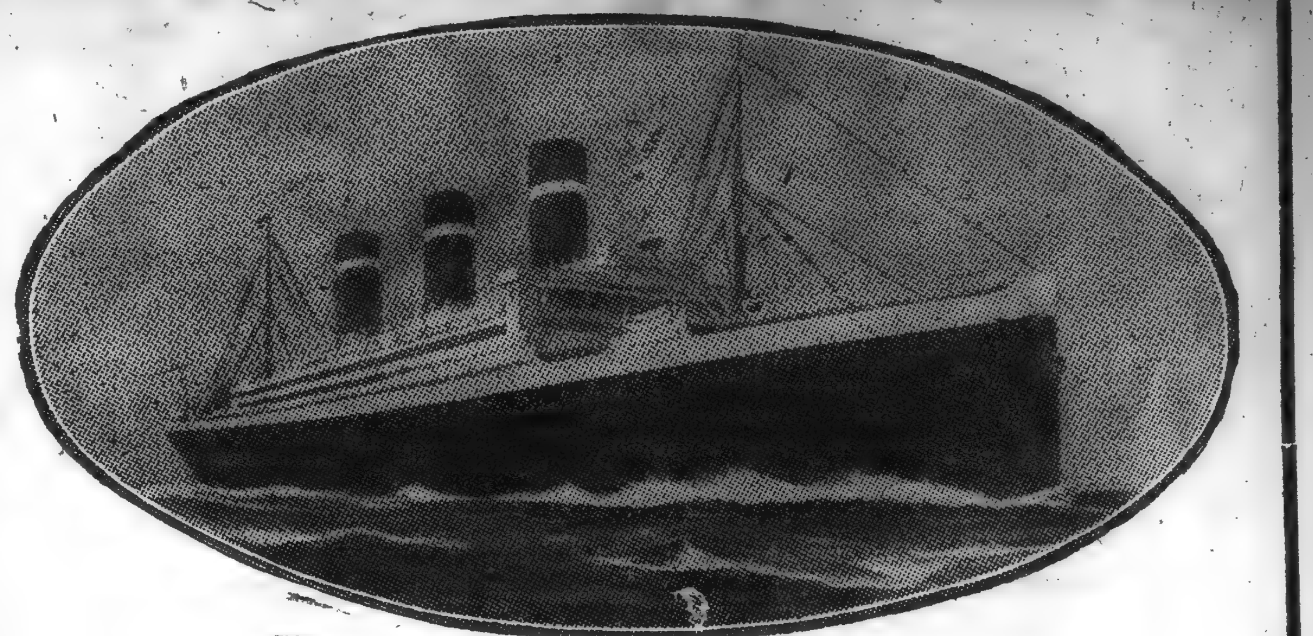

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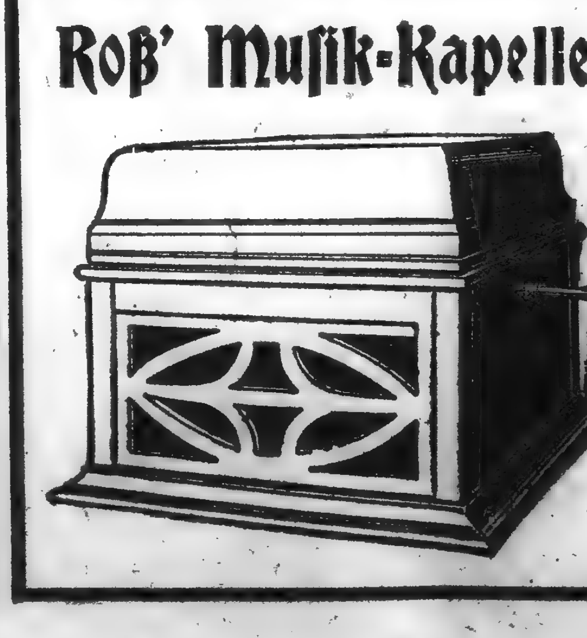

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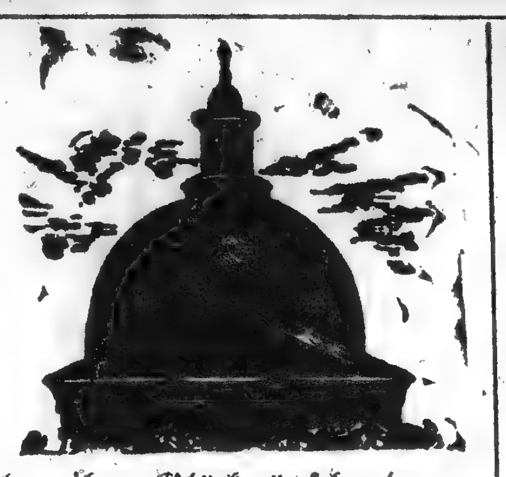

— Der „Amerika Seppl" kommt immer näher — am 30. September iſt er da.

— Der Bayeriſche Kranken-Unterſtützungs-Verein von Boſton und Umgegend wird am Sonntag, den 20. Sept., ein großes Bayeriſches Volksfeſt im Münchbachs Grove abhalten.

— Der Damenverein des Boylſton Schulvereins gibt bekannt, daß ſein erſter Kartennachmittag der bevorſtehende Saiſon am Mittwoch, den 16. September, um 2 Uhr ſtattfindet. Am Abend erſte regelmäßige Verſammlung. — Weitere Kartennachmittage regelmäßig Mittwoch nachmittags.

— Wie ſchon öfters in den letzten Wochen an dieſer Stelle bekannt gegeben, iſt heute Sonnabend, den 12. Sept., die Fidelia Halle in Weſt Roxbury die Schauſtelle des großen „Hermannstag", arrangiert von den vereinigten Logen, Orden der Hermannsſöhne von Boſton und Umgegend. Nachmittags und abends werden allerhand Beluſtigungen geboten unter anderem auch Tanz.

— Der Boylſton Schul-Verein hatte einen ſchönen Erfolg zu verzeichnen letzten Sonntag mit ſeinem Ausflug nach Münchbachs Grove. Zahlreicher Beſuch, tadelloſe Vorbereitung und ſchönes Wetter, verfehlten nicht Jedermann den Aufenthalt angenehm zu machen. Auch Wettſpiele mit hübſchen Preiſen waren vorgeſehen und der „Clam Chowder, Penſhorn Style", mit heißem Korn als Nebenſpeiſe, mundeten vorzüglich. Bis ſpät Abends blieben die meiſten Ausflügler beiſammen, aber bis dahin waren ſchon längſt Küche und Keller erſchöpft.

— Das Gartenfeſt des Deutſchen Frauen Hilfsvereins zum Beſten des Altenheims am „Labor Day" mußte wegen dem ſchlechten Wetter auf ein kleines Tanzkränzchen im Tanzpavillon beſchränkt werden. Trotzdem aber fanden ſich genügend Beſucher zuſammen, um einige luſtige Stunden zu verbringen und wurde zum Teil wenigſtens der für den Feſttag angeſchaffte Vorrat von Eß- und Trinkwaare konſumiert. Am nächſten Tag, Dienſtag, fand nachmittags eine kurze Fortſetzung des Feſtes ſtatt, bei welcher auch die von dem Womens Relief Corps, G. A. R., geſchenkte amerikaniſche Fahne mit formeller Ceremonie aufgezogen wurde. Wie wir hören, ſoll für das Altenheim nichts deſtoweniger ein Ueberſchuß von etwa $200 erzielt worden ſein:

— Berichte aus Springfield, Maſſ., melden, daß die Vorkehrungen für die jährliche Sitzung der Großloge von Maſſachuſetts, Orden der Haru ari, welche Sonnabend, Sonntag und Montag, den 19. bis 21. Sept., in dortiger Turnhalle, State Str., ſtattfindet, bereits getroffen ſind. Laut Programm wird am Sonnabend Abend eine reichhaltige Unterhaltung geboten, bei welcher der hier in Boſton neugegründete Gradenſtab der Herthalogen ſeine erſte öffentliche Erſcheinung machen wird. Am Sonntag Abend feiert die Germania Loge von Springfield ihr goldenes Jubiläum durch ein Gala-Feſtbankett. Die Sitzungen der Großloge werden Sonntag und Montag abgehalten unter Vorſitz des Großbarden Robert Reich von Worceſter.

75.-Jubiläum des Roxb.-Männerchors.

Das am „Labor Day" in der Fidelia Halle abgehaltene 75-jährige Stiftungsfeſt des Roxbury Männerchors nahm einen überaus ſchönen Verlauf. Schon im Laufe des Vormittags waren die Brudervereine von Mancheſter, Lawrence und Providence eingetroffen um mitzuhelfen dieſes ſeltene Feſt zu feiern. Und trotz des ſchlechten Wetters waren dieſe Vereine vollzählig vertreten. Beſondere Freude erregte die Anweſenheit des Geſangvereins „Einklang" von Providence und obwohl dieſer Verein ſich ſchon ſeit lange Jahre nicht mehr geſanglich betätigt, ſo wollten es ſich die Mitglieder nicht nehmen laſſen, dem alten Jubilar ihre Glückwünſche darzubringen.

Nach Einnahme eines vorzüglichen Mittagmahls, gut zubereitet von den Damen des Männerchors, begann das Konzert gegen 3 Uhr nachmittags. Eingeleitet wurde daſſelbe durch einen ſchneidigen Marſch geſpielt von der Kapelle, worauf der Männerchor nebſt Damen, das Lied für gemiſchten Chor: „Die Ehre Gottes aus der Natur" von Beethoven ſang. Nach einer kurzen Begrüßungsanſprache des Präſidenten des Roxbury Männerchors Herrn Otto Heydrich, überreichte derſelbe Names des Vereins Ehrendiplome an fünf langjährige Mitglieder für treue Dienſte: Dieſelben waren die Herren Louis Lücke, 38 Jahre Mitglied, Robert Ruf, 35 Jahre Mitglied, Martin Wienold, 33 Jahre Mitglied, Charles Scheurer, 30 Jahre Mitglied und George Hoffman, 25 Jahre Mitglied.

Ebenſo gedachte der Präſident vier Damen die zum 45.-Stiftungsfeſte des Männerchors im Jahre 1895, die kunſtvoll ausgeſtattete Vereinsfahne überreichten. Dieſelben, waren die Damen Schmidt, Seitz, Braſſe und Heil. Leider war es den Damen Braſſe und Heil nicht möglich dem Feſte beizuwohnen.

Die anweſende Brudergeſangvereine ließen nun durch ihre Beamten ihre Glückwünſche zum Ausdruck bringen. Der Präſident des Deutſchamerikaniſchen Geſangvereins von So. Boſton überreichte mit paſſenden Worten ein künſtleriſch ausgeführtes Ehrendiplom, nebſt $50. in Gold. Der Vertrrter der Geſangsſektion des Boſton Schwaben Vereins entbot ebenſo ſeine und des Vereins Glückwünſche nebſt eine ſchön ausgeführte Fahnenſchleife. Im Namen der Vereinigten Sänger von Mancheſter, N. H., überreichte Herr Reinhold Hecker dem Männerchor ein Geſchenk von $20. und die Glückwünſche der Sängerſchaft.

Hierauf ſangen der Boſtoner Sängerbund, unter Herrn Guckenberger's Leitung und die Sänger des Neu England Staaten Sängerbundes, unter der Leitung des Bundesdirigenten Emil Wilde von Lawrence, je ein Lied.

Der Präſident des Männerchors ſtellte hierauf das älteſte Mitglied des Vereius, wenn nicht der älteſte deutſche Sänger Boſtons, Herrn Louis Schwörer, vor. Trotz ſeines hohen Alters, Herr Schwörer iſt 81 Jahre alt, hielt derſelbe eine kernige Anſprache. Dieſelbe hier anzuführen würde zu weit führen, doch ſei erwähnt, daß Herr Schwörer vor 60 Jahren dem Männerchor beitrat un ununterbrochen mit ſang bis er ſich vor ſechs Jahren infolge ſeines hohen Alters genötigt ſah zurückzutreten. Hierauf ſprach der Präſident des Neu England Staaten Sängerbundes Herr Paul Ackermann im Namen des Bundes ſeine Glückwünſche aus und überreichte dem Jubilarvereiu ebenfalls ein Geſchenk von $25. Nachdem noch die Vereinigten Sänger von Mancheſter ein humpriſtiſches Lied zum Beſten gegeben hatten, wurde der offizielle Teil des Konzerts durch ein Baritonſolo von unſerem beliebten Sänger Herrn Boecker, beſchloſſen.

Im anſchließenden Lokale herrſchte die Gemütlichkeit bei einem guten Trunk und wurde hier noch manches Lied geſungen, während das jüngere Element ſich beim Tanz im Saale beluſtigte und als gegen 10 Uhr die letzten Töne von „Home, ſweet home" verklangen, machten ſich alle auf den Heimweg mit dem Bewußtſein, ein ſchönes und gemütliches Feſt im Kreiſe des Roxbury Männerchors verlebt zu haben.

Allen die dazu beitrugen, dieſes Feſt zu verſchönern, den Vereinen für ihre tatkräftige Unterſtützung und Beſchenkung, allen und jedem einzelnen, ſagen die Sänger des Männerchors herzlichſten und aufrichtigſten Dank. O. H.

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Arbeiter Turnverein. 2. Donnerstag im Monat. Vorſtands-Sitzung: Montag vorher; abends 8 Uhr.

Arbeiter Krankenkaſſe. 2. Sonntag im Monat, vorm. 10 Uhr. Zahlabend jeden Sonnabend, 6 bis 8 Uhr abends.

Auguſta Loge Nr. 61, D. O. H. 3. Donnerstag, abends 8 Uhr.

Brauer Union Nr. 14. Erſten Sonntag im Quartal, vormittags 10 Uhr.

Bayeriſcher K.- U.- Verein. Dritten Sonntag, nachm. 3 Uhr.

Boſton Neſt of Owls. Erſten und dritten Sonntag, nachmittags 3 Uhr.

Boſton Komturei Nr. 9, D. R., D. O. H. 4. Mittwoch, abends 8 Uhr.

Clara Loge, O. d. H. S. 2. Freitag, abends 8 Uhr.

Cooper Union, 4. Donnerſtag, abends acht Uhr.

Gambrinus K.- U.- Verein. Erſten Dienstag, abends 8 Uhr.

Eintracht Loge Nr. 19, D. O. H. 3. Montag, abends 8 Uhr.

Ex-Bardenverein, D. O. H. 1. Freitag im Quartal, abends 8 Uhr.

Hertha Loge Nr. 1, D. O. H. Jeden zweiten Montag, abends 8 Uhr.

Hertha Degree Drill Team, D. O. H. Jeden dritten Freitag, abends 8 Uhr.

Koſſuth Loge Nr. 24, D. O. H. 1. und 3 Mittwoch, abends 8 Uhr.

Katherina-Loge Nr. 112, D. O. H. 1. Donnerstag, abends 8 Uhr.

Jäger Loge Nr. 640, D. O. H. 2. Dienstag, abends 8 Uhr.

Schweizer-Bund. 2. Donnerstag, abends 8 Uhr.

Turner-Frauenverein. 2. Mittwoch, abends 8 Uhr.

John Forst.

Unſer Verein wurde durch die Nachricht des am 8. d. Mts. erfolgten, zwar nicht unerwarteten, aber doch tiefgefühlten Abgange durch den Tod unſereres allbeliebten Ehrenmitgliedes John Forſt in tiefſte Trauer verſetzt und bedauern wir alle deſſen allzufrühes Hinſcheiden von ganzem Herzen. Beſonders ſeine ſich unermüdlich aufopfernde, in ſeiner Pflege nimmerermüdende liebe Gattin hat ſich unſere wärmſte Teilnahme an ihrem herben Verluſte verdient und ſei ihr hier vorläufig unſere innigſte Sympathie ausgeſprochen. — — Die Trauerfeierlichkeiten finden heute, Sonnabend, nachmittags um zwei Uhr, im Crematorium an Walk Hill Street, Foreſt Hills, ſtatt und ſind unſere Sänger insbeſondere und alle Mitglieder, die den verehrten Verblichenen kannten, herzlich erſucht ſich daſelbſt vollzählig einzufinden um unſerem toten Freunde die letzte Ehre zu erweiſen.

Der Arbeiter Turner Frauenverein veranſtaltet am Montag, den 5. Oktober, ein Tanzkränzchen zur Teilnahme an welchem freundlichſt eingeladen wird. Eintrittskarten ſind von allen Mitgliedern zu haben. Runges Orcheſter wird die Tanzmuſik liefern.

Die Turnſchule des Vereins wird am Dienstag Abend, den 15. September, für die kommende Saiſon wieder eröffnet. Turnlehrer Wm. Flotow wird, wie bisher, mit der Leitung der Schule anvertraut bleiben. Die Aktivenklaſſe verſammelt ſich jeden Dienstag und Freitag Abend und die Damenklaſſe Mittwochs. Einem zahlreichen Beſuch wird gleich an dem Eröffnungsabend entgegengeſehen, an welchem auch Neuanmeldungen gemacht werden können.

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Der Bauer vom Wald.

Erzählung von Anton Perfall.

Fortſetzung!

Johannes ſank in die Knie, nahm den Hut vom Haupte, lehnte ſich überwältigt von dem Anblick an ſeinen Stock mit dem mächtigen Hirſchhorngriff und weinte helle Tränen, Tränen unſagbarer Freude, aber auch bitterer Reue, herben Vorwurfes.

„Gott lohn Dir's, Ferl, Dir und Deinen Kindern, i kann's wohl nimma."

Dann ſprang er auf, wie von neuer Kraft durchdrungen, ſchwang ſeinen Stock und eilte den Fußweg hinauf durch den jungen Wald, daß der Ferl Mühe hatte, ihm nachzukommen.

Der ärgerte ſich ſchier, aber das raſtloſe Hindurchrennen durch die ſorgſamen Pflanzungen, keinen Blick warf er darauf, der Bauer. Nur nach der Holzhütte war ſein Trachten, und hundert Schritte davor, da rief er ſchon, daß es durch den Wald ſchallte: „Grimm! Wo ſteckſt denn? Grimm! Grimm!" Und wie er herausgehumpelt kam aus der Hütte, der Graukopf, und mit der Hand ſich vor der Sonne ſchützend auf die Ankommenden ſah, da breitete Johannes beide Arme aus und eilte ſtürmiſch auf ihn zu. „Mein alter, braver Grimm! Kennſt mi denn no, den armen Johannes? Schimpf mi, veracht mi, aber gönn' ma a Platzl in Deiner Hütt'n."

Der Grimm war arg verlegen, wenn ihm gleich das Naß aus den Augen lief in den ſtruppigen grauen Bart. Er ſchämte ſich jeden Gefühlsausdruckes. Steif wie ein Stock erduldete er die Umarmungen des ſtürmiſchen Johannes; dann nahm er ihn an der Hand und führte ihn in die Hütte.

„G'rad g'recht biſt komma, Bauer, zu die Preßknödl, wenn Du den G'ſchmack d'ran net verlor'n haſt in der Stadt."

Und Johannes mußte Platz nehmen, und der Grimm drehte die brodelnden Preßknödel in der Pfanne, als habe ſich nicht das Geringſte ereignet.

Johannes aber drängte es hinauf in den Hof zu der Roſl und zu den Enkelbuben, die er nur vor Jahren einmal in der Stadt geſehen.

Grimm ließ ihn aber nicht fort. „Kümmer' Di net, die werd'n glei' die Preßknödl in der Naſ'n hab'n. Alle Dienstag ſan ſ' g'lad'n bei mir," und in dem Augenblicke ertönten ſchon von draußen helle Kinderſtimmen, lauter Zuruf.

Johannes ſprang auf.

Ein blauer Rock leuchtete durch das Grün, und darum herum ſchlüpften und ſprangen zwei Jungen; es waren die Roſl und die Buben!

Er trat hinaus, ging durch die junge Pflanzung dicht vor der Hütte, ihnen entgegen. Der eine Junge, der ältere offenbar, blieb erſchreckt ſtehen, den ſonderbaren Alten anſtarrend, während der andere zur Mutter floh.

Die blieb ſelbſt einen Augenblick wie angewurzelt ſtehen; dann aber eilte ſie auf den Alten zu und fiel ihm um den Hals.

Keine Frage, kein leiſer Vorwurf in Blick oder Wort, nur treue Liebe und Hingebung.

„Der Großvater! Kinder, der Großvater! Hannes! Franzl! Kommt's do her und gebt's a ſchöne Hand!"

Und Johannes kniete nieder auf ſeinen Boden und zog die Enkelbuben an ſich und herzte und küßte ſie, den Hannes mit den blonden Locken und ſeinen eigenen, harten Zügen, den richtigen Bauer vom Wald, und den ſchwarzen Franzl mit dem Schelmenaugen. Und ringsum ſtieg ein Duft auf, als hauche der ganze Wald ſelbſt ein Willkommen ſeinem alten Herrn.

„Herrgott Saxen! D' Preßknödl werd'n ja ſcho' ſtoanhart," rief der Grimm, und die Buben entriſſen ſich den Liebkoſungen des Alten und liefen der Hütte zu.

Die Sonne war ſchon hinter den Hügeln verſchwunden, als Johannes, umgeben von ſeinen Lieben, zu dem Hof hinaufſtieg. Er zögerte einen Augenblick, ehe er die Schwelle betrat. Von Neuem wälzte ſich die Laſt ſeiner Schuld auf ſeiner Seele. Wie kam er noch zu ſolchem Glück? Wie konnte er es wagen, die Hand darnach auszuſtrecken?

Roſl ahnte ſeine ſchweren Gedanken. „Schau, Vater," ſagte ſie, die Arme um ſeinen gebeugten Nacken legend, „um die Stund' hab' i die Mutter Gottes bitt' für und für."

Das klang wie eine Himmelsbotſchaft! Willig folgte er dem ſanften Druck des Armes auf ſeiner Schulter und betrat das Haus ſeiner Väter.

* * *

Fünf Jahre ſpäter. Ein Auguſttag.

Johannes ſaß in einem Rollſtuhl vor der Holzhütte. Ein Schlaganfall hatte ihn vor drei Jahren völlig gelähmt. Franzl, der Enkel, fuhr ihn wie gewöhnlich nach dem Eſſen in den Wald ſpazieren, ſo weit es die ſpärlichen Wege erlaubten. Da nickte er dann ein und hielt ſein Mittagsſchläfchen.

Heute war dringende Arbeit. Der Bergbach war ausgetreten geſtern nacht, von einem Gewitter geſchwellt, und bedrohte die Pflanzungen.

Johannes ließ ſich von Franzl in den Schatten einer jungen Buche fahren, dann befahl er ihm, zur Arbeit zurückzukehren.

Die Hitze war groß. Johannes fielen bald die Augen zu, bald öffnete er ſie wieder weit und blickte in das flimmernde Sonnenlicht. Die Mücken tanzten, die Bienen ſummten. Zwei Rehe jagten ſich durch die Stauden. Der Wald lag im Mittagsſchlummer.

Dieſe ſanfte Ruhe ſteckte auch Johannes an, und bald träumte er mit ihm um die Wette.

Es war ihm, als wäre er ſelbſt ein Baum, mit ſtarren, feſten Wurzeln, die ſich nicht rühren können, an ſeinen Platz gefeſſelt, und die heiße Sonne dränge in ſein Blut und bringe den Lebensſaft in ſtürmiſche Bewegung, immer weiter hinauf in den Wipfel, der bis in die weiße Wolke ragte; dann wieder herunter wie ein Waſſerfall. Ein ſchweres Gewitter zog darüber hinweg. Donner rollten, Blitze zuckten, grelle, ſchauerliche Blitze, einer fuhr ihm mitten in das Mark, dumpf ächzte er [illegible]. Dann kam der Winter, der eiſige Winter. Endloſes Geflock ſenkte [illegible] herab, ſchwer und dicht legte es [illegible] um den erſtarrten Leib, immer dichter, immer ſchwerer; der Lebensſaft erſtarrte, die Nacht ſank herab, die Winternacht.

* * *

Die Arbeit war mühſam im Bachbette. Der Franzl vergaß darüber ganz den Großvater. Erſt ein heraufziehendes Gewitter, das ſich grollend anmeldete, erinnerte ihn daran.

Raſch lief er zur Buche.

Der Großvater ſchlief feſt, ſein Haupt war tief auf die Bruſt geſunken, das lange weiße Haar verhüllte es ganz.

„Großvater!" rief Franzl. „A Wetter kommt! Großvater!"

„Na, laß 'n ſchlafen," dachte ſich der Franzl und ſetzte langſam den Lehnſtuhl in Bewegung.

Da neigte ſich das Haupt auf die Seite, gerade noch zur rechten Zeit fing Franzl den Körper auf. Er hielt eine Leiche im Arme.

Erſt lähmte der Schreck ſeine Stimme, dann rief er nach Grimm, nach dem Vater, dem Bruder.

Es war nicht anders. Johannes Altinger war verſchieden.

Der alte Grimm drückte ihm die Augen zu; dann führte man den Toten in die Holzerhütte.

In dieſem Augenblicke brach das Gewitter los. Ein rauſchender Regen ergoß ſich über den lechzenden Wald.

Unter der Türe der Holzhütte, das wachsfahle Antlitz gegen die Ferne gerichtet ſaß der Bauer vom Wald und träumte blitzumleuchtet ſeinen Traum zu Ende.

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Was ein Alibi iſt.

Ein luſtiges Erlebnis aus einem iriſchen Gerichtsſaal erzählt William Harvey in einem Buch, das Erinnerungen an Harveys Tätigkeit von Irland enthält und dabei eine Fülle von Epiſoden bringt, die von dem Witz und dem Humor des iriſchen Volkes Zeugnis ablegen. Der iriſche „Pat", der kleine Mann aus dem Volke, hat faſt immer eine ziemlich klare Vorſtellung von dem Sinn und Weſen eines Alibis, wenn es ihm auch ſchwer fällt, ſeine Vorſtellung ſprachlich in eine Formel zu bringen. Während einer Gerichtsverhandlung, die vor einiger Zeit in Belfaſt ſtattfand, fragte der Richter einen Zeugen, ob er auch wiſſe, was ein Alibi zu bedeuten habe. Der biedere Ire antwortete prompt: „Aber ſicherlich, Euer Ehrwürden!" „Sagen Sie mir, was Sie darunter verſtehen," fragt der Richter. Der gute Pat nimmt all ſeine Geiſteskraft zuſammen und ſucht nach Worten; und ſchließlich verzapft er folgende prächtige Erklärung eines Alibis: „Das iſt, Euer Ehrwürden, das iſt, wenn ich nachher beweiſe, daß ich nicht dort war, wo ich war, als ich ein Verbrechen beging, ſo daß ich die Tat ſchließlich gar nicht begangen habe . . ."

— Im Kleiderladen. Kunde: „Alſo 30 Dollars koſtet der Anzug — da geht ſchon was ab!"

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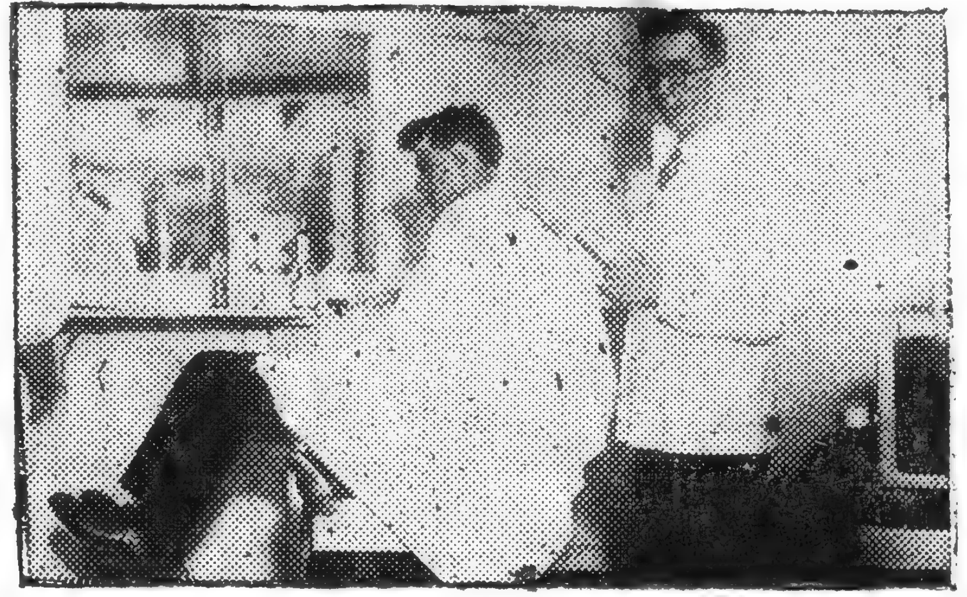

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Thereſe Schriftgießer.

Mit allgemeinem tiefem Bedauern und Beileid wurde von unſerem hieſigen Deutſchtum gegen Ende letzter Woche die Kunde von dem am Donnerſtag, den 3. d. Mts., erfolgten Hinſcheiden der betagten Frau Thereſe Schriftgießer vernommen. Die Trauerfeierlichkeit fand unter außerordentlich zahlreicher Teilnahme am Sonntag Nachmittag um 2 Uhr im Trauerhauſe an Davis Str., dem langjährigen Wohnſitz der Familie Schriftgießer, ſtatt. Nach einem der Gelegenheit entſprechenden Geſang von Frau Marion Edwards widmete Herr Ernſt Künſtler der Toten einen außerordentlich ſympathiſchen und tiefempfundenen Nachruf.

Frau Schriftgießer wurde am 29. Mai 1838 in Hildesheim bei Hanover geboren, kam als ſechzehnjähriges Mädchen nach New York, wo ſchon ein älterer Bruder anſäßig war und lernte dort Herrn Philip L. Schriftgießer kennen, mit dem ſie ſich 1861 vermählte.

Während des Krieges lebte die Familie in Waſhington, wo der Gemahl im Druckerei-Geſchäft tätig war, dann mehrere Jahre in Holyoke und Springfield, wo Herr Schriftgießer die New England Staaten Zeitung gründete. Im Jahre 1876 überſiedelte die Familie nach Boſton, wo jene Zeitung fortgeſetzt wurde, welcher ſpäter der „Tägliche Telegraph“ und ſchließlich die „Germania“ folgte.

Der glücklichen Ehe mit Herrn Schriftgießer entſproßen elf Kinder, von denen, neben Enkeln und Enkelinnen und Großenkeln und Großenkelinnen, nur die beiden Söhne, Emil und Carl, die Mutter überleben. Der Vater war ihr ſchon im Jahre 1907 im Tote vorausgegangen.

Frau Schriftgießer war in ihren rüſtigen Jahren hervorragend im Intereſſe des hieſigen Deutſchtums tätig, eine der Gründerinen des Deutſchen Frauen Hilfsvereins und ſpäter des Deutſchen Altenheims, eine wackere brave Ehefrau und gute und ſorgſame Mutter. Alle, die Frau Schriftgießer näher kannten, werden ihr ein ehrendes, liebevolles Andenken bewahren.

Die Beerdigung fand in Mount Hope ſtatt. (Ein Freund der Familie.)

Louiſe Rauſch.

Der unerbittliche Tod forderte am letzten Sonntag wieder ein Opfer aus der Reihe unſrer immer lichter werdenden alten deutſchen Einwohnern. Im hohen Alter von 76 Jahren verſchied in ihrer Wohnung in Winthrop Frau Louiſe Rauſch, geb. Wohlſchlegel, Witwe von Herrn Auguſt Rauſch von Eaſt Boſton, der ihr im Jahre 1902 im Tode vorausging. Die Verſtorbene war ſchon mehrere Jahre durch Krankheit an's Haus gebunden und wurde während dieſer Zeit ſorgfältigſt von ihrer einzigen Tochter Frau Henry Lenth und Schwiegerſohn Herrn Lenth, gepflegt. Frau Rauſch war eine der Gründerinen des Deutſchen Frauen Hilfsvereins, war viele Jahre die Schatzmeiſterin des Vereins und bis zu ihrem Tod bekleidete ſie dieſes Amt für das Deutſche Altenheim in Weſt Roxbury. Sie war ebenfalls Gründerin und Mitglied der Hertha Loge Nr. 1, D. O: H.

Die Beerdigung fand ſtatt, unter Teilnahme von Anverwandten und vielen Freunden am Mittwoch Nachmittag auf dem Woodlawn Friedhof in Everett, wo ein Quartett und Paſtor Wurl von Eaſt Boſton eindrucksvolle Trauerzeremonien vollzogen.

Das Dahinſcheiden von Frau Rauſch wird allgemein beklagt und iſt für die ſchwerbetroffenen Familienangehörigen, ſowie für einen weiten Freundeskreis ein ſchwerer Verluſt. Ehre ihrem Andenken!

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Bienenfleiß eine Fabel.

„Siehe die Biene an, Leichtſinniger!“ ſagt Salomo, der damit das geſchäftigte Tierchen als Vorbild hinſtellen will. Es iſt kaum anzunehmen, daß der weiſe Salomo ſich ſelbſt die Ameiſe ſo genau angeſehen hat. Er wäre ſonſt zu dem gleichen Ergebnis gekommen wie Mark Twain, nämlich, daß die Ameiſe in Wirklichkeit ein Humbug iſt. Durch ihr eifriges Herumlaufen iſt es ihr gelungen, gutgläubigen Menſchen vorzumachen, daß ſie ein beſonders fleißiges Tier iſt. Leitet ſich doch auch das deutſche Wort emſig von dem alten [illegible]namen Emſe her. Aber die Beobachtungen der Forſcher, vor allem Forels, haben gezeigt, daß ſie ſinnlos und verwirrt umherläuft. Der Biene, die ebenfalls ein Symbol des Fleißes iſt, war es dagegen gelungen, ſich ihren Ruf bis in unſere Tage zu bewahren ;aber auch an ſie iſt endlich die Reihe gekommen. Das amerikaniſche Landwirtſchaftsminiſterium hat nämlich von Sachverſtändigen unterſuchen laſſen, wie es ſich in Wirklichkeit mit dem berühmten Fleiß der Biene verhält, und ſie ſind zu dem Ergebnis gekommen, daß dieſer Fleiß eine Fabel iſt. Eine Biene bringt, ſo ſagen dieſe Forſcher, viel längere Zeit im Bienenkorb zu, als auf der Jagd nach Honig. Während ihres ganzen Lebens macht ſie nicht mehr als 32 Flüge, und die Honigmenge, die ſie einſammelt, iſt äußerſt klein. — Damit kann auch die Biene als moraliſches Vorbild als abgetan gelten. Welches Tier ſoll dem faulen Menſchen nun als Vorbild des Fleißes dienen?

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SCHRIFTGIESSER PUBLISHING CO
11 DAVIS STREET., BOSTON, MASS.
TELEPHON: BEACH 5939

Entered at the Post Office, Boston, Mass.
as second class mail matter, June 27, 1902

Saturday, Dec. 12, 1925 Vol. 29. No. 50

Sonnabend, den 12. Dezember, 1925.

Wohltätigkeitskomitee.

Heute, Sonnabend, letzter Tag des Bazars und ſollte der Beſuch desſelben für jeden Stammesgenoſſen eine Herzensſache ſein, um den beſtmöglichen Erfolg zu erzielen, der vielen Darbenden zu Gute kommen ſoll. So folge dann ein Jedes, Alt und Jung, an dem Liebesfeſte teil zu nehmen. Der Bazar wird von zwei Uhr nachmittags ab in der Arbeiter Turnhalle, Amory Ave., Roxbury, abgehalten. — Um die Halle zu erreichen, nehme man die Hochbahn bis Dudley St. Station und fahre von da mit der Jam. Plain Straßenbahn bis Amory Str.

„Erſter Deutſcher Sportklub Victoria"

Boylston Schulhalle — Jamaica Plain

Unſere beiden Mannſchaften ruhten am letzten Sonntag, da wegen ſchlechten Platzverhältniſſen keine Spiele ausgetragen werden konnten. Am kommenden Sonntag ſpielt die „B" gegen St. George von Medford auf Healey Field, Roslindale. Der Platz iſt an der Waſhington St. gelegen und iſt von Foreſt Hills mit der Dedham Linie oder Charles River Linie in drei Minuten erreichbar. Da beide Mannſchaften nur noch wenige Spiele in der laufenden Saiſon auszutragen haben, möge ſich niemand vom Wetter abſchrecken laſſen und den letzten Spielen, die immer die intereſſanteſten ſind, beiwo[illegible].

M. Kornmüller.

Boston Schwaben-Verein.

Vereins-Halle: Heath Str., Roxbury.

Nächſter Kartenabend des Schwaben-Damenvereins findet ſtatt am Montag, den 14. Dezember.

Montag, den 28. Dezember, Spezialverſammlung des Komitees des Damenvereins.

Stiftungsfeſt des Damenvereins am Mittwoch, den 6. Januar 1926.

Der Bote des Todes iſt die Geburt.

Der Affe iſt in den Augen ſeiner Mutter eine Gazelle.

Wenn ein Miniſter fällt, verletzt ſich gewöhnlich die Politik.

Die Liebe iſt das Talent der Frau, aber es gibt auch Genies.

Sage mir, wie jemand anfängt, und ich ſage dir, wie er enden wird.

Die berühmte Sternwarte von Greenwich wurde vor 250 Jahren gegründet.

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Adolf Stegemann.

Wieder haben wir den Verluſt eines unſerer älteſten und bewährteſten Mitglieder dulch den Tod zu beklagen, indem am vergangeen Sonnabend unſer treuer Freund und Turner Adolf Stegemann im hohen Alter von 80 Jahren in ſeiner Wohnung an der Porter Str, Jamaica Plain, dahingeſchieden iſt. Wohl wäre es ſchwer im Kreiſe unſeres Vereins einen Turner zu nennen der beſſer und lieber bekannt war als Adolf Stegemann, war er doch einer der Gründer des Vereins und über dreißig Jahre deſſen Kaſſierer. Unter zahlreicher Teilnahme und entſprechender Trauerfeier an welcher ſich unſere Geſangsſektion beteiligte, wurde der Leichnam des Verſtorbenen am Dienſtag Nachmittag im Crematorium zu Foreſt Hills eingeäſchert.

Ehre ſeinem Andenken!

Alle Mitglieder, deren Angehörige und Freunde werden höfl. darauf aufmerkſam gemacht, daß am Sonntag, den 13. Dez., abends 8 Uhr, unſer zweites Konzert ſtattfindet. Ein reichhaltiges Programm iſt vorgeſehen; auch die dramatiſche Sektion wird mitwirken durch Aufführung des Einakters: „Des Wilderer's Weihnacht." Perſonen:

Andreas Stubacher...... Albert Herold
Kilian (ſein Sohn).... Ernſt Seemüller
Agnes (ſein Mündel).... Eliſabeth Henker
Robert, Jägersburſche .. Hans Eckſtaedt
Eine Hauſiererin ...... Marie Schmidt

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Bertha Leſch, Sek.

Verlangt. Eine Frau zum Geſchirwaſchen Sonntag nachm. und an drei Abenden in der Woche. Nachzf! 70 Glen Rd. J. P., Tel. 1738-M.

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Elektriker. Deutſcher junger Mann, ſeit Juni d. J. in dieſem Lande, mit geringen engl. Sprachkenntniſſen, ſucht Stelle in der Elektro Branche. Vier Jahre Lehrzeit, Zeugniſſe. Anfrage frdl. erbeten an M. Bedrich, c.o. Afholderbach, 22 Maſſ. Ave., Dedham, Maſſ.

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Mitgliederzahl in Boſton 615 — 250 Brüder und 365 Schweſtern.

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Fidelia Loge No. 20. Versammelt sich in der Fidelia Halle, Rockland St., West Roxbury, jeden dritten Dienstagabend im Monat. Nils Andresen, Sekretär, Schiller Rd., West Roxbury.

Uhland Loge No. 11. Versammelt sich in der Schwaben Halle, 194 Heath St., Roxbury, jeden zweiten und vierten Dienstagabend im Monat. Otto Koenig, Sekretär, 84 Day Street.

Clara Loge No. 9, Versammelt sich in der Arbeiter Halle, 24 Amory Avenue, Roxbury, jeden zweiten Freitagabend im Monat. Frau Lenz, Sekretärin, 112 Minden Street, Roxbury.

Elisabeth Loge No. 11. Versammelt sich in der Schwaben Halle, 194 Heath St., Roxbury, jeden dritten Dienstag im Monat. Frau J. Runge, Sekretärin, 87 Mozart St., Jamaica Plain.

Julianna Loge No. 17. Versammelt sich in der Fidelia Halle, Rockland St., West Roxbury, jeden zweiten Dienstagabend im Monat. Frau Stolle, Sekretärin, Thomas Str., East Dedham.

Die obigen Logen geben bekannt, dass sie bis zum 1. Januar, 1926, Anmeldungen zur Aufnahme entgegennehmen zu reduzierten Raten, wie folgt: — im Alter von

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Herr **Peter Gundal** iſt bereit Aufträge in ſeinem Fache wie bisher entgegenzunehmen und ſichert ſeinen Freunden und Bekannten erſtklaſſige Arbeit.

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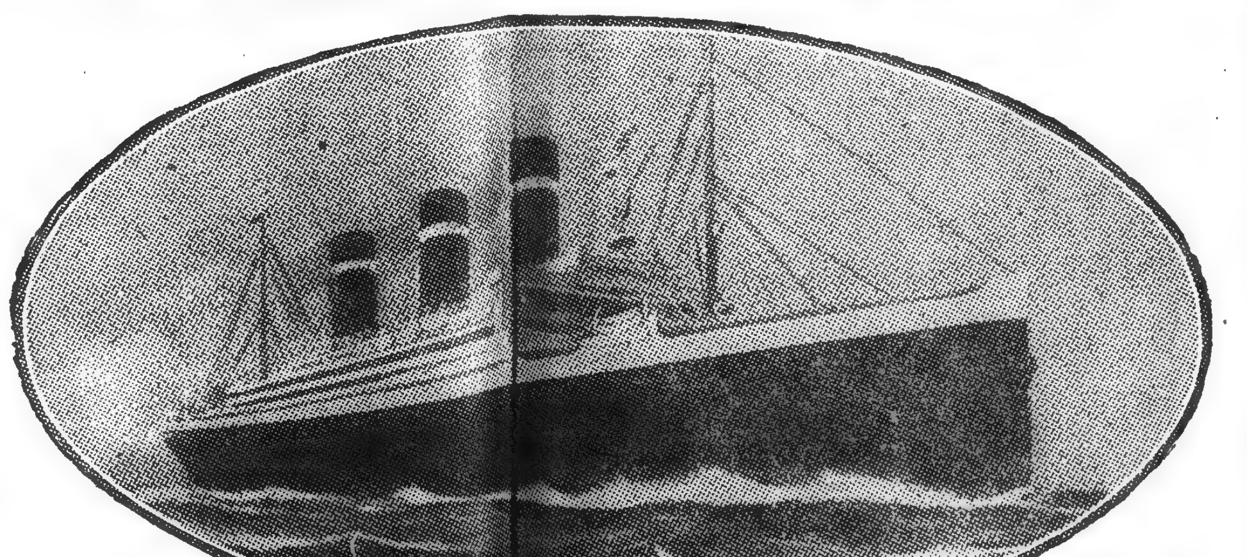

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Schon am Abend zuvor zeigte ſich die Feſtſtimmung unter den Turnern und dem Komitee bei den Vorbereitungen zu dem Bazar. Der Turnſaal, noch unter den Händen der Bauleute, ſollte feſtlich geſchmückt werden, was auch unter der Leitung von Frl. Norma Kallenberg geſchmackvoll vollbracht wurde. Der Saal ſah wirklich ſehr einladend aus. Frau Eliſabeth Fiſcher, die Vorſteherin des Bazar-Komitees, wohlwiſſend was es meint, einen Bazar zu einem Erfolge zu bringen, machte es ſich zur Aufgabe, es durchzuſetzen, was ihr natürlich vollſtändig gelang durch weiſe Umſichtigkeit und Ausdauer nebſt der treuen Mithilfe von Jakob Reiß und den übrigen Mitgliedern des Komitees.

So kam der Donnerſtag Abend und trotz Sturm und Regen war der Beſuch für den Eröffnungsabend recht befriedigend. Schöne Verkaufsgegenſtände, ein ausgezeichnetes Programm, der nett dekorierte Saal, die vielen hübſchen Mädchen mit den Verlooſungsbüchern, die vielbeſchäftigten Turnerfrauen und die Turnabteilung ihren verſchiedenen Beſtimmungen nachgehend, trugen alle dazu bei, die Feſtſtimmung zu erhöhen.

Gegen 9 Uhr, nachdem die Geſangſektion das Lied „Das iſt der Tag des Herrn“ erklingen ließ, übergab John Coenen im Namen des Baukomitees mit einer in ernſten und humorvollen Worten gefaßten Anſprache dem erſten Sprecher, G. Prieſing, den Schlüſſel des Turnſaals unter Begleitung eines dreifachen „Gut Heils“ von allen Anweſenden. Erſter Sprecher dankte mit paſſenden Worten dem Baukomitee für ſeine Mühe, den Gäſten für ihr zahlreiches Erſcheinen und ſchloß mit dem Wunſche, daß alle Anweſenden und ihre Freunde die in Zukunft in dieſem neuen Turnſaal abzuhaltenden Feſtlichkeiten ſoviel wie möglich beſuchen möchten. Hierauf gab in gutgewählten Worten Chr. Eberhard eine kurze Ueberſicht von der Vergangenheit des Boſton Turnvereins wie folgt:

Werte Turner und Turnerinnen! Werte Gäſte!

Wenn eine Familie, nachdem ſie mehrere Jahre zu Miete gewohnt hat, ihr eigenes Heim erwerben und beziehen kann, ſo iſt das für ſie Anlaß zu hoher Befriedigung und roſigen Hoffnungen aller Art. Ob dieſe Hoffnungen in Erfüllung gehen, hängt wohl teils von Umſtänden, zum größeren Teile jedoch gewöhnlich von der Familie ſelbſt ab.

Eine ſolche Familie ſind wir heute. Nachdem wir bald nach Beginn des Jahres unſer ſchönes neues Eigentum erworben und Ende April bezogen hatten, waren auch wir von hoher Befriedigung durchdrungen und von allerlei Hoffnungen beſeelt, welch' letztere wohl auch zum Teil ſchon in Erfüllung gegangen ſind. Wir haben unſere Mitgliederzahl verdoppelt und auf allen Gebieten der Vereinstätigkeit iſt ein Aufſchwung zu verzeichnen, aber mit dem Erwerb und Beſitz unſeres neuen Heims, unſeres ſchönen und bequemen Clubhauſes nebenan, war unſer Bedürfnis eben nur halb gedeckt. Wir benötigten einer Halle worin unſere Turner und Turnerinnen ihrer turneriſchen Tätigkeit obliegen, unſere dramatiſchen Kräfte ſich betätigen, unſere Sänger und Muſiker konzertieren konnten, eine Halle, die ſich für Abhaltung von Vorträgen, von Unterhaltungen und Feſtlichkeiten und beſonders auch zur Veranſtaltung von Tänzen, einem wirklichen und drängenden Bedürfnis unſerer Jugend eignete und aus welcher auch Einnahmen zur Aufrechterhaltung des Eigentums zu erzielen ſein würden.

Dieſe Halle, beſcheiden zwar an Größe und Ausſtattung und heute noch nicht vollkommen fertiggeſtellt, wurde uns ſoeben von unſerm Baukomitee zum Gebrauch überwieſen. Sorgen wir dafür, daß dieſer Gebrauch ein den Zielen und Prinzipien des Turnvereins und des Turnerbundes, deſſen zweitälteſtes Glied wir ſind, entſprechender ſei.

Es iſt dies ja nicht unſer erſtes eigenes Heim. Vor neunundvierzig Jahren ſchon wurde unſere frühere Halle an der Middleſexſtr., unter weitaus größeren Feſtlichkeiten als die heutige, eingeweiht und für Jahre war jenes Gebäude der Mittelpunkt des deutſchen Vereinslebens unſerer Stadt.

Hier wurde eine große und blühende Turnſchule unter profeſſionellen Lehrern gegründet und aufrecht erhalten. Jungmänner- und Damenklaſſen wetteiferten im Turnbetrieb. Hier blühte die deutſche dramatiſche Kunſt auf, wie noch nie zuvor in unſerer Stadt und fand begeiſterte Pflege, hier wurde der intellektuellen Entwickelung Rechnung getragen durch Vorträge von berufenen einheimiſchen und auswärtigen Rednern und nenne ich unter erſteren nur die Profeſſoren Hugo Münſterberg, Kuno Francke und Herrn von Jagemann von der Harvard Univerſität und Dr. Kelterborn, Dr. Belling und Herrn Chas. A. Köhler, die drei letzteren über Themata poetiſchen oder muſikaliſchen Inhalts.

Hier wurden aus paſſenden Anläſſen Gedächtnisfeiern veranſtaltet zu Ehren Schillers und Goethes, zu Ehren von Thomas Paine, Wendell Phillipps und vielen anderen, und öfter ſpielten bei ſolchen Gelegenheiten Orcheſter von Symphonie-Muſikern bis zu 40 Mann Stärke unter Direktion in den letzteren Jahren von Herrn Guſtav Strube, jetzt in Baltimore, ohne jegliche andere Vergütung als das Bewußtſein, zur Verſchönerung einer verdienſtvollen Veranſtaltung und als Zugkraft für dieſelbe beigetragen zu haben.

Durch das größere Anwachſen unſeres Deutſchtums und durch den ſich entwickelnden Schnellverkehr und die dadurch erleichterte Beſiedlung der Vororte der eigentlichen Stadt entſtanden in jenen Vororten andere deutſche Vereinshallen, näher und bequemer gelegen für die Bewohner jener Stadtteile und ſchließlich machte die fortſchreitende Verſchlechterung der Gegend um Middleſexſtr. und der gänzliche Wegzug der Deutſchen aus jener Nachbarſchaft, die Veräußerung der Turnhalle zur Notwendigkeit, aber trotzdem hielt der Verein, der ſchon vor mehr als Jahresfriſt ſein 75 jähriges Jubiläum begehen konnte, ſeine Exiſtenz in den Räumen des Boylſton Schulvereins aufrecht und ſieht heute verjüngt und hoffnungsfreudig der Zukunft entgegen.

Sie, werte Gäſte, ſoweit Sie einer fortſchrittlichen, freiſinnigen Lebensanſchauung huldigen, ſchließen Sie ſich uns an, um mit uns beizutragen zur Pflege des freien Gedankens und des Fortſchrittes auf allen Gebieten menſchlicher Tätigkeit, zur Pflege der Leibesübungen in dem Rahmen unſeres deutſchen Turnens, des deutſchen Männergeſanges, und weßhalb nicht auch Frauen- und gemiſchten Geſanges?, zur Pflege der dramatiſchen Kunſt und der Muſik, der Heranbildung unſerer Jugend zu denkfähigen, toleranten und brauchbaren Menſchen und ſteter neuer geiſtiger Anregung auch der nicht mehr jugendlichen Vereinsmitglieder und nicht zuletzt auch der Pflege edler deutſcher Geſelligkeit und deutſchen Frohſinns und der Erholung von des Tages Mühen und Arbeit.

Dieſen Beſtrebungen laßt uns dieſe neue Halle weihen, möge Einigkeit und turneriſche Brüderlichkeit in derſelben obwalten und möge unſere heutige Mitgliederzahl ſich im Laufe des Jahres wiederum verdoppeln!

Laſſen Sie uns auf Erfüllung dieſer Wünſche und Hoffnungen einſtimmen in ein begeiſtertes dreifaches Gut Heil: Gut Heil! Gut Heil!

Folgendes gediegene Programm erfreute die Gäſte; Geſangsvorträge von Martin Albrecht und A. C. Boecker, Solotanz von Gertrude Lemke, Turnen am Reck der Aktiven, Zither-Vortrag von Jakob Hinterleitner, lebende Bilder von der Damenklaſſe, Holländiſcher Tanz von Gertrude Lemke und Natalie Dietrich, Schuhplattler von Anna Schmidt und Bernhard Danner mit Zitherbegleitung. Die Aufführungen waren ohne Ausnahme ſo gut, daß es ſchwer iſt zu ſagen, was am Beſten gefiel. Die lebenden Bilder der Damenklaſſe können aber ohne Zweifel die Glanznummer genannt werden. Die vier bengaliſch beleuchteten Bilder „Spielende Feen“, dargeſtellt von acht Damen der Turnabteilung und von Turnwart Maier aufgeſtellt, waren etwas Neues, die prachtvollen lila Koſtüme ſind eigens von den Damen verfertigt worden in der Farbe des B. T. V. Als gegen 12 Uhr der Saal ſich etwas lichtete, war plötzlich ein Tänzchen im Gange — Ein Donau Walzer — da ließ man Geſchäft Geſchäft ſein, um den erſten Walzer im neuen Saal mitzumachen. Um 1 Uhr Schluß des erſten Abend.

Freitag Abend war des ſchlechten Wetters halber der Beſuch ſehr ſchwach. Münchbachs Orcheſter ſpielte den ganzen Abend flott weg, die ſpielenden Feen erſchienen trotz Regen und wieder Regen. Die Zigeunerinnen wahrſagten und da genügend Raum zum Tanzen war, wurde das Tanzbein geſchwungen bis Mitternacht, dann gings wieder unter dem Regendach nach Hauſe.

Am Samſtag grollte uns der Wettermann, aber trotzdem füllte ſich der Saal zuſehends und zeigte ſich der Turnſaal bald zu klein für die immer noch dazu kommenden Gäſte. Alle Aufführungen vom Donnerſtag Abend wurden wieder gegeben, verſchiedene auf Verlangen wiederholt. Die Glanznummer des dritten Abend war ſicher das Turnen am Reck der Aktiven, die ſich diesmal ſelbſt übertrafen und iſt gute Ausſicht, auf künftigen Turnfeſten Loorbeeren zu ernten. Reges Geſchäft an den Verkaufs- und Erfriſchungstiſchen, die Zigeuner waren vollauf beſchäftigt, Jung nnd Alt die Zukunft zu prophezeien und erſt Johny Wolff am Glücksrad, ich glaube er hat noch die ganze Nacht hindurch im Schlaf Nummero gerufen, daß ſeine Louiſe nicht einmal die paar Morgenſtunden ſchlafen konnte. Alles in Allem war der Bazar ein guter Erfolg. Dank dem Komitee, Dank den Gebern und allen Mitwirkenden. Die Gewinner der verſchiedenen Gegenſtände werden hierfolgend bekannt gegeben.

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Nächſten Dienſtag, den 15. Dezember, regelmäßige Vereinsverſammlung.

Mittwoch, den 16. Dezember, findet der Tanzabend unſerer Turnabteilung ſtatt.

Unſere Weihnachtsfeier findet ſtatt am Sonnabend, den 26. Dez., abends 7 Uhr.

Wimpfen, Württemberg. Das Wimpfener Spiel vom Pfeiferlein wurde bis jetzt von 11,000 Menſchen beſucht. Es kommt auf viele Anfragen hin jeden Mittwoch und Sonntag im Sommer zur Aufführung.

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Um zufriedenstellend und bequem einzukaufen ist es ratsam ihre Weihnachtseinkäufe frühzeitig zu besorgen

Zur Richtigſtellung.

Die deutſche Einwanderungsquote für 1924/1925 erſchöpft.

Kürzlich erſchien in vielen Zeitungen ein Bericht, demzufolge die Einwanderungsquoten für Deutſchland, Schweden, Großbritannien und Irland im Rechnungsjahr 1924/25 nicht erſchöpft wurden. Dieſe Nachricht beruht auf einer falſchen Auslegung der amtlichen Ziffern, und da ſie vielen, welche Schwierigkeiten haben, ihre Freunde und Verwandten herüberkommen zu laſſen, unnötige Beſorgniſſe machen könnte, wird es nützlich ſein, den Urſprung des Irrtums zu erklären.

Das Einwanderungsgeſetz beſtimmt, daß den Einwanderern Einwanderungsviſa ausgeſtellt werden müſſen, die eine Gültigkeit von 4 Monaten haben. Hat zum Beiſpiel ein Einwanderer im Monat Juni 1925 das Viſum erhalten, ſo kann es vorkommen, daß er erſt zwei oder drei Monate ſpäter ankommt. Das ihm ausgeſtellte Viſum gehört zur Zahl der Viſa, die im Rechnungsjahr 1924/25 ausgeſtellt werden können, aber der in Betracht kommende Einwanderer wird nicht in der Einwandererſtatiſtik des Jahres 1925 angeführt, wenn er erſt im nächſten Rechnungsjahr eintrifft. Er würde zu der Zahl der Einwanderer gezählt werden, die im Rechnungsjahr 1925/26 eintreffen. Die Viſa werden von den Konſuln ausgeſtellt, die dem Staatsdepartement unterſtehen, und es iſt das Staatsdepartement, welches von Zeit zu Zeit Ziffern über den Quotenſtand veröffentlicht. Die Statiſtik über ankommende Einwanderer wird hingegen von dem Einwanderungsbureau herausgegeben, welches zum Arbeitsdepartement gehört. Man wird ſomit leicht begreifen, weshalb die beiden Tabellen nicht übereinſtimmen können.

Der Bericht, welcher am 16. Juli dieſes Jahres vom Staatsdepartement der Preſſe übergeben wurde, zeigt, daß am 25. Juni die Zahl der an deutſche Einwanderer ausſtellbaren Viſa für das Jahr 1924/25 ſchon erſchöpft war. Für Großbritannien und Nord-Irland war die Quote am 30. Juni erſchöpft, für den Freiſtaat Irland am 8. Juni und für Schweden am 13. Juni. Der erwähnte irreführende Bericht beruht wahrſcheinlich auf einer Statiſtik, die vom Einwanderungsbureau herausgegeben wurde und die im Rechnungsjahre 1924/25 angekommenen Einwanderer nach dem Lande ihres letzten Aufenthalts aufführt. Die Tabelle zeigt, wieviele Einwanderer direkt von Deutſchland, Schweden uſw. kamen, und hat nichts mit der Zahl der Viſa zu tun, die von den Konſuln ausgeſtellt worden ſind.

In Japan ſind große Kirſchbaumplantagen nur der Blüte wegen angelegt.

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In Auſtralien kommen im Verhältnis zur Ausdehnung des Landes nur zwei Perſonen auf eine Quadratmeile.

Es iſt ſonderbar, daß immer die ungezogenen Kinder das Glück haben, Eltern zu beſitzen, die in die Sommerfriſche fahren.

Märchen vom Tage. Eine ſchöne, blinde Frau gewann plötzlich wieder ihr Augenlicht. Ihr erſter Weg war zum Spiegel.

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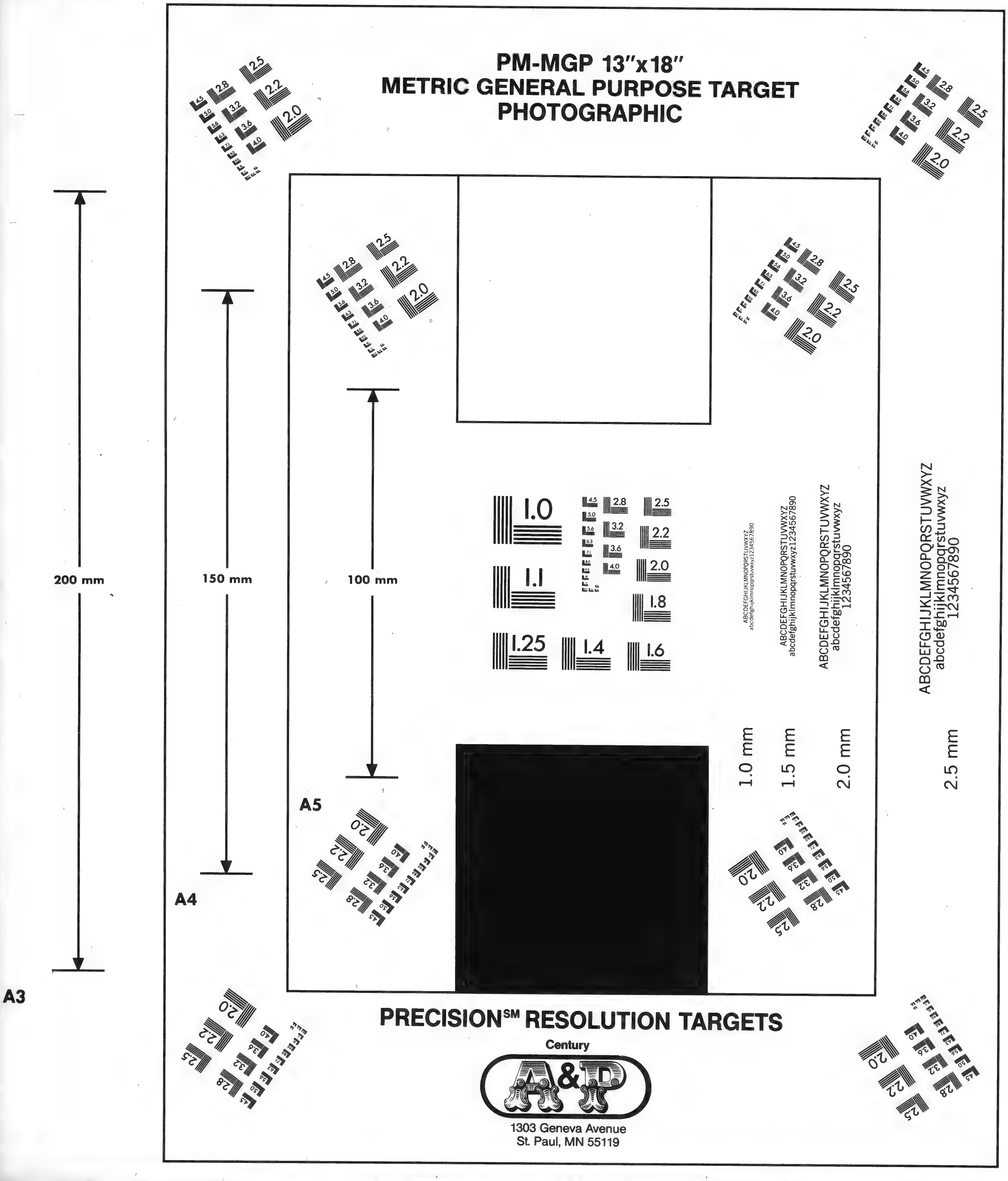
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Symphony Hall Next Sunday Night, October 28 at 8.15

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(If you live at a distance send a mail order to SYMPHONY HALL, Boston, or telephone Back Bay 1492)

THE PROGRAM WILL INCLUDE SUCH FAVORITES AS:

Roll Jordan Roll
Keep Inching Along
I Couldn't Hear Nobody Pray

Kentucky Home
Go Down Moses
Hear de Lambs a-Crying

Steal Away
There is a Light Shining in de Heav'n

I Want to be Ready
Swing Low

Guardian. 10/27

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t Musical Event! Great Musical Event! Great Musical Event!

The Only

Fisk University Jubilee Singers

One Concert Only

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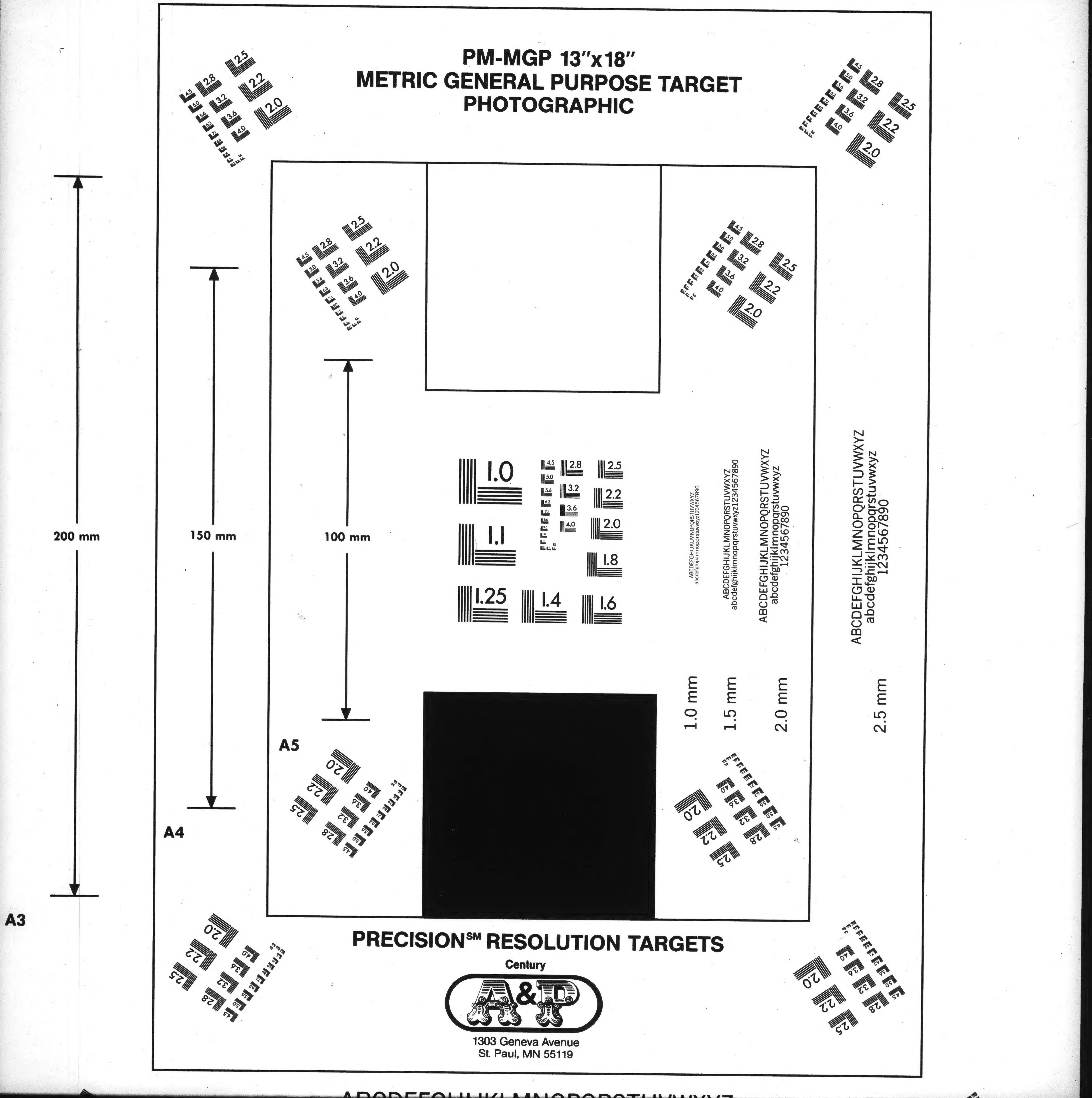
Hear de Lambs a-Crying

Steal Away
There is a Light Shining in de Heav'n
I Want to be Ready

Swing Low
Lord I Want to be a Christian

REDUCTION
RATIO
12x

PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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2.0 mm
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PRECISION℠ RESOLUTION TARGETS

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St. Paul, MN 55119

END OF
VOLUME

END OF REEL

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